

*Saucy*

# BARBECUE

*Tales*

MidAmeriCon II Progress Report 2

*I had to drive  
74 years, but I  
got here just  
the same!*



# San Juan 2017

A bid for the 2017 NASFiC

## Why San Juan, Puerto Rico?

Beaches, sunsets, beautiful facilities, dazzling nature, world-class dining, and vibrant arts and culture.

An active SF community, including fans and pros.

World Heritage and National Historic sites, the Arecibo Radio Telescope, and the only tropical rainforest in the U.S. National Park Service.

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.

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](http://www.sanjuan2017.org).
- Contact us at [volunteers@sanjuan2017.org](mailto:volunteers@sanjuan2017.org) to join our team. We are actively seeking volunteers to staff fan tables and bid parties.

[www.sanjuan2017.org](http://www.sanjuan2017.org)

 [www.facebook.com/SanJuan2017](https://www.facebook.com/SanJuan2017)

 [info@sanjuan2017.org](mailto: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.

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## Soy Un Hugo Loser

A lot of things go into holding a Worldcon. One of them is hosting the after-party for the Hugo Awards the year before your Worldcon. The concept was invented at MidAmeriCon by George R.R. Martin and Gardner Dozois. They called it the Hugo Losers Party, and it became a tradition. But things have changed over the years, as George himself describes:

“Even more shamefully, a few years back some irony-impaired nominees decided that they did not like being called “losers,” and to soothe their sensitivities the party was renamed “the Post-Hugo Nominees Reception,” or something similarly lame. (Everyone but the terminally humorless still calls it the Hugo Losers Party, of course.) And so it went and so it went, right up to LonCon, where Sasquan hosted what had to be the lamest, dreariest, more boring Hugo Losers Party of all time. Or should I say, the worst Post-Hugo Nominees Reception.

“Which brings me back to Sasquan. Following the current tradition, next year’s worldcon has to host a party... and I know the KC folks know how to throw a party, so I have no doubt their bash will be a lot better than the dreary one in London. But it will still be a Post-Hugo Nominees Reception.”

Because the MidAmeriCon II committee has a sense of humor, and knows what it’s for, we decided to take George’s challenge head on. So we threw “The Lamest Post-Hugo Nominees Reception Ever,” held at Aunties Bookstore/Uncles Games. The photos on the back cover, taken by the incredibly talented Beth Welsh, speak for themselves.

We are certain that Worldcon 75 will throw an amazing shindig at MidAmeriCon II. No pressure, guys.

—Yr. (ob)servant,  
Murray, Editor

# MidAmeriCon II Committee List

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**Tri-Chairs:** Diane Lacey, Ruth Lichtwardt, Jeff Orth  
(collectively Team LOL)

Advisors: Mark Olson, Patty Wells, Ben Yalow

Local Liaison: Kristina Hiner

Contracts: Margene Bahm

Guest Liaison: Aurora Celeste

Staff: Adam Beaton, Sierra Berry, Kit Blackwood,  
Lorna Blasche, Amanda Bowin, Bobby Bowin,  
Laura Bowin, Tom Bowin, Jessica  
Christenberry, Kerri Knorr, Henry Osier,  
Tess Purvis, Geoffrey Voss, Linda Wenzelburger

Special Projects

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

Project Manager: Ann Marie Rudolph

**Design Resources:** James J. Murray (Publications)  
& Keri O'Brien (Other Branding)

Mentor: Geri Sullivan

Proofreading: Janice Gelb

Publications: James J. Murray

Newsletter: Laurie Mann

Graphic Design: Keri O'Brien

Staff: Sheila Perry, Paul Selkirk

Style Guide Maintenance: Geri Sullivan

**Events Division:** David Gallaher

Deputy DH: Sheril Harper

Hugo Ceremony: Randall Shepherd

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

Artist Showcase Team Lead: Mark W. Richards

Database/IT Team Lead: Chris Dundon

Information Management Team Lead: Liz Lippert

Staff: Tera Brasel

Dealers & Creators' Alley Area Co-Heads:

Alice Bentley & Greg Ketter

Staff: Amanda Arthur-Struss

Decorator Liaison: Bruce Farr

Digital Art: Warren Buff

MidAmeriCon Retrospective: Ken Keller

NASA Mission Specialist: Randall Shepherd

SF Models: Matt Jacobson

Student Poster Competition: Sam Scheiner

Staff: Tim Miller

Fan Fair Ringmistress (Project Manager):

Bobbi Armbruster

Fair Activities Manager: Jill Eastlake

Wiffleball Tournament Coordinator:

Bert Boden

General FF Staff: Suzi Casement, Cherise Kelley,

Heidi Stevenson

Hospitality Division Manager: Joel Phillips

Logistics: Justin Lansangan

Boston Shipping Coordinator: Rick Kovalcik

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 DH: John Platt

Facility liaisons: Stephen Boucher, Carol Doms, John Platt

Convention Center Liaison: Sean McCoy

WSFS: Tammy Coxen

Site Selection: Michael Lee

Site Selection Deputy: Kate Secor

NASFiC Site Selection: Mark Linneman

Hugo Administration: Dave McCarty, Will Frank

Hugo Subcommittee: Joe Siclari, Don Glover

Hugo Staff: Andrew Adams, Donald Glover,

Terry O'Neill, Ben Yalow

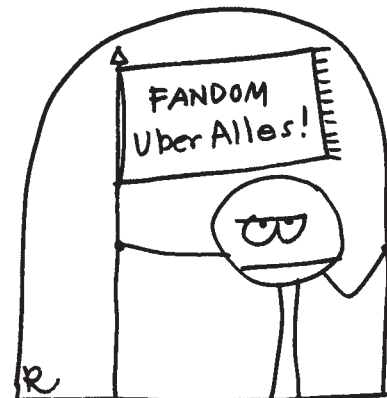
Business Meeting: Jared Dashoff

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

**Finance Division:** Joyce Lloyd  
Divisional Liaison—Budget Detail and Confirmation:  
Patty Wells  
Advisor: Ben Yalow  
Registration: Lea Farr  
Assistant Area Head: Dave Cantor  
Installment Plans: Bruce Farr  
Treasurer: Elayne Pelz  
Treasury staff: Christian McGuire  
Cash Office: Elayne Pelz  
Insurance and ASCAP: Glenn Glazer  
Database: Ron Oakes  
Database Team: Adam Tilghman

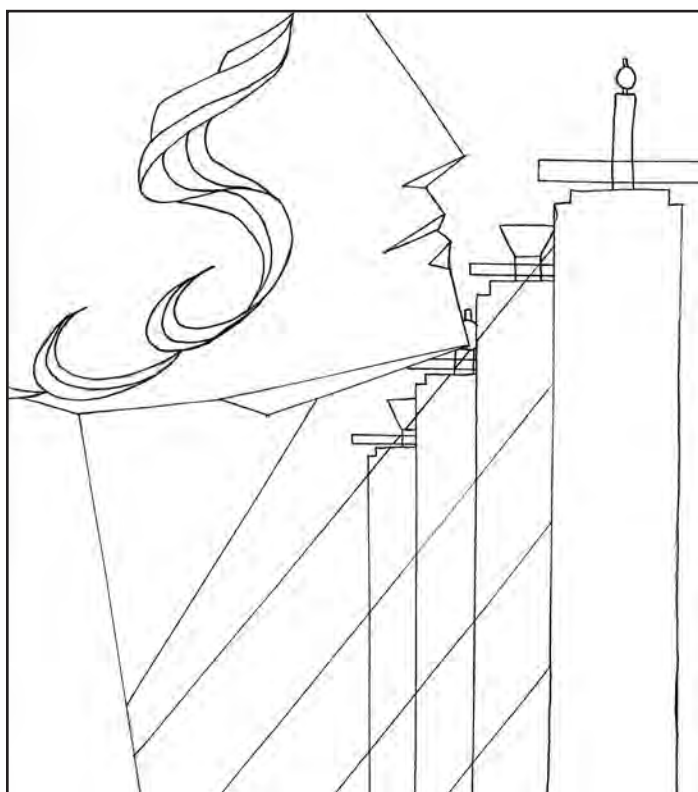
**Marketing Division:** Elizabeth McCarty  
Deputy DH: Sara Felix  
Convention Outreach: Star Straff  
Family Outreach Coordinator: Lisa Garrison-Ragsdale  
Social Media: Jo Playford  
Advisor: Meg Frank  
Staff: Ed Dravecky, Christopher Hwang, Prk  
Website content: Elizabeth McCarty  
Staff: Terri LeBlanc  
Website Tech: Rich Berrill

**Member Services Division:** Jesi Pershing  
Deputy DH: Laura Domitz  
Volunteers: Meg Frank  
Deputy Area Head: Olivia Dolphin  
Info Desk: John Day, Paula Murray  
Incident Response Team Head: Kris Nchanter Snyder  
Accessibility: Tanya Washburn  
Staff: Bill Thomasson, Helen Gbala,  
Lenore Jean Jones, Christopher Hatton  
Childcare: Lisa Garrison-Ragsdale  
Teen Lounge: Sam Myers

**Program Division:** Priscilla Olson and Steven Silver  
Brain Trust: Ian Stockdale, Tanya DePass, Bill Higgins,  
Tom Galloway, Emma England, Lisa Hertel,  
Rodger Burns, Mary Kay Kare, Carolina  
Gomez Lagerlof, Rafeal Richardson,  
Erin Underwood  
Events/Exhibits Liaison: Theresa Renner, Mark Herrup  
Program Ops: Janice Gelb  
Staff: Mike Zipser, Beth Zipser, Martha Harbison,  
Doug McEachern, Mapu Palamo,  
Michael Nelson  
Program Tech: John Pomeranz and Kathi Overton  
Staff: Ronald Oakes  
Green Room: Eve Ackerman  
Kaffeeklatsches: Melanie Herz  
Autographing: Gary Robe  
Staff: Frank Olynyk  
Children’s Program: Alissa McKersie  
Academic: Chris McKitterick  
Film Festival: Nat Saenz  
Anime: Jon Voisey  
Music: Dave Weingart  
Costuming: Pierre Pettinger and Sandy Pettinger  
Writer’s Workshops: Oz Drummond  
Young Writers Workshop coordinator: Diane Turnshek  
Ideas and Outreach:  
Science: Dave Clements  
Art: Joe Siclari and Edie Stern

### **Photo& Illustrations Index**

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Pages 3, 11, 19, 52: Maura Means  
Page 12: George Barr  
Page 23, 29, 56: Carl Sherrell  
Page 30: Rachel Mayo



# A Message From the Chairs

Amazing—here we are, fewer than nine months from MidAmeriCon II. We are so excited about welcoming all of you to Kansas City and the 74th Worldcon! Our entire committee is busy planning many amazing activities for everybody of all ages to enjoy.

The tri-chairs of MidAmeriCon II are looking forward to sharing with you our favorite things about Kansas City. However, we must confess we're having some real trouble keeping such a list short as there are so many fabulous things to enjoy here. We all know that KC is famous for its barbecue, and lamb ribs at Fiorelli's Jack Stack are not to be missed. But there is so much more than BBQ to Kansas City's restaurant scene. Just one example is The American, an outstanding restaurant a short cab ride away whose pastry chef was a semifinalist for the James Beard award. And Michael Smith and the Rieger Hotel Grill and Exchange, both a five-minute drive away, were named as two of the top 10 KC restaurants by *USA Today*, and are well worth the trip. There are so many more wonderful places to dine all over the city, and many within easy distance of the convention.

History buff? Then the National World War I Museum and Memorial, offering a comprehensive look at the entire war, is for you. The top of the Memorial offers an amazing view of downtown Kansas City. You're also going to want to check out the Steamboat Arabia, a private family-owned museum which features the largest collection of pre-Civil War artifacts ever found, all remarkably well preserved. And it's located in the City Market, an historic area which features a year-round farmers market and dozens of small unique shops.

Got kids? Science City is a fun interactive experience for both kids and adults, and is located in Union Station, right next to Crown Center, which features the Legoland Discovery Center and other family-oriented fun, plus shopping and restaurants. Order a burger at Fritz's in Crown Center and have it delivered to your table by model train!

What about art, you ask? The Nelson-Atkins Museum of Art has one of the largest collections in the country, including an extensive collection of Asian art, and was ranked by *Time* magazine as one of the 10 best architectural marvels around the globe. And don't forget the nearby Kemper Museum of Contemporary Art while you're here. There is no charge for admission to the collection, which contains more than 700 works from 1913 to present day. Of course, you don't have to travel far to see great art in Kansas City. Through the One

Percent for Art Program, builders are required to set aside one percent of each building construction project's budget for the creation of original art. Kansas City was the first city in Missouri, and one of the first in the nation, to pass such an ordinance. As a result the city is full of spectacular fountains, murals, and sculptures.

In this progress report you will find your nominating ballot for the 2016 Hugos and also for the 1941 Retro Hugos, as the Hugos were not awarded at Denvention 1, the third World Science Fiction Convention. Coincidentally, the first Denvention shared Guest of Honor Robert A. Heinlein with the first MidAmeriCon. You will also find information about our hotels and hotel bookings in mid-January. We've also relaunched our sparkly new website, thanks to our superb marketing team, where you'll find a lot more information.

See you again in PR 3, where we'll have lots more to tell you. And see you all in Kansas City in August for MidAmeriCon II.

**Diane Lacey,**  
**Jeff Orth,**  
**Ruth Lichtwardt**  
**Team LOL**  
**Tri-chairs – MidAmeriCon II**



The Nelson-Atkins Museum



The Steamboat Arabia Museum



The Kemper Museum of Modern Art

# Of Hectograph Maintenance and Mormon Trivia:

## Patrick and Teresa Nielsen Hayden

by Cory Doctorow

The thing you need to understand about Teresa and Patrick Nielsen Hayden is that they come as a firm: the partnership of Nielsen and Hayden. Lots of married couples rely on one another, but there are days when it feels to me like Patrick and Teresa store parts of their brains in each other's skull. I've stayed on their sofa, taught with them, been edited by them, worked alongside of them, and I'm here to tell you, the extent to which they operate as a unit boggles even the science fictional imagination.

To know the NHs is to be part of a perpetual, ongoing salon about the things that matter to fans—that is, everything. Snag Patrick and get him to hold forth on urban planning, US Civil War history, hectograph maintenance, and trade publishing economics. Get Teresa to tell you about fossils, meteors, Yiddish jokes, Mormon trivia, principled religious excommunication, online moderation, and the use and abuse of language. Or get both of them together and introduce practically any other subject of interest and watch them go at it with the tenacity of terriers and the imaginative freedom of uninhibited kids.

I met Patrick and Teresa on a dial-up BBS in the late 1980s and showed Patrick his first e-book—a Gutenberg text on my Palm Pilot—in the mid-90s at an Ad Astra in Toronto. The following Christmas, we all went out for lunch in New York,



Photo by Beth Gwinn. Used with permission.

and Patrick told me he was going to take Tor into this e-publishing stuff, and by the way, did I have any novels I could send to him? He bought the book I was working on then, *Down and Out in the Magic Kingdom*, and greenlighted my distributing it as the first-ever, free, Creative Commons licensed download, ever. Quoth the ever-quotable PNH: “E-books had

the worst ratio of dollars earned to hours in meetings of any venture in the history of the business. It was time to try some experiments.”

This is why I love having Patrick as my editor: He combines intellectual rigour with hackerish sensibilities. He knows copying's not going to get harder, understands that a certain amount of free online distribution will always take place, and rather than stamping his foot and demanding that the universe rearrange itself to suit his prejudices, he goes out looking for ways of doing business in the world *in media res*.

Of course, the other reason Patrick is a great editor is that he is a great editor. Without fail, Patrick has read my draft novels, looked upon them, and told me the single one important thing that I needed to do to make them vastly better books. Patrick's got a hard-won, fine-tuned sense of what it takes to make the two worlds of any SF novel—the big story of the world the author has constructed and the small story of the people who travel it and illuminate it—mesh like the small front gear of a bicycle and the big, high-torque gear it couples to on the back wheel.

Teresa is the detail person. The small details of language, of people, of relationships, of type and production and aesthetics: Teresa pincers them up with keen fingers, threads them together on an invisible twine of attention and meaning, and puts them somewhere where the world can see—and benefit—from them.

Things you should know about the NHs: I have stayed in three of their places. Each one was homey: an obstacle course of books, manuscripts, rocks, and computers of varying vintages. All have had somewhere for a guest to stay, even it was just a sofa, and all have had frequent guests staying on it. There is an archive they schlep around with them: an enormous collection of odd-sized boxes of fanzines and fan history, saved because someone has to save them. There are always gardens, and they are always adorned with sweet oddments, such as pieces of cornice from the fabled Flatiron Building, home to Tor and the rest of the Macmillan USA empire. Teresa puts up strange and wonderful comestibles, such as booze infused with citrus zest that has been separated from the peel by means of a rasp intended for fine carpentry. Patrick uses two cups and a timer to make his tea.

If you all go for dinner and Teresa picks the restaurant, there will be bugs—giant, butter-drippy lobsters.

Another thing you should know about them: I've been with Patrick and Teresa in situations as varied as high-powered corporate meetings with their boss's boss's boss, salons with Nobel laureates, con suites at small regional cons, classrooms, roadside oyster shacks, and coffee shops of every variety

and description. And no matter what or where we are, they are Patrick and Teresa: exactly the same, without a shred of pretension or pandering. What you see is what you get with them, and it's always the genuine article.

Lucky us!

*Reprinted from the SFContario 1 Souvenir Book*

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# Fan Stuff

## Video Archaeology

*“As many of you know, Channel 12, KMAC, a service of the Graphic Services Division of the Minneapolis in '73 bid, is producing for you a video record of the entire convention, and, I might add, that this evening's particular broadcast is brought to you by the molecules DNA and C2H3O5.”*

With those words, Minneapolis fan Jim Young opened a series of poolside interviews during the Meet the Authors party at MidAmeriCon in 1976. Scott Imes and the rest of the KMAC crew videotaped Jim's interviews with Bob Vardeman, Ray Nelson (inventor of the propeller beanie), Spider Robinson, Joe Haldeman, and Larry Niven.

In August, those interviews entered the digital age and were seen for the first time in nearly 40 years. The Vardeman interview is particularly entertaining ... or is that bewildering? Bob poses as Ed Earl Repp in a stream-of-consciousness pastiche of science fiction's pulp roots.



**Women & SF: Their Right and Proper Place.** L-R: Marta Randall, Amanda Bankier, Susan Wood, Suzy McKee Charnas, and Kate Wilhelm. “The lively panel adjourned for further discussion following the last question about the then-new pronoun debate.” In closing, Moderator Susan Wood announced, “By the way, for those of you who came in late, specifically anyone interested in joining a women's amateur press association, please come over to the music room. I have some information on that available.”



**Jim Young & Bob Vardeman at the Meet the Authors Party:** Jim: “I see. I understand you ate Snickers at that time.”

**Bob (channeling Ed Earl Repp):** “No, it was a Mars bar. I was very science fiction-oriented even then.”

MidAmeriCon II's Video Archeology team is working to digitize all of the KMAC videos. Panels, workshops, presentations, interviews, and plays plus the Guest of Honor banquet, Masquerade, and, of course, the Hugo Awards Ceremony.

The original material is archaic by today's standards: reel-to-reel tapes in something called “EIAJ” format and ¾-inch U-Matic cartridges. But on those archaic tapes? Treasure. We're happy to share a few screenshots from the first 4.5 hours of tapes digitized in the initial tests.

If you have ideas, comments, or questions about the Video Archaeology project, please send them to [videoarchaeology@midamericon2.org](mailto:videoarchaeology@midamericon2.org) or to MASFFC Inc., Attn: Video Archeology, P.O. Box 414575, Kansas City, MO 64171

## Credits & Thanks

### ***A very partial list!***

Thanks to Carl Zwanwig, Scott Dorsey, Bill Miller, and Syd Weinstein, we've found a good resource with the expertise and equipment to digitize the archaic tape formats. Our own Matt Jacobson is digitizing the VHS tapes.

FANAC, CanSMOF, and BAWA (fan history and convention-running groups) have each made generous financial contributions covering about half of the estimated



project expenses. ICG, the International Costumer's Guild, is handling the order digitizing the Masquerade U-Matic tapes. Thanks to their support, we know we'll have a lot of video to share at MidAmeriCon II and beyond!

Minneapolis fan Jeff Schalles organized the hundreds of tapes in the Scott Imes Video Archive. Before that, there were boxes (and boxes and boxes!) and notes on nearly every label. Now there's an inventory. Priceless!

(Note: The tapes aren't all from MidAmeriCon; those are just the ones we're focusing on first for perhaps obvious reasons.)

Margie Lessinger, Scott's widow and fellow member of the KMAC video crew, shares our excitement for the project.



Neo-Pros Workshop. L-R authors George R.R. Martin and Wilson Tucker; book editor Sharon Jarvis; agent Kirby McCauley; and magazine editor Ben Bova. A favorite moment? George explaining the mechanics of selling short fiction in the

age of typewriters and carbon paper.

George Barr's Guest of Honor Speech



## Scenes From the Guests of Honor Banquet



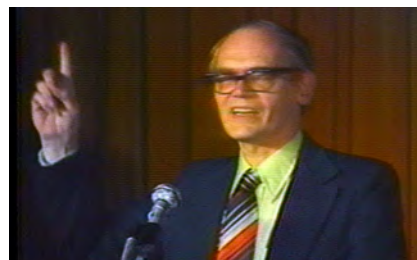
Toastmaster  
Wilson "Bob" Tucker



MidAmeriCon Chairman  
Ken Keller



Alfred Bester



Frederik Pohl

"This is *exactly* what Scott wanted," she wrote. "He had initiated the process; however, it never got finished." We know better than to speak too soon after all these years, but we're thrilled to be working toward finishing the project at long last, and look forward to sharing them. In his poolside interviews, Jim Young said the videos were Minneapolis's gift to fandom. As the current post-supporting chair of the Minneapolis in '73 bid, it seems serendipitous to have a hand in helping move that gift from boxes of tapes in a basement into the digital age.

David Dyer-Bennet, another member of the original KMAC crew, is on the Video Archaeology team. Instant timebinding!

— Geri Sullivan, *Video Archaeology*

PROGRAM	
THURSDAY, Sept. 2	
6:30 PM — Address by NASA Astronaut William F. Lanier, Ph. D.	Imperial Ballroom
7:30 PM — Da Fred Hackitt Song & Slide Show Starring Fred Hackitt	Imperial Ballroom
9:00 PM — Meet the Authors Party	Pool Deck (5th Floor)
continuing events	
Registration — 10:00 AM — 10:00 PM	Mezzanine
Art Show — Noon — 6:00 PM	Trancon Room
George Barr Art Display — Noon — 6:00 PM	Burgundy Room
Huckster Room Set Up — 10:00 AM — 6:00 PM	Royal Hall
Huckster Room Open — 9:00 PM — 10:00 PM	Royal Hall
Film Program — 2:45 PM — 3:15 AM	Grand Ballroom
FRIDAY, Sept. 3	
11:30 AM — Weird & Horror Genre Luncheon Host: Kirby McCauley	Windsor Room (Phillips)
12:00 PM — Opening Ceremonies	Imperial Ballroom
1:00 PM — Speech: "Fifty Amazing, Astounding, Wonderful Years" by James Gunn	Imperial Ballroom
1:30 PM — Preliminary Business Meeting — London Firm (Phillips)	London Firm (Phillips)
1:30 PM — Panel: "SF: Why Bother With The Guild?" (Moderator: Alan Dean Foster; Panelists: <del>George R.R. Martin, Ben Bova, Philip Jose Farmer, Frank Herbert, Robert Schickel</del> )	Imperial Ballroom
2:00 PM — Fanzine Workshop (Mimeo)	Music Room
2:30 PM — Panel: "Women & SF: Their Right and Proper Place" (Moderator: Susan Wood; Panelists: Kate Wilhelm, Maria Randall, Amanda Bankier, Suzy McKee Charitas)	Colonial Ballroom
3:00 PM — Panel: "Life in Space" (Moderator: Jerry Pournelle; Panelists: Joseph Green, Marion Zimmer Bradley, Larry Niven, Keith Hanson, President, the L.S. Society; Discussants: Paul Anderson [others]) followed by questions from the floor	Imperial Ballroom
4:00 PM — Neo-Pro Workshop (Moderator: Bob Tucker with George R. R. Martin (author), Ben Bova (magazine editor), Sharon Jarvis (book editor), and Kirby McCauley (agent))	Colonial Ballroom
6:00 PM — Artists' Reception	Trancon Room
8:30 PM — Dramatic Productions: "Sails of Moonlight, Eyes of Duck"	Music Hall (Municipal Auditorium)
12:00 AM — "Midnight Special" (very special surprise program item)	Imperial Ballroom
continuing events	
Registration — 10:00 AM — 10:00 PM	Mezzanine
Art Show — 10:00 AM — 6:00 PM	Trancon Room
George Barr Art Display — 10:00 AM — 6:00 PM	Burgundy Room
Huckster Room — 10:00 AM — 6:00 PM	Royal Hall
Film Program — 11:00 AM — 2:45 AM	Grand Ballroom
Neo-Fan Room — Noon — 6:00 PM	Towers 21-22
Author's Forum — 1:00 PM — 6:00 PM	Crystal Room (Phillips)
SATURDAY, Sept. 4	
11:00 AM — Artists' Genre Luncheon Host: Jon Gustafson	Windsor Room (Phillips)
12:00 PM — Art Show	Lido Room
12:30 PM — "Image & Emblem in 2001" Narrator: Alex Eisenstein	Imperial Ballroom
12:30 PM — Business Meeting and Site Selection	London Room (Phillips)
1:30 PM — "The Star Wars" Sideshow & Discussion	Imperial Ballroom
2:30 PM — Alfred Bester Interviewed Interviewer: Ro Lutz Nagy	Imperial Ballroom
4:00 PM — Fanzine Workshop (Offset)	Music Room
4:30 PM — Masquerade Set Up	Colonial/Imperial Ballrooms
8:00 PM — Masquerade	Colonial/Imperial Ballrooms
(continued next page)	
3	

George Flynn's annotated Pocket Program from MidAmeriCon.

These ARE the droids you've been looking for...



THE SHERATON DOWNTOWN KCMO

JULIE DILLON

DIANE LACEY

NNEDI OKORAFOR

LINDSAY ELLIS

SEANAN MCGUIRE



[WWW.CONQUESTKC.ORG](http://WWW.CONQUESTKC.ORG)

ConQuest

47

PRIME

MAY 27-29 2016  
KANSAS CITY, MO

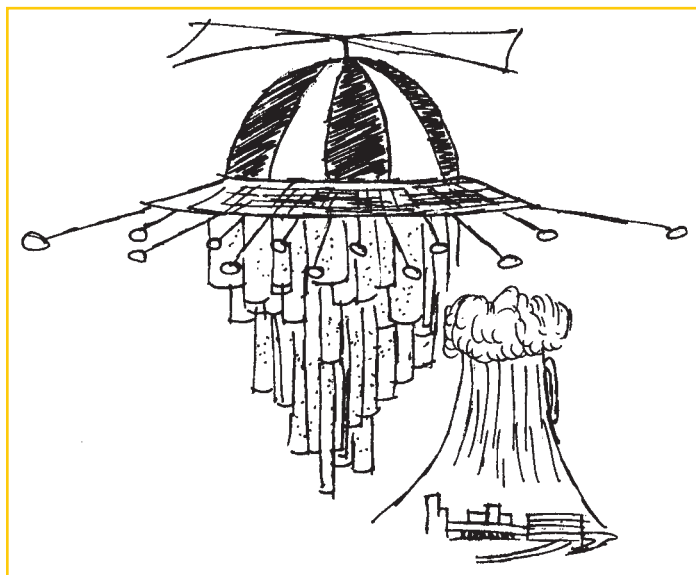
# Departmental Updates

## MidAmeriCon II Fan Fair

What is Fan Fair? At its most basic, it is an exhibit hall; a very, very big exhibit hall—almost 200,000 square feet/5 acres (when we say ‘meet you in the back 40’, we’re not kidding!) It is twice as large as the Chicon 7 exhibit hall and would hold the exhibit halls of both Chicon 7 and Loncon 3!

Creating a “village” out of this large space seems inadequate. How about a fan kingdom? Nah, still thinking too small. How about something fun? This is the Midwest, so how about a state fair? Oh, oh, I know! A World’s Fair! A fannish All-Worlds’ Fair!

In the spirit of state fair meets World’s Fair meets fandom, MidAmeriCon II’s Fan Fair will house both old and new in glorious 1930s Art Deco style. We want this to be a space to make people smile, full of innovative ideas to engage a fan at every turn, and a great place to socialize as well as a place to just relax for a while. (All done with fannish panache, of course!) You’ll still find all the usual suspects—Dealers Room, Art Show, displays, fan tables, and many fan services like Information and Volunteers, but in addition we’re adding a kick-ass dollop of hospitality: the convention-hosted hospitality area (think con suite), a bar of our very own (or maybe a beer garden!!!), mobile food and drink, and parties, parties, parties!!!! But that’s not all. There will be fun & games Fan Fair-style, something to engage your attention at every turn whether interesting or silly with a focus on photo ops (so bring your best cosplay!); a sports stadium for those so inclined; and a carnival-like atmosphere with whoas and surprises galore!



## Exhibit Hall

We have almost 5 acres of space in our Exhibit Hall so we need lots of people to help us create and run fun things there! If you have always wanted to help run a costume repair station, or if you think helping to set up an exhibit (maybe from NASA!) would be cool, or if you would like to teach people how to, oh, juggle, or if you have any fun ideas, send a message to us at [exhibits@midamericon2.org](mailto:exhibits@midamericon2.org). If you don’t have an idea but would still like to participate, we have a really long list of things that we think are cool that need people to make them happen. We would love to work with you.

We are also looking for people who like to build things like stage props and Halloween/Christmas decorations. Budget permitting we have some cool plans for the Exhibit Hall that involve a little creativity and construction before the convention starts and during our move-in (which starts on Monday August 15, by the way). Let us know if you can help out on our creative team.

Note to Kansas City Locals: Do you have a large empty garage or basement? We also need space for people to gather to create these props and decorations in the months before the convention and to store them. Let us know if you can help us out.

## Party Space Discussion Mailing List

If you are interested in throwing a party at MidAmeriCon II or interested in discussing strategies related to parties, please join our party discussion mailing list by sending an email to [party-discuss-join@midamericon2.org](mailto:party-discuss-join@midamericon2.org) with the subject line of SUBSCRIBE. You will receive a return email with some confirmation directions to follow to be added to the mailing list. Once you are added, please introduce yourself to the list by sending a message to [party-discuss@midamericon2.org](mailto:party-discuss@midamericon2.org).

If you just have a question about parties and don’t want to join the mailing list, send an email to [partyinfo@midamericon2.org](mailto:partyinfo@midamericon2.org).

## Childcare

Childcare will be available at MidAmeriCon II. While not all the details have been finalized, we can confirm at this point that: (1) It will be provided by a licensed professional

childcare company, (2) There will be an hourly charge for childcare (with some hours provided free for people with Child memberships), (3) We will be taking advance reservations for childcare starting in the Spring (see the website for updates), and (4) Exact costs and procedures will be in the next Progress Report, coming out in late Spring.

## Our Hotels

MidAmeriCon II is using four hotels: the Kansas City Marriott Downtown, the Hotel Phillips, the Aladdin, and the Crowne Plaza. Bookings will open in January and announcements will be made through social media and email when we have the exact date. To receive these special convention room rates, you must book through the MidAmeriCon II website ([midamericon2.org/hotels/](http://midamericon2.org/hotels/)).

Our rates are:

Marriott	\$129 single/double, \$134 triple/quad
Phillips	\$129 single/double/triple/quad
Aladdin	\$119 single/double/triple/quad
Crowne Plaza	\$129 single/double, \$134 triple/quad

Our housing staff will be available to address your accommodation requests and booking issues starting in January as well, or if you have any questions before then. You can reach them at [hotel@midamericon.org](mailto:hotel@midamericon.org).

A number of accessible rooms are available in the Marriott as well as some in the other hotels. When you make your reservation, make sure to specify your requirements.

All of our hotels are within two blocks of the Kansas City Convention Center and Bartle Hall and all have restaurant options. Also nearby is the Power & Light District, known for its large selection of restaurants, bars, entertainment spots, and shops. We are a short walk to a number of restaurants and a large specialty grocery store, Cosentino's, that features a great deli, a wide range of takeout food, and a bakery.

### Suites

Only a limited number of suites is available. To request a suite, send email to [suites@midamericon2.org](mailto:suites@midamericon2.org). Please include your preferred backup hotel for a standard room and whether you need a king or double/double room in case we are not able to satisfy your suite request. If you request a suite by April 30, you do not need to also reserve a room. If we are unable to give you a suite, we will assign a standard room for you at the convention rate.

We will conduct a lottery if there are more requests for suites than we have available suites. All requests that

arrive by April 30 will be treated as if they arrived on the same date. Requests that come in after that will be satisfied on a first-come, first-served basis provided that suites are still available. You will be notified if we are able to assign you a suite. Most of our suites are in the Marriott, although if you really want one in one of the other hotels, ask and we'll see what we can do.

### Kansas City Marriott Downtown

Our largest group of rooms is in the Marriott, which is our most modern hotel with the largest elevators. It has two towers connected via skywalk: the Marriott Tower and the Muehlebach Tower. The historic Muehlebach Tower was the site of MidAmeriCon in 1976. It's an easy walk to the convention center, and if you prefer not to go outside, there is an underground tunnel. The current Marriott parking rate is \$18 daily, \$24 valet. (We will update you if that changes before the convention.) Late-night filk will be in the Marriott.

### Hotel Phillips

The Hotel Phillips was voted Kansas City's best boutique hotel in 2015. The Phillips is a beautiful Art Deco hotel, with ornate architecture and large murals on the walls: they even have an artist in residence.

Want something to eat while in the hotel? The 12 Baltimore serves breakfast, lunch, and dinner 7 days a week. It also partners with Boulevard Brewery and uses many of their locally crafted beers in their recipes. Our negotiated parking rates are short-term valet \$12, overnight valet \$22/night.

### Aladdin

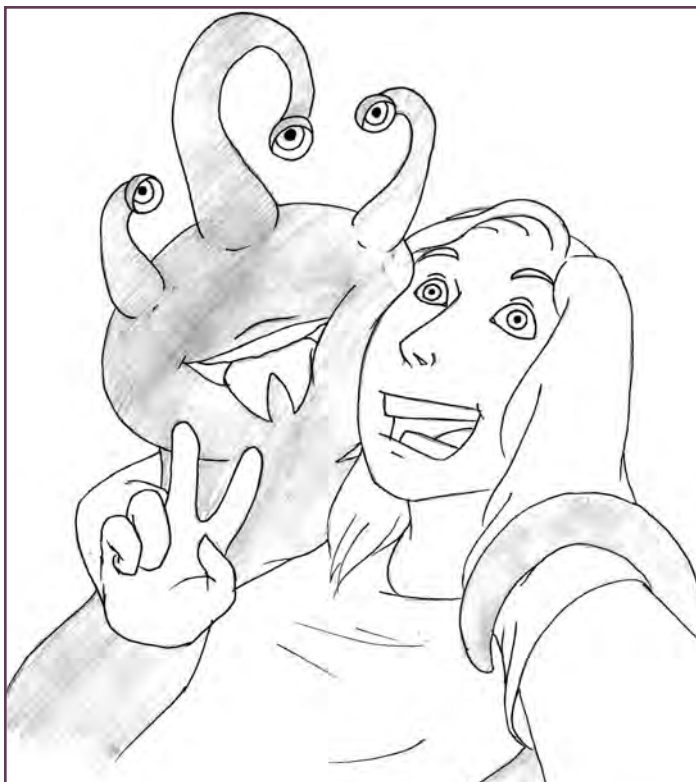
The Aladdin is part of the Holiday Inn chain and is also an Art Deco hotel, connected to the convention center via an underground tunnel (or a short above-ground walk). The rooms have work desks, mini fridges, flat-screen TVs, DVD players, and free WiFi. Suites include pull-out sofas.

The restaurant serves breakfast and dinner, and there's also a martini lounge on the mezzanine.

### Crowne Plaza

The Crowne Plaza, also part of the Holiday Inn chain, is a more modern hotel.

Restaurants include the City Grille, a bar, and a Starbucks. They have 12 accessible rooms, an outdoor pool, free WiFi, and a parking garage. Our negotiated parking rates are \$10/day for event parking and \$15/day for overnight guests (higher for valet).



The Dealers Room will be in Section E of Bartle Hall in the Kansas City Convention Center.

## Creator's Alley

Our large Creator's Alley space next to the Art Show and Dealers Room will feature tables that can be rented for just a portion of the convention in four-hour time slots as well as tables reserved for the entire convention. Because the tables in this area will not have as much space as a spot in the Dealers Room, they will therefore be a little cheaper, making them ideal for artists or authors watching their budget. The costs for these spaces should be determined by early in 2016. Send an email to [dealers@midamericon2.org](mailto:dealers@midamericon2.org) to inquire about these spaces and to get on our list.

## Call for Student Science Posters

**Share your research with the public for the chance at a \$100 prize!**

MidAmeriCon II is hosting the third annual Worldcon Science Poster Competition. We are looking for high school students, undergraduate students, graduate students, and post-doctoral scholars to share their research with an audience that is very interested in the sciences, engineering, and technology. The winner will receive a **\$100 prize** for the poster that best communicates science to the general public. Please spread the word about the competition to friends, students, and colleagues so we can make this the biggest poster competition yet. To participate, send an email to Sam Scheiner ([posters@midamericon2.org](mailto:posters@midamericon2.org)) by **July 1**. Please include your name, your academic affiliation, the poster title, and an abstract of no more than 100 words.

## Programming

Programming will really get under way in late Winter/early Spring of 2016, but we're ready to take suggestions from you so can help us develop a program that will have items of interest to *you*.

On the newly renovated website, there are forms that will allow you to send us ideas, suggest Special Interest and Discussion groups, and volunteer to be a Program Participant. See these at [midamericon2.org/programming/](http://midamericon2.org/programming/).

Help us!! Remember—*you* can help us make the Program for MidAmeriCon II the best ever.

## Art Show

MidAmeriCon II will have a wonderfully diverse set of artists displaying all types of artwork. From sculptures to paintings, jewelry and pottery, you can view and buy lots of interesting things. If you are an artist and are interested in being part of the Art Show, send an email to [artshow@midamericon2.org](mailto:artshow@midamericon2.org) for more details. If you are interested in art and love unique items, be sure to stop by the Art Show! The Art Show will be in Section E of Bartle Hall in the Kansas City Convention Center.

## ASFA Lounge

MidAmeriCon II is working with ASFA, the Association of Science Fiction and Fantasy Artists, to have a lounge area in the Exhibit Hall that will include an exhibit describing ASFA for those who are interested in learning more about it. We're hoping to host some exciting events in this space, so stay tuned for more news!

## Dealers Room

MidAmeriCon II has a huge Exhibit Hall to fill and a good portion of that space will be devoted to the Dealers Room. We will have both booth spaces and tables for rent. The prices for these spaces have not yet been determined, but we plan to have a reservation system in place by the time this publication goes to print. Write to [dealers@midamericon2.org](mailto:dealers@midamericon2.org) for more details and to find out how to reserve space.

## MidAmeriCon II International Film Festival

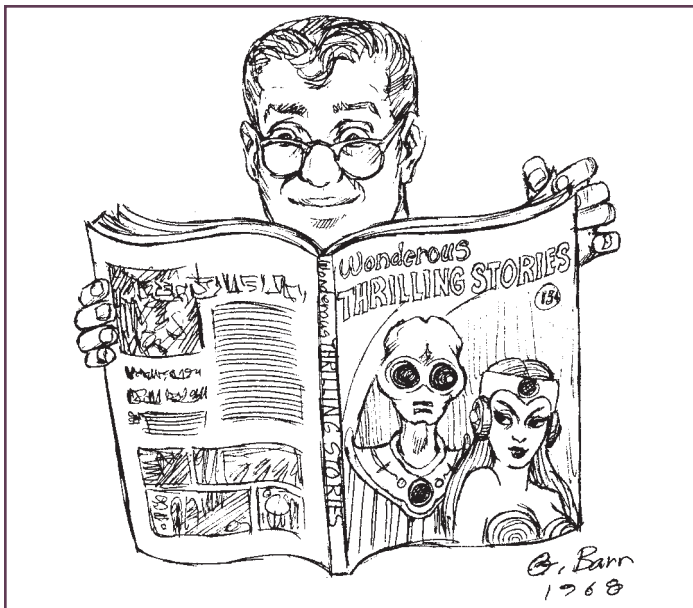
Adventures in Time and Space... Journeys to fantasy worlds... Things that go bump in the night! Screening films from around the globe... Meeting attending film makers and learning about the behind-the-scenes tales of making their films... And enjoying great stories!

All this and more can be found at the MidAmeriCon II International Film Festival. The Festival will be screening many award winning indie shorts and features in the SF&F, documentary, fan, and horror genres.

The MidAmeriCon II Film Festival will be held at the Convention Center with the format being in two-hour genre themed blocks. A Q&A with any attending film makers will follow between each block. Come and enjoy the film festival experience. For more information, visit the Film Festival area on the MidAmeriCon II website, and see the rules and entry form on pages 17 and 18.

## Retro Hugo Awards Ceremony

Hey hepcats and jitterbugs! Dust off your dance moves and shake out your threads. We're having a swing dance! MidAmeriCon II will be hosting the Retro Hugo Awards for the year 1941, during which Denvention I was held over the July 4th weekend. The Retro Hugos are awarded for years in which a Worldcon was held and the Hugo Awards were not awarded. (For more information about the rules and creation of the Retro Hugo Awards, see [thehugoawards.org/hugo-history/a-short-history-of-the-hugo-awards-process/](http://thehugoawards.org/hugo-history/a-short-history-of-the-hugo-awards-process/))



Because most of us are unfamiliar with work from that period, we'll be soliciting and publishing articles by members of the SF community to provide an overview of the works from 1940 that are eligible for nominations.

Nominations for the 2016 Hugo Awards and the 1941 Retro Hugo Awards will open in early January and close in late March. Once the final ballot is set, voting will open in mid-May and close in late July.

In the meantime, noodle on this: We'll bring the swing but you have to bring the moves. If you've always thought about taking swing dance lessons but thought you'd never use it, this is your chance to impress. Period clothing is encouraged but not required. Check the MidAmeriCon II website for updates and inspiration.

## Writers' Workshops at MidAmeriCon II

### Everything's Up To Date in Kansas City

The writing workshops for MidAmeriCon II are beginning to hum with plans! We'll be matching aspiring/new writers with experienced professional writers for a closed-door critique session sometime during the daytime throughout the convention.

The standard format for these sessions is that three aspiring writers meet with two professional writers for two hours. This year, we might try some new test sessions that are one hour or one half-hour long. We will accept both short stories and novel excerpts across a wide variety of genres and sub-genres.

A page on our website will provide detailed information about how to request a slot. Slots are available on a first-come, first-served basis. Right now, we want to exhort you to brush up that piece of writing you've been working on, to finish one, or even start one and get it ready for next summer.

Finally, if you're a professional writer willing to give aspiring and new writers two hours of your time, please send us an email. We have a few names already, but we're looking for many more.

If you have any questions about the Writers Workshops, please send an email to Oz Drummond at [writersworkshops@midamericon2.org](mailto:writersworkshops@midamericon2.org)

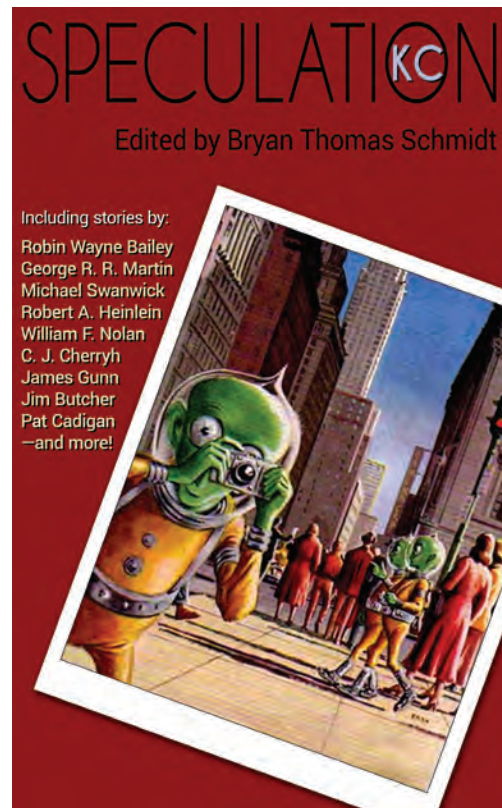
# SPECULATION KC

Edited by local Hugo-nominated editor Bryan Thomas Schmidt (Baen, St. Martin's Griffin), who was also the first book editor to work on Andy Weir's *The Martian*, *Speculation KC* is a star-studded anthology of both new and reprint speculative fiction that features either author or story subject ties to Kansas City.

Stories date from the 1930s up through the present day and include Robert A. Heinlein's personal favorite of his own works, "The Man Who Traveled In Elephants," Larry Niven's Topeka-based "Jigsaw Man," Manly Bannister's "Eena" (the first known female werewolf story), the long-out-of-print George R.R. Martin and Howard Waldrop collaboration "The Men of Greywater Station," Jim Butcher's first Dresden short story, plus new stories by William F. Nolan (*Logan's Run*), Robin Wayne Bailey (*Frost*), John Kessel, John Jos. Miller (*Wild Cards*), Kij Johnson, Pat Cadigan, Phyllis Eisenstein, and many more.

Front cover artwork is by 5-time Hugo winner Ed Emshwiller (Emsh).

Available from KaCSFFS Press, the book publishing division of the Kansas City Science Fiction & Fantasy Society, *Speculation KC* will be available as a 352-page 6"x9" trade paperback for \$16 by pre-order and \$19.95 at MidAmeriCon II. *Speculation KC* will also be available as an ebook for \$6.99.



## CONTRIBUTORS

Claire Ashgrove  
Robin Wayne Bailey  
Manly Bannister  
Jim Butcher  
Pat Cadigan  
C.J. Cherryh  
Rob Chilson  
Bradley Denton  
Phyllis Eisenstein

James Gunn  
Robert A. Heinlein  
Kij Johnson  
Frank K. Kelly  
John Kessel  
Lee Killough  
George R.R. Martin  
Chris McKitterick  
John Jos. Miller

Larry Niven  
William F. Nolan  
Tom Reamy  
Lane Robins  
Michael Swanwick  
Howard Waldrop  
William F. Wu

# WorldCon Speculative Fiction Writing Workshop for Teens

MidAmeriCon II will be hosting a free teen writing workshop led by Diane Turnshek, founder of [Alpha](#), the SF/F/H Workshop for Young Writers. Professional authors will write critiques of submissions prior to the convention. Interested 13-19 year olds will also critique the stories and meet with workshop coordinators for a three-hour critique session during the convention.

Submissions must meet the following criteria:

- Author should be between 13 – 19 years old at the time of the convention.
- Stories must have clear science fiction, fantasy, or horror elements.
- Stories should not be fan fiction or a part of a longer work.
- Length should be between 1,500 and 5,000 words..

For more information, send an email to [young-writers-workshop@midamericon2.org](mailto:young-writers-workshop@midamericon2.org)

## Call for Presentations: Campbell Conference at MidAmeriCon II

This year's Campbell Conference serves as the academic track for MidAmeriCon II. Using the MidAmeriCon II theme of "Tomorrow Is Now," we'll discuss the current state and future of science fiction.

Even though WorldCon is the biggest annual gathering of SF fans and professionals in the world, it does not always offer academic programming. This year, rather than hosting a separate Campbell Conference on our usual dates with the WorldCon occurring just a month later in neighboring Kansas City, we decided to combine the two. This strategy offers our regular attendees and award winners the opportunity to be part of the biggest SF event of the year while celebrating the [Campbell](#) and [Sturgeon Awards](#).

As officially scheduled presenters for the event, you as a participating SF student or academic have the opportunity to enhance your CV by presenting research to a potentially much wider audience, and to immerse yourself in the world's first and biggest SF event. Win-win!

In addition to a running track of presentations, we also plan to hold our usual round-table discussion. And, of course, we'll celebrate the winners of the John W. Campbell Memorial Award for Best SF novel and the Theodore Sturgeon Memorial Award for Best Short SF, and host a reception for our winning authors.

**Deadline:** Submit an abstract by **January 14, 2016**. We will make final decisions on presentations soon after. We'll use a rolling acceptance beginning with the first submissions, so don't delay!

**Full Details:** [sfcenter.ku.edu/campbell-conference.htm](http://sfcenter.ku.edu/campbell-conference.htm)

See you in Kansas City!

## Installment Membership Plan

MidAmeriCon II is happy to provide an Attending Membership Installment Plan for those wishing to pay over a period of time. Our Installment Plan is a great way to "save the rate" since you lock in at the current membership rate when you start the plan. That way, your total membership price never increases even after our rates go up! For those wishing to purchase a Family Membership through our Installment Plan, you will need to email [familymembership@midamericon2.org](mailto:familymembership@midamericon2.org) to get started.

Please be aware of the following before choosing our Installment Plan:

- On the membership selection page, you must choose either Installment Plan Adult \$50 or Installment Plan Young Adult \$50 to activate your plan.
- The initial \$50 for your Installment Plan membership is not refundable and Installment Memberships can only be transferred after being paid for in full
- Once you start on the Installment Plan, you will be billed bi-monthly, starting 1–2 months after you join, for:
  - \$25 until you have paid in full if you joined prior to September 2015,
  - \$30 if you joined October 2015,
  - \$35 after October 2015

Rate per billing goes up as we approach the convention and there are fewer billing cycles. Invoicing will be the first week of every other month with all incomplete installment plans billed in full on July 1, 2016.



You will have 30 days to pay off each invoice. If you fail to pay an invoice within the 30-day period, we will contact you. You may choose to leave the plan and have your conversion payments refunded (less the Supporting Membership and a \$20 processing fee) or stay on the Plan. If you stay on the plan, you will lose the benefits of the “lock-in” conversion rate, and your total conversion fee will be reset to the rate in force at the time. Your existing payments will of course continue to be credited towards your conversion.

You can pay off your Installment Plan at any time by emailing us and we will send you a final payment invoice.

If you need to cancel your Installment Plan or have any questions, please contact [installmentplan@midamericon2.org](mailto:installmentplan@midamericon2.org)



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## MidAmeriCon II Hugo Base Design Competition

MidAmeriCon II is now soliciting proposals for the 2016 Hugo Award Base design in an open competition. This competition will give artists around the world the chance to create a lasting piece of the most prestigious popular award in the science fiction community.

The World Science Fiction Convention has presented the Hugo Awards for achievement in science fiction, named after author and editor Hugo Gernsback, annually since 1955. Each award features a standardized metal rocket as the central element, with a base design that changes every year, often reflecting the city in which the convention takes place.

### Rules for Entry

Entry in the competition is open to all. Design proposals must be submitted by midnight Central Standard Time on Tuesday, January 18, 2016.

All submissions should include:

- Drawings, sketches, and/or a fabricated sample of the proposed base unit accommodating the specifications below.

- Cost estimate per base, and estimated total cost for the fabrication and shipping of 40 base units. As a guideline, bases should cost no more than \$150 each to fabricate.
- Lead time needed to make the bases. The contest winner will be selected by late February 2016, and announced shortly afterwards. Delivery of approximately 40 bases to MidAmeriCon II, at an address in the United States, will be expected in June 2016.
- Proof of your ability to either craft the bases or arrange for the work to be done.

Photos of past Hugo awards can be viewed at the official Hugo Awards website at [thehugoawards.org/](http://thehugoawards.org/).

To enter the competition, submit proposals either electronically or via the mail. Please include your name and contact information.

The winner of the base design competition will also receive a full (five-day) attending membership for MidAmeriCon II, where they will be invited to take part in the public unveiling

of their design Opening Ceremonies and the Hugo Awards Ceremony. The base will also be added to the physical archive of Hugo base designs, and thus be part of the Hugo History exhibit which travels to each Worldcon. The winning design is traditionally kept secret until the Worldcon and strict confidentiality will therefore apply to the winning design until the convention.

We regret that competition entries cannot be returned, and MidAmeriCon II reserves the right to select no entries as the winner.

### Electronic submission

Please email proposals to [hugo-base@midamericon2.org](mailto:hugo-base@midamericon2.org) Include the information set out above, and a JPG, TIFF, PNG, or GIF image of your design.

### Postal submission

Please send the information requested above, along with a sketch/drawing/sample base (or a CD or flash drive containing your sketch/drawing), to:

Dave McCarty  
 c/o McCarty Software  
 2020 N California Ave, Suite 299  
 Chicago, IL 60647-6319

If you have any questions, please contact the Hugo administrators at [hugoadmin@midamericon2.org](mailto:hugoadmin@midamericon2.org)

### Base Specifications

Proposal must conform to certain general and technical specifications, as follows:

- Bases may be made of wood, metal, lucite, or any other material that has a fixed form. Materials that are fragile, or change form with age or extremes of temperature, are not suitable.
- Bases must be designed in such a way that the silver Hugo rocket, supplied by MidAmeriCon II, is an integral part of the design.
- Rockets will be bolted to the bases from below the tailfins, and must be able to stand on a flat surface. Hanging designs, or those which rely on gravity other than Earth standard, are not acceptable.
- Specifications for the Hugo rocket itself are:
  - 13 inches (33.02 cm) tall
  - 2 inches (5.08 cm) across from fin-tip to fin-tip
  - 3 pounds 2 ounces (1.42 kg) in weight
  - Bolt with a 5/16-18 machine screw thread.

- Space must be left on the base for affixing a plaque or plaques indicating (in an easily readable, 12 pt font) the convention, winner, and category of award won.
- The winning design should have a theme highlighting Kansas City and/or the themes and aesthetic feel of MidAmeriCon II. Copyrighted/ trademarked elements should not be included, and designs featuring any of these will be disqualified.
- Preference will be given to submissions that include or demonstrate appropriate safe packaging to ship the base in (generally without the rocket attached).
- Additionally, keep in mind that trophies and bases will be traveling home in people's luggage or need to be shipped. Parts that are fragile, fiddly, or prone to fall off are *strongly discouraged*, as is anything that would make transportation security officials too nervous (the rocket requires enough explanation just by itself).

Thank you for participating and best of luck!



### Solution to the Crossword Puzzle in Progress Report 1

O	W	L	S		T	O	A	T		S	I	T	E	A
R	O	O	T		W	A	N	E		W	R	U	N	G
B	O	N	E	S	O	F	T	H	E	E	A	R	T	H
		D	E	F	A	T			R	A	E		T	R
				F	L	O	E		A	R	T		L	Y
L	E	G	I	O	N	S	I	N	T	I	M	E		
E	A	R		N	E	T	S		H	E	A	D	E	R
O	V	I	D			A	L	A			L	O	V	E
S	E	E	I	N	G		A	L	P	S		V	E	G
		V	A	C	U	U	M	F	L	O	W	E	R	S
O	V	A		S	I	N		S	U	R	E			
O	O	N		T	S	P			R	E	E	S	E	
M	I	C	H	A	E	L	S	W	A	N	W	I	C	K
P	L	E	A	T		U	T	I	L		E	R	I	E
H	A	S	T	E		G	E	L	S		E	E	G	S



**VOTE**  
**SAN JOSE**  
**2018**

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*Our tried, tested, fan-friendly  
convention center and hotels  
are ready for you!*

The San José Marriott, Hilton and McEnery Convention Center host Further Confusion, Fanime, and the Silicon Valley Comic Con every year. The Marriott hosted the 2014 Nebula Awards Weekend, and the Hilton hosted the 2013 Nebula Awards weekend. Downtown San José is ready to host your 2018 Worldcon.

**W A B I D F O R**  
**W O R L D C O N 7 6**

[www.sjin2018.org](http://www.sjin2018.org)

# MidAmeriCon II Cryptic Crossword

## Barry Haldiman

### Across

1. Internet prefix is 10A's type of punk (5)

4. 1992 novel by 10A for dummies (5)

7. Nomadic emir ruined the 34th Worldcon (11)

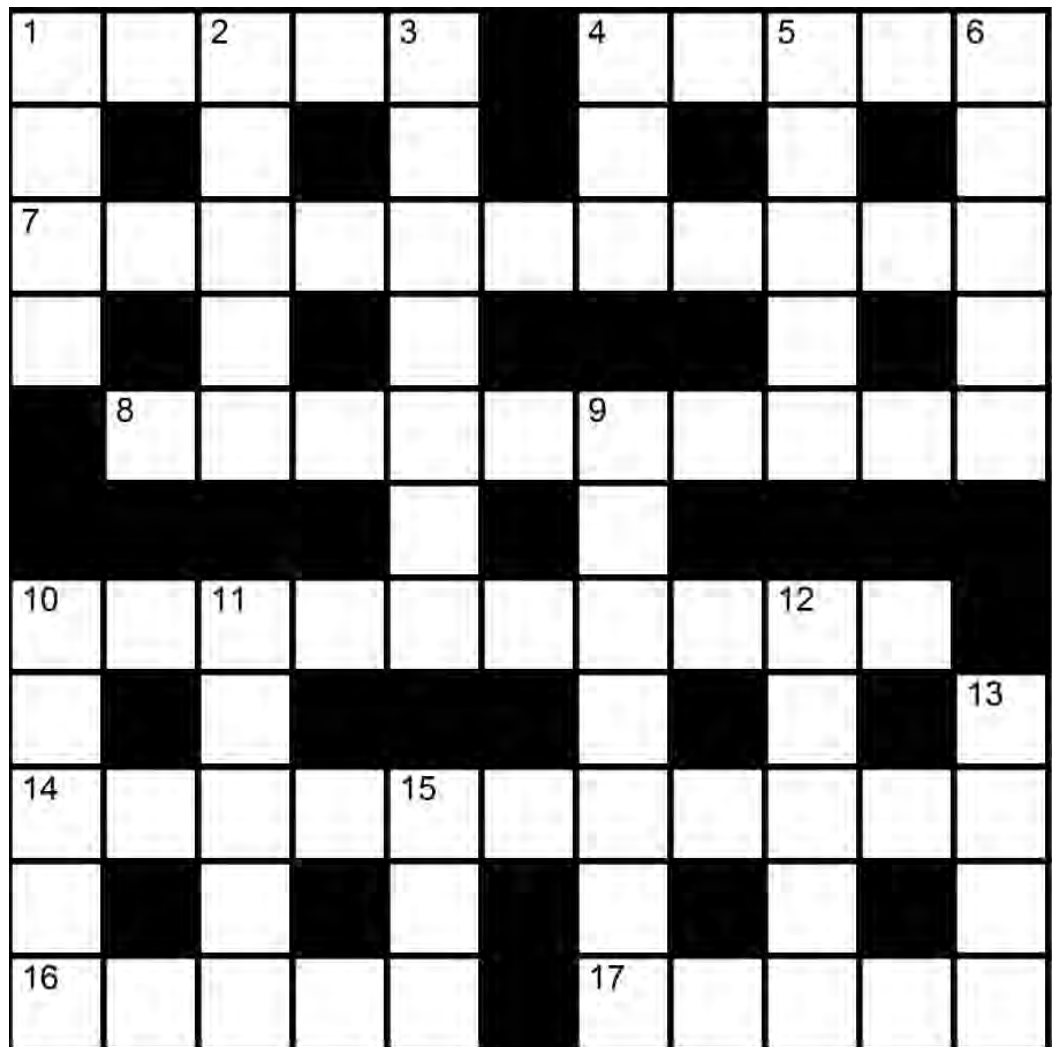
8. "Opposite of 10A's writing," cracked pun insider (10)

10. Toastmaster corrupted Captain Dag (3,7)

14. 1987 novel by 10A is what referees do (11)

16. Jesus' history conceals what the girl-thing went out for (5)

17. Take pleasure in exhaust (3,2)



### Down

1. 100 enliven kids' summer spot (4)

2. VP's "swinging" cave (5)

3. Country of Russian Orthodox's initial infatuation (7)

4. Tree is PETA issue, reportedly (3)

5. Primarily only snobby cinematics are receiving Hollywood award (5)

6. Teensy nodule holds church council? (5)

9. Katniss' sister devoured monkey, e.g. (7)

10. Inflates shoes (5)

11. Rocks' leaderless attitudes (5)

12. A fellow representative (5)

13. A gullible one at once (4)

15. Greek letter on a tire! (3)

# MidAmeriCon II International Film Festival 2016

## Official Rules & Entry Form August 17-21, 2016

MidAmeriCon II will be hosting a film festival during the convention for our attendees, who travel to this five-day event celebrating the science fiction and fantasy genre from all over the world.

If you are interested in participating, please read the following instructions carefully.

### General Rules for Entry

- Films submitted should be in one of the following categories:
  - Short Film (under 60 minutes)
  - Feature Film (over 60 minutes)
- Submitted films must be completely edited and in their final completed form.
- Films can be live action, animation, or a combination of both.

### Additional Information

- Films will be pre-screened by Film Festival staff.
- Submitted films cannot be returned.
- Films may be used for promotional purposes.
- All films will be shown via video projection in a convention center meeting room, not in a theater.

### What to Send

- Two (2) copies of your film must be sent. Films should be submitted via mail on DVD. H.264 digital video files can be sent online via Dropbox, WeTransfer, Google Drive, or other method. Make sure that your DVD plays on all computer platforms or on DVD region 1 players.
- On a CD in electronic form or a separate sheet of paper, include a brief synopsis of your film not to exceed 50 words, along with a brief bio sheet about

the filmmakers (director or writer), plus one (1) production still for use in any potential publicity.

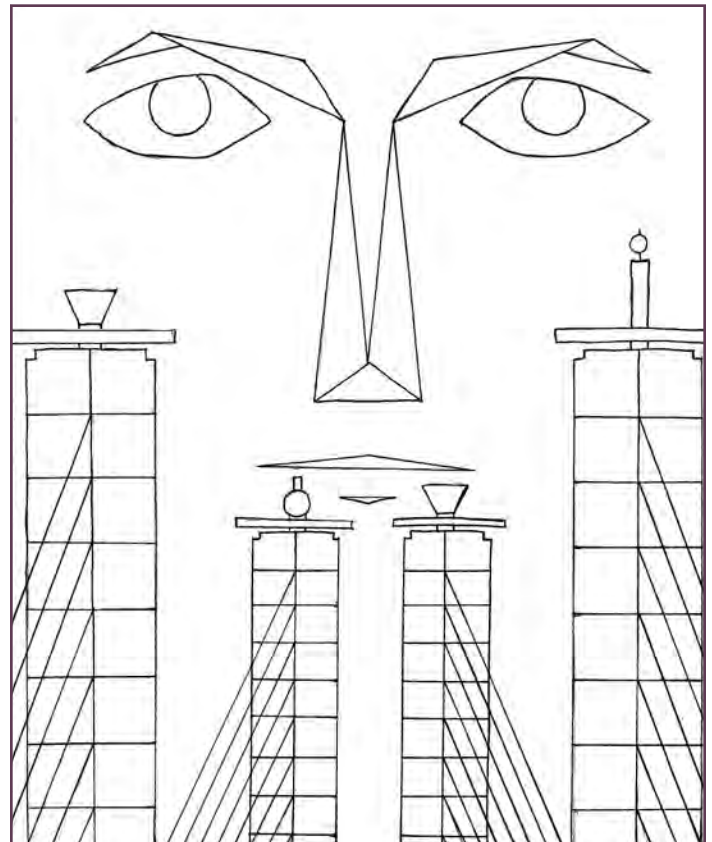
All films must be postmarked by June 1, 2016, and accompanied by a signed entry form and any required paperwork. Filmmakers with accepted entries will be notified by the end of July.

The complete schedule of films will appear on the MidAmeriCon II website, [midamericon2.org/](http://midamericon2.org/), and in the film festival program book distributed at the convention.

*Send your DVDs and all paperwork to:*

**MidAmeriCon II  
International Film Festival 2016  
PO Box 4718  
West Richland, WA 99353 USA**

If you have any questions, send email to [nt.saenz@gmail.com](mailto:nt.saenz@gmail.com).



# MidAmeriCon II International Film Festival Official Entry Form

MidAmeriCon II • August 17-21, 2016

Kansas City Convention Center, Kansas City, MO

**Personal Information** *Please Type or print legibly.*

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Email \_\_\_\_\_ Phone \_\_\_\_\_

## Film Information

Title \_\_\_\_\_

Running Time \_\_\_\_\_ Year Produced \_\_\_\_\_ Digital File format \_\_\_\_\_

Film Writer \_\_\_\_\_ Film Website \_\_\_\_\_

Film Genre (SF&F, Horror, Animation, Documentary, or Fan) \_\_\_\_\_

Film Producer \_\_\_\_\_ Film Director \_\_\_\_\_

### Film Category (Please check ONE ONLY)

Short Film  
(Under 60 Minutes)

Feature Film  
(Over 60 minutes)

Trailer included

I have enclosed TWO (2) DVD  
copies of my film or HD digital  
files.

I have enclosed bios of the director, writer, and one  
production still from the film.

### Filmmaker Representation:

The undersigned hereby certifies that: (1) they are the creator and legal owner of the film; (2) the film being submitted is in its completed and final form and will not be changed between now and the time it is screened at our festival; (3) the undersigned has read, understood and will comply with the rules relating to the MidAmeriCon II International Film Festival. The undersigned hereby indemnifies and agrees to defend MidAmeriCon II 2016 for and against any third-party claims relating to the submitted film.

Signature \_\_\_\_\_ Date \_\_\_\_\_

*(of person submitting film)*

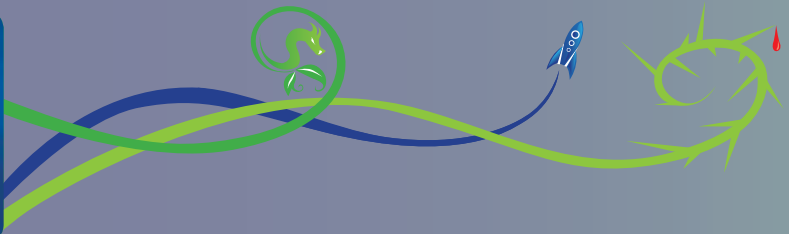
**Please read the rules carefully before submitting this form.**

*Mail 2 DVD copies of your film with this form to:*

MidAmeriCon II International Film Festival, PO Box 4718, West Richland, WA 99353

Questions??

e-mail: [nt.saenz@gmail.com](mailto:nt.saenz@gmail.com)



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

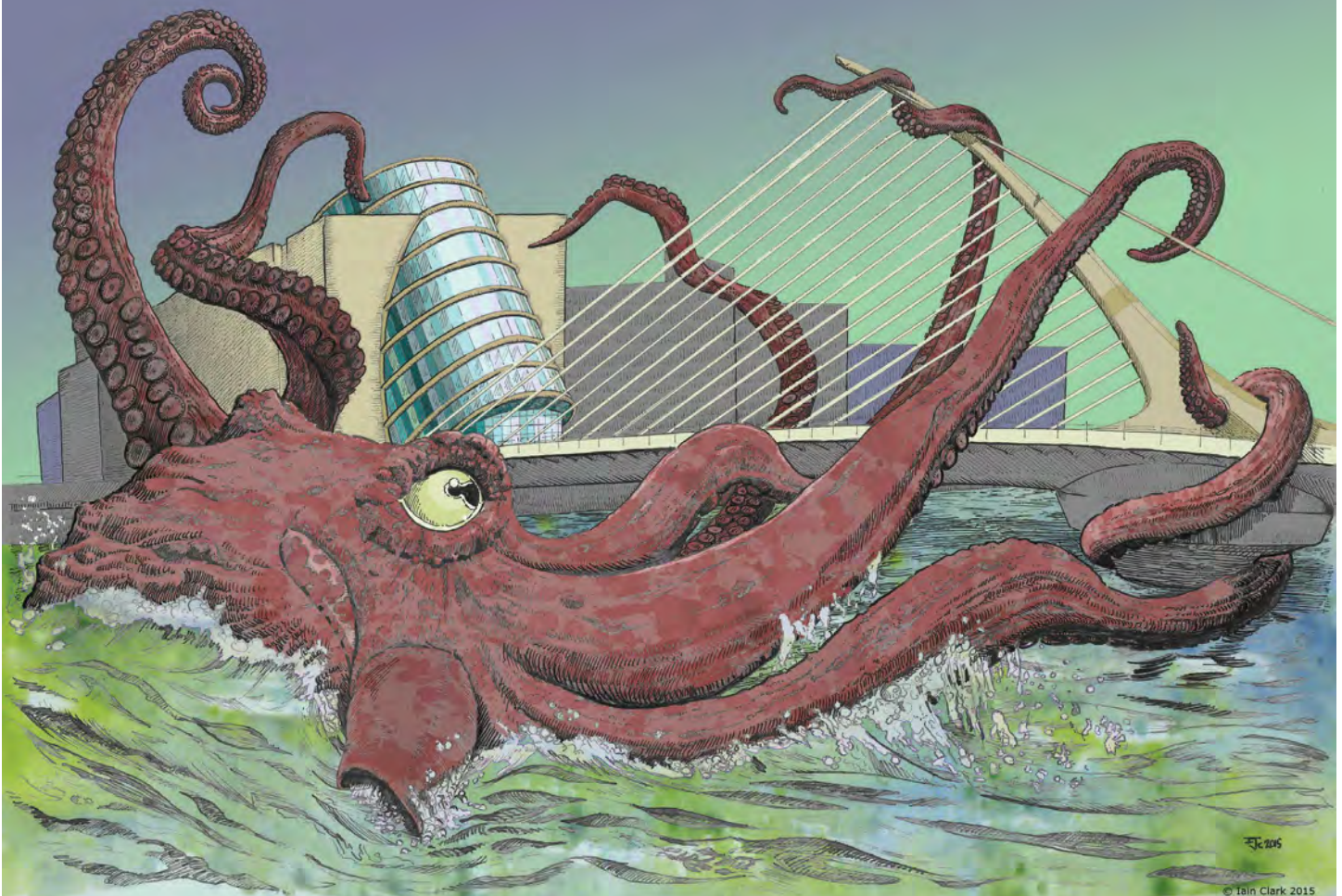
AUGUST 15<sup>TH</sup> – AUGUST 19<sup>TH</sup> 2019

[www.dublin2019.com](http://www.dublin2019.com)  
[info@dublin2019.com](mailto:info@dublin2019.com)  
[twitter.com/Dublin2019](https://twitter.com/Dublin2019)  
[facebook.com/dublin2019](https://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 that its spell-binding allure will take your breath away as you watch the sun set over the city before the Kraken rises from the River Liffey!



DON'T FORGET  
THE RETRO HUGOS!

I WANT  
**YOU**  
TO NOMINATE  
AND VOTE FOR  
**THE HUGO AWARDS**

NOMINATE WHAT  
**YOU LIKE**  
IT'S OKAY TO LEAVE  
**BLANKS**  
UPDATE YOUR  
BALLOT UNTIL THE  
**DEADLINE**



**SCIENCE  
FICTION**  
**FANTASY**



[midamericon2.org](http://midamericon2.org)



@midamericon2



midamericon2

"World Science Fiction Convention" and "Worldcon" are service marks of the World Science Fiction Society, an unincorporated literary society.



# Please Read These Instructions Carefully Before Casting Your Ballot for the 2016 Hugo Awards & John W. Campbell Award for Best New Writer

## Eligibility to Nominate

You may nominate for the 2016 Hugo Awards and John W. Campbell Award for Best New Writer if, on or before January 31 2016, 11:59 PM PST:

- you are an attending or supporting member of MidAmeriCon II (the 2016 World Science Fiction Convention).
- you are an attending or supporting member of Worldcon 75 (the 2017 World Science Fiction Convention).
- you were an Attending or Supporting Member of Sasquan (the 2015 World Science Fiction Convention).

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

## Deadline

All ballots must be received prior to March 31 2016, 11:59 PM PDT.

Please mail as early as possible to ensure that your ballot will be counted. Paper ballots should be mailed to

Hugo Nominations, c/o Dave McCarty,  
2020 N. California Ave, Suite 299  
Chicago, IL 60647, USA.



Taping the ballot shut is permissible in USA domestic mail; however we recommend mailing your ballot in an envelope. Ballots mailed outside the USA must be in an envelope.

## How to Nominate by Mail or Online

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

- You may nominate up to five persons or works in each category. However, you are permitted (and even encouraged) to make fewer nominations or none at all if you are not familiar with the works that fall into that category. The nominations are equally weighted: the order in which you list them has no effect on the outcome.
- “No Award” will appear automatically in every single category on the final ballot—there is no need to include that choice on the nomination form.
- If your nominee is not well known, please provide a source where his or her 2015 work in that category may be found. This information makes identifying the work you intend to nominate easier for us.
- Please type or print clearly. We cannot count illegible ballots.
- Please note that items may be relocated to a different category by the Hugo Awards Administrator if they are within 20% of the category boundary (such as in the case of the written fiction and dramatic presentation categories).
- Online nominations will be available via the MidAmeriCon II website: [midamericon2.org](http://midamericon2.org). You will need your membership number and PIN, which is printed on your mailing label, to nominate online.

You may email [hugopin@midamericon2.org](mailto:hugopin@midamericon2.org) to request a PIN.

The final Hugo Ballot containing the nominees in each category that received the most nominations will be distributed by MidAmeriCon II in April/May 2016. Only members of MidAmeriCon II (including those who join after January 31 2016) will be eligible to vote

on the final ballot. If you have questions, please email [hugoadmin@midamericon2.org](mailto:hugoadmin@midamericon2.org).

### Eligibility

Works published in 2015 for the first time anywhere or for the first time in English are eligible for the Hugo Awards being awarded in 2016.

Books are considered to have been published on the publication date, which usually appears with the copyright information on the back of the title page. If there is no stated publication date, the copyright date will be used instead. A dated periodical is considered to have been published on the cover date, regardless of when it was placed on sale or copyrighted. Serialized stories or dramatic presentations are eligible in the year in which the last instalment appears.

Extended Eligibility for non-US published works: Per section 3.4.2 of the WSFS Constitution, works originally published outside the United States prior to 2015 but first published in the United States in 2015 shall be eligible for the 2016 Hugo Awards unless they have already appeared on a final Hugo Award ballot.

Other eligibility rules are included with the specific categories. The full rules for the Hugo Awards are contained in the WSFS constitution available at [wsfs.org/bm/const-2014.htm](http://wsfs.org/bm/const-2014.htm).

### Exclusions

The MidAmeriCon II Committee has irrevocably delegated all Hugo administration authority to a subcommittee. Therefore, only Dave McCarty, Will Frank, Tammy Coxen, Diane Lacey, and Joe Siclari are ineligible for the 2016 Hugo Awards.

### Reproduction

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

**This ballot must be received by  
Thursday March 31 2016, 11:59 PM PST**

“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.

## Registration Reminders

If you have any questions or need to change any details of your membership, contact us at [registration@midamericon2.org](mailto:registration@midamericon2.org)

Memberships can be purchased at [midamericon2.org/registration/](http://midamericon2.org/registration/) or by downloading a form from the website and mailing your payment to:

**MidAmeriCon2 Registration**  
PO Box 16  
Santa Rosa, CA 95402

<b>Supporting</b>	\$50
<b>Adult</b>	\$185
<b>YA (16-25)</b>	\$100
<b>Child (6-15)</b>	\$60
<b>Kid-In-Tow (0-5)</b>	\$0
<b>Family</b>	Email <a href="mailto:familymembership@midamericon2.org">familymembership@midamericon2.org</a>
<b>Installment Plan</b>	\$50 down payment for each member, then payments over time (see Pages 14-15)

## Nominating Ballot for the 2016 Hugo Awards & John W. Campbell Award: Eligibility to Vote

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State/Province \_\_\_\_\_

ZIP/Postal Code \_\_\_\_\_ Country \_\_\_\_\_

Email \_\_\_\_\_

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

I am a member of MidAmeriCon II; my membership number (if known) is \_\_\_\_\_ .

I am a member of Worldcon 75; my membership number (if known) is \_\_\_\_\_ .

I was a member of Sasquan; my membership number (if known) was \_\_\_\_\_ .

If you are not a member of MidAmeriCon II or Worldcon 75, or were not a member of Sasquan, and wish to cast a Hugo nominating ballot, you must purchase an Attending or a Supporting membership in MidAmeriCon II by 11:59 Pacific Standard Time, January 31, 2016.

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

**Hugo Nominations  
c/o Dave McCarty  
2020 N. California Ave, Suite 299  
Chicago, IL 60647  
USA**

## The 74th World Science Fiction Convention



**MIDAMERICON II**  
THE 74th WORLD SCIENCE FICTION CONVENTION

**Nominating Ballot for  
the 2016 Hugo Awards  
and John W. Campbell Award**

**This ballot must be received by 3/31/2016**

# Nominating Ballot for the 2016 Hugo Awards and John W. Campbell Award for Best New Writer

**Best Novel** A science fiction or fantasy story of 40,000 words or more, which appeared for the first time in 2015.

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

**Best Novella** A science fiction or fantasy story between 17,500 and 40,000 words, which appeared for the first time in 2015.

Author & Title \_\_\_\_\_ Where Published \_\_\_\_\_  
Author & Title \_\_\_\_\_ Where Published \_\_\_\_\_  
Author & Title \_\_\_\_\_ Where Published \_\_\_\_\_  
Author & Title \_\_\_\_\_ Where Published \_\_\_\_\_  
Author & Title \_\_\_\_\_ Where Published \_\_\_\_\_

**Best Novelette** A science fiction or fantasy story between 7,500 and 17,500 words, which appeared for the first time in 2015.

Author & Title \_\_\_\_\_ Where Published \_\_\_\_\_  
Author & Title \_\_\_\_\_ Where Published \_\_\_\_\_  
Author & Title \_\_\_\_\_ Where Published \_\_\_\_\_  
Author & Title \_\_\_\_\_ Where Published \_\_\_\_\_  
Author & Title \_\_\_\_\_ Where Published \_\_\_\_\_

**Best Short Story** A science fiction or fantasy story of fewer than 7,500 words, which appeared for the first time in 2015.

Author & Title \_\_\_\_\_ Where Published \_\_\_\_\_  
Author & Title \_\_\_\_\_ Where Published \_\_\_\_\_  
Author & Title \_\_\_\_\_ Where Published \_\_\_\_\_  
Author & Title \_\_\_\_\_ Where Published \_\_\_\_\_  
Author & Title \_\_\_\_\_ Where Published \_\_\_\_\_

**Best Related Work** Any work related to the field of science fiction, fantasy, or fandom, appearing for the first time in 2015, or which has been substantially modified during 2015, and which is either non-fiction or, if fictional, is noteworthy primarily for aspects other than the fictional text, and which is not eligible in any other category.

Author/Editor & Title \_\_\_\_\_ Publisher \_\_\_\_\_  
Author/Editor & Title \_\_\_\_\_ Publisher \_\_\_\_\_  
Author/Editor & Title \_\_\_\_\_ Publisher \_\_\_\_\_  
Author/Editor & Title \_\_\_\_\_ Publisher \_\_\_\_\_  
Author/Editor & Title \_\_\_\_\_ Publisher \_\_\_\_\_

**Best Graphic Story** Any science fiction or fantasy story told in graphic form, appearing for the first time in 2015.

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

**Best Dramatic Presentation, Long Form** Any theatrical feature or other production 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 2015.

Title _____	Studio/Series _____
Title _____	Studio/Series _____
Title _____	Studio/Series _____
Title _____	Studio/Series _____
Title _____	Studio/Series _____

**Best Dramatic Presentation, Short Form** Any television program or other production 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 2015.

Title _____	Studio/Series _____
Title _____	Studio/Series _____
Title _____	Studio/Series _____
Title _____	Studio/Series _____
Title _____	Studio/Series _____

**Best Professional 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 2015.

Editor _____
Editor _____
Editor _____
Editor _____
Editor _____

**Best Professional Editor, Long Form** The editor of at least four (4) novel-length works primarily devoted to science fiction and/or fantasy that were published in 2015, and do not qualify under Best Editor, Short Form.

Editor _____
Editor _____
Editor _____
Editor _____
Editor _____

**Best Professional Artist** An illustrator whose work has appeared in a professional publication in the field of science fiction or fantasy during 2015. A professional publication is one that meets at least one (1) of the following criteria:

1. It provided at least a quarter of the income of any one person; or
2. It was owned or published by any entity which provided at least a quarter of the income of any of its staff and/or owner. If possible, please cite an example of the nominee's work. (Failure to provide such references will not invalidate a nomination.)

Artist/Illustrator _____	Example _____
Artist/Illustrator _____	Example _____
Artist/Illustrator _____	Example _____
Artist/Illustrator _____	Example _____
Artist/Illustrator _____	Example _____

Please note that items may be relocated to a different category by the Hugo administrator if they are within 20% of the category boundary (such as in the case of Novel/Novella, Novella/Novelette, Novelette/Short Story, and Dramatic Presentation, Long Form/Dramatic Presentation, Short Form).

**Best Semiprozine** Any generally available non-professional publication devoted to science fiction or fantasy which by the close of 2015 had published at least four (4) issues (or the equivalent in other media), and at least one (1) of which appeared in 2015, which does not qualify as a fancast, and which in 2015 has met at least one (1) of the following criteria:

1. Paid its contributors or staff in other than copies of the publication.
2. Was generally available only for paid purchase.

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

**Best Fanzine** Any generally available non-professional publication devoted to science fiction, fantasy, or related subjects which, by the close of 2015, had published at least four (4) issues (or the equivalent in other media), at least one (1) of which appeared in 2015, and which does not qualify as a semiprozine or a fancast, and which in 2015 met neither of the following criteria:

1. Paid its contributors or staff in other than copies of the publication.
2. Was generally available only for paid purchase.

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

**Best Fancast** Any generally available non-professional audio or video periodical devoted to science fiction, fantasy, or related subjects that by the close of 2015 has released four (4) or more episodes, at least one (1) of which appeared in 2015, and that does not qualify as a dramatic presentation.

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

**Best Fan Writer** A person whose writing has appeared in fanzines or semiprozines, or in generally available electronic media in 2015.

Author _____	Example _____
Author _____	Example _____
Author _____	Example _____
Author _____	Example _____
Author _____	Example _____

**Best Fan Artist** An artist or cartoonist whose work has appeared through publication in fanzines, semiprozines, or through any other public non-professional display (including at conventions) in 2015.

Artist/Illustrator _____	Example _____
Artist/Illustrator _____	Example _____
Artist/Illustrator _____	Example _____
Artist/Illustrator _____	Example _____
Artist/Illustrator _____	Example _____

**John W. Campbell Award (not a Hugo)** (Award for the best new science fiction writer, sponsored by Dell Magazines) A new writer is one whose first work of science fiction or fantasy appeared in 2014 or 2015 in a professional publication. For Campbell Award purposes, a professional publication is one for which more than a nominal amount was paid, any publication that had an average press run of at least 10,000 copies, or any other criteria that the Award sponsors may designate.

Author _____	Example _____
Author _____	Example _____
Author _____	Example _____
Author _____	Example _____
Author _____	Example _____

# Please Read These Instructions Carefully Before Casting Your Ballot for the 1941 Retro Hugo Awards

## Eligibility to Nominate

You may nominate for the 1941 Retro Hugo Awards if, on or before January 31 2016, 11:59 PM PST:

- you are an attending or supporting member of MidAmeriCon II (the 2016 World Science Fiction Convention).
- you are an attending or supporting member of Worldcon 75 (the 2017 World Science Fiction Convention).
- you were an Attending or Supporting member of Sasquan (the 2015 World Science Fiction Convention).

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

## Deadline

All ballots must be received prior to March 31 2016, 11:59 PM PDT. Please mail as early as possible to ensure that your ballot will be counted. Paper ballots should be mailed to

Hugo Nominations, c/o Dave McCarty,  
2020 N. California Ave, Suite 299  
Chicago, IL 60647, USA.

Taping the ballot shut is permissible in USA domestic mail; however we recommend mailing your ballot in an envelope. Ballots mailed outside the USA must be in an envelope.

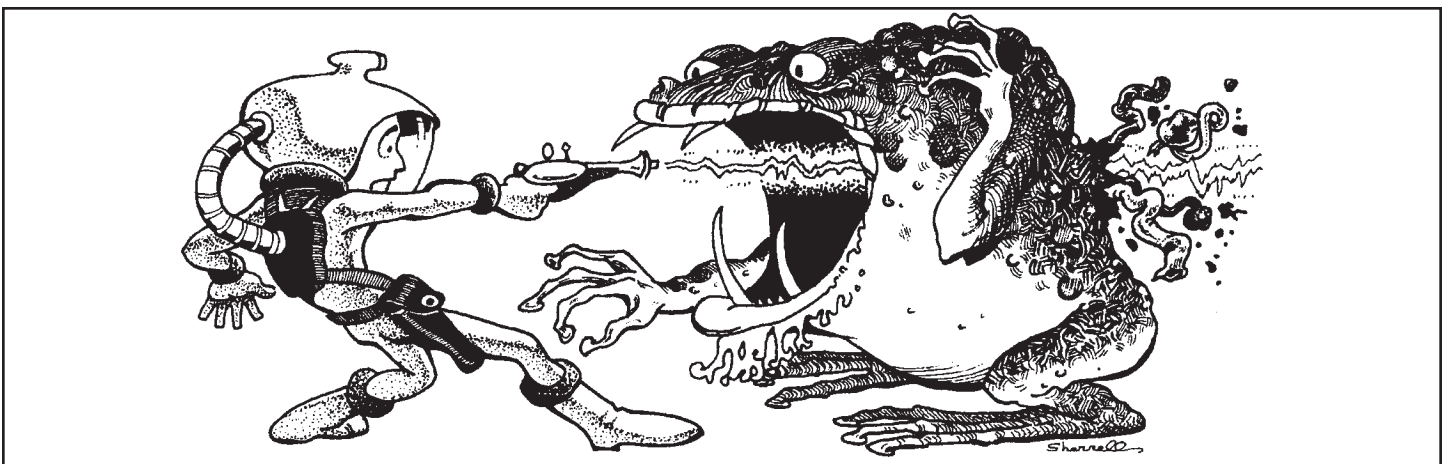
## How to Nominate by Mail or Online

Please fill in the eligibility section on the first page of the ballot. Do not forget to sign the ballot – we will not count unsigned ballots.

- You may nominate up to five persons or works in each category. However, you are permitted (and even encouraged) to make fewer nominations or none at all if you are not familiar with the works that fall into that category. The nominations are equally weighted: the order in which you list them has no effect on the outcome.
- “No Award” will appear automatically in every single category on the final ballot – there is no need to include that choice on the nomination form.
- If your nominee is not well known, please provide a source where his or her 1940 work in that category may be found. This information makes identifying the work you intend to nominate easier for us.
- Please type or print clearly. We cannot count illegible ballots.
- Please note that items may be relocated to a different category by the Hugo Awards Administrator if they are within 20% of the category boundary (such as in the case of the written fiction and dramatic presentation categories).
- Online nominations will be available via the MidAmeriCon II website: [midamericon2.org](http://midamericon2.org). You will need your membership number and PIN, which is printed on your mailing label, to nominate online.

You may email [hugopin@midamericon2.org](mailto:hugopin@midamericon2.org) to request a PIN.

The final Hugo Ballot containing the nominees in each category that received the most nominations will be distributed by MidAmeriCon II in April/May 2016.



Only members of MidAmeriCon II (including those who join after January 31 2016) will be eligible to vote on the final ballot. If you have questions, please email [hugoadmin@Mmidamericon2.org](mailto:hugoadmin@Mmidamericon2.org).

### Eligibility

Works published in 1940 for the first time anywhere or for the first time in English are eligible for the Retro Hugo Awards being awarded in 2016.

Books are considered to have been published on the publication date, which usually appears with the copyright information on the back of the title page. If there is no stated publication date, the copyright date will be used instead. A dated periodical is considered to have been published on the cover date, regardless of when it was placed on sale or copyrighted. Serialized stories or dramatic presentations are eligible in the year in which the last instalment appears.

### Extended Eligibility for non-US

**published works:** Works initially published outside the United States prior to 1940 are not granted extended eligibility for the Retro Hugo Awards.

Other eligibility rules are included with the specific categories. The full rules for the Hugo Awards are contained in the WSFS constitution available at [wsfs.org/bm/const-2014.htm](http://wsfs.org/bm/const-2014.htm).

### Exclusions

The MidAmeriCon II Committee has irrevocably delegated all Hugo administration authority to a subcommittee. Therefore, only Dave McCarty, Will Frank, Tammy Coxen, Diane Lacey, and Joe Siclari are ineligible for the 2016 Hugo Awards.

### Reproduction

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

**This ballot must be received by  
Thursday, March 31, 2016, 11:59 PM PST**

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





## Nominating Ballot for the 1941 Retro Hugo Awards: Eligibility to Vote

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State/Province \_\_\_\_\_

ZIP/Postal Code \_\_\_\_\_ Country \_\_\_\_\_

Email \_\_\_\_\_

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

I am a member of MidAmeriCon II; my membership number (if known) is \_\_\_\_\_ .

I am a member of Worldcon 75; my membership number (if known) is \_\_\_\_\_ .

I was a member of Sasquan; my membership number (if known) was \_\_\_\_\_ .

If you are not a member of MidAmeriCon II or Worldcon 75, or were not a member of Sasquan, and wish to cast a Hugo nominating ballot, you must purchase an Attending or a Supporting membership in MidAmeriCon II by 11:59 Pacific Standard Time, January 31, 2016.

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

**Retro Hugo Nominations  
c/o Dave McCarty  
2020 N. California Ave, Suite 299  
Chicago, IL 60647  
USA**

## The 74th World Science Fiction Convention



**MIDAMERICON II**  
THE 74th WORLD SCIENCE FICTION CONVENTION

**Nominating Ballot for  
the 1941  
Retro Hugo Awards**

**This ballot must be received by 3/31/2016**

# Nominating Ballot for the 1941 Retro Hugo Awards

**Best Novel** A science fiction or fantasy story of 40,000 words or more, which appeared for the first time in 1940.

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

**Best Novella** A science fiction or fantasy story between 17,500 and 40,000 words, which appeared for the first time in 1940.

Author & Title _____	Where Published _____
Author & Title _____	Where Published _____
Author & Title _____	Where Published _____
Author & Title _____	Where Published _____
Author & Title _____	Where Published _____

**Best Novelette** A science fiction or fantasy story between 7,500 and 17,500 words, which appeared for the first time in 1940.

Author & Title _____	Where Published _____
Author & Title _____	Where Published _____
Author & Title _____	Where Published _____
Author & Title _____	Where Published _____
Author & Title _____	Where Published _____

**Best Short Story** A science fiction or fantasy story of fewer than 7,500 words, which appeared for the first time in 1940.

Author & Title _____	Where Published _____
Author & Title _____	Where Published _____
Author & Title _____	Where Published _____
Author & Title _____	Where Published _____
Author & Title _____	Where Published _____

**Best Related Work** Any work related to the field of science fiction, fantasy, or fandom, appearing for the first time in 1940, or which was substantially modified during 1940, and which is either non-fiction or, if fictional, is noteworthy primarily for aspects other than the fictional text, and which is not eligible in any other category.

Author/Editor & Title _____	Publisher _____
Author/Editor & Title _____	Publisher _____
Author/Editor & Title _____	Publisher _____
Author/Editor & Title _____	Publisher _____
Author/Editor & Title _____	Publisher _____

**Best Graphic Story** Any science fiction or fantasy story told in graphic form, appearing for the first time in 1940.

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

**Best Dramatic Presentation, Long Form** Any theatrical feature or other production 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 1940.

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

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

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

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

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

**Best Dramatic Presentation, Short Form** Any television program or other production 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 1940.

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

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

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

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

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

**Best Professional 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 1940.

Editor \_\_\_\_\_

Editor \_\_\_\_\_

Editor \_\_\_\_\_

Editor \_\_\_\_\_

Editor \_\_\_\_\_

**Best Professional Editor, Long Form** The editor of at least four (4) novel-length works primarily devoted to science fiction and/or fantasy that were published in 1940, and do not qualify under Best Editor, Short Form.

Editor \_\_\_\_\_

Editor \_\_\_\_\_

Editor \_\_\_\_\_

Editor \_\_\_\_\_

Editor \_\_\_\_\_

**Best Professional Artist** An illustrator whose work has appeared in a professional publication in the field of science fiction or fantasy during 1940. A professional publication is one that meets at least one (1) of the following criteria:

1. It provided at least a quarter of the income of any one person; or
2. It was owned or published by any entity which provided at least a quarter of the income of any of its staff and/or owner. If possible, please cite an example of the nominee's work. (Failure to provide such references will not invalidate a nomination.)

Artist/Illustrator \_\_\_\_\_ Example \_\_\_\_\_

Artist/Illustrator \_\_\_\_\_ Example \_\_\_\_\_

Artist/Illustrator \_\_\_\_\_ Example \_\_\_\_\_

Artist/Illustrator \_\_\_\_\_ Example \_\_\_\_\_

Artist/Illustrator \_\_\_\_\_ Example \_\_\_\_\_

Please note that items may be relocated to a different category by the Hugo administrator if they are within 20% of the category boundary (such as in the case of Novel/Novella, Novella/Novelette, Novelette/Short Story, and Dramatic Presentation, Long Form/Dramatic Presentation, Short Form).

**Best Semiprozine** Any generally available non-professional publication devoted to science fiction or fantasy which by the close of 1940 published at least four (4) issues (or the equivalent in other media), at least one (1) of which appeared in 1940, which does not qualify as a fancast, and which in 1940 met at least one of (1) the following criteria:

1. Paid its contributors or staff in other than copies of the publication.
2. Was generally available only for paid purchase.

Title \_\_\_\_\_

Title \_\_\_\_\_

Title \_\_\_\_\_

Title \_\_\_\_\_

Title \_\_\_\_\_

**Best Fanzine** Any generally available non-professional publication devoted to science fiction, fantasy, or related subjects which, by the close of 1940, published at least four (4) issues (or the equivalent in other media), at least one (1) of which appeared in 1940, and which does not qualify as a semiprozine or a fancast, and which in 1940 met neither of the following criteria:

1. Paid its contributors or staff in other than copies of the publication.
2. Was generally available only for paid purchase.

Title \_\_\_\_\_

Title \_\_\_\_\_

Title \_\_\_\_\_

Title \_\_\_\_\_

Title \_\_\_\_\_

**Best Fancast** Any generally available non-professional audio or video periodical devoted to science fiction, fantasy, or related subjects that by the close of 1940 released four (4) or more episodes, at least one (1) of which appeared in 1940, and that does not qualify as a dramatic presentation.

Title \_\_\_\_\_

Title \_\_\_\_\_

Title \_\_\_\_\_

Title \_\_\_\_\_

Title \_\_\_\_\_

**Best Fan Writer** A person whose writing appeared in fanzines, semiprozines, or in generally available electronic media in 1940.

Author \_\_\_\_\_ Example \_\_\_\_\_

Author \_\_\_\_\_ Example \_\_\_\_\_

Author \_\_\_\_\_ Example \_\_\_\_\_

Author \_\_\_\_\_ Example \_\_\_\_\_

Author \_\_\_\_\_ Example \_\_\_\_\_

**Best Fan Artist** An artist or cartoonist whose work appeared through publication in fanzines or semiprozines or through any other public non-professional display (including at conventions) in 1940.

Artist/Illustrator \_\_\_\_\_ Example \_\_\_\_\_

Artist/Illustrator \_\_\_\_\_ Example \_\_\_\_\_

Artist/Illustrator \_\_\_\_\_ Example \_\_\_\_\_

Artist/Illustrator \_\_\_\_\_ Example \_\_\_\_\_

Artist/Illustrator \_\_\_\_\_ Example \_\_\_\_\_

# You Make the Rules

## WSFS Business Meeting at MidAmeriCon II

How are Hugo categories determined? Who says how voting works in Site Selection? When can Worldcons raise membership rates?

The Constitution of the World Science Fiction Society (WSFS) (published in this Progress Report) is amended by the WSFS Business Meeting. The Business Meeting also creates and amends other rules pertaining to, and requests of, Worldcons and WSFS. What amendments, rules, and requests are made, is decided upon by the members of WSFS, which means by YOU!

Worldcon members = WSFS Members. Every member of the Worldcon in a given year, this year being MidAmeriCon II, is a member of WSFS. There is, in fact, no way to be a member of WSFS other than being a member of that year's Worldcon.

Every Attending member of MidAmeriCon II can attend the Business Meeting, propose changes, debate those changes, and vote on them. Supporting members can propose business, but not attend the meeting and/or debate business.

Changes to the WSFS Constitution, including any changes to the rules for the Hugo Awards, must be approved by votes at two consecutive Worldcons (for example MidAmeriCon II this year, and Worldcon 75 next year in Helsinki, Finland). In addition, new proposals may be introduced each year. The Business Meeting may defeat and amend new proposals. Meetings are conducted under a relatively formal structure, according to (in descending order): The WSFS Constitution and Standing Rules, such other rules as may be published in advance by the current Committee; 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.

The Business Meeting page on the convention website ([midamericon2.org/what-is-wsfs/](http://midamericon2.org/what-is-wsfs/)) lists the items of business passed on from Sasquan, the 2015 Worldcon, to be debated this year, as well as new business that has been proposed.

To submit Business to the WSFS Business Meeting, please email [businessmeeting@midamericon2.org](mailto:businessmeeting@midamericon2.org) with your proposal, a short descriptive title, any explanatory text, and the names of the proposers. You must have 2 proposers both of whom must be at least Supporting Members of

MidAmeriCon II. The deadline for submitting New Business is **August 3, 2016**.

You can find more information, helpful guides to Robert's Rules, links to recordings of last year's Business Meeting, and copies of the WSFS Constitution, Standing Rules and Resolutions and Ruling of Continuing Effect on the Business Meeting web page.

### Business Meeting Dates, Times and Locations

The location of the all meetings/sessions is to be determined and will be posted on the Business Meeting webpage when it is set. All meetings/sessions will begin at 10 a.m.

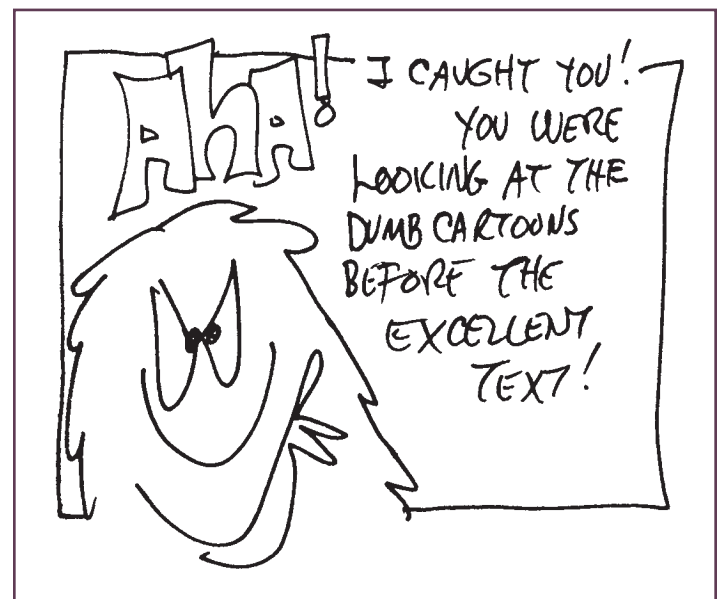
Preliminary Business Meeting: Thursday, August 18\*

Main Business Meeting Session: Friday, August 19

Site Selection Business Meeting (Main Business Meeting Session 2): Saturday, August 20

Main Business Meeting Session 3: Sunday, August 21

\*While its title may make it seem not so, the Preliminary Business Meeting is important as it sets debate time for all business and the motions to Object to Consideration and Postpone Indefinitely are in order. For more information on the Preliminary Business Meeting, Object to Consideration, and Postpone Indefinitely, please see the *Guide to the Business Meeting* on the Business Meeting webpage.



# Constitution of the World Science Fiction Society as of August 23, 2015

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## 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.

**3.2.1110:** The Worldcon Committee is responsible for all matters concerning the Awards.



### Section 3.3: Categories.

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

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

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

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

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

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

#### **3.3.7: Best Dramatic Presentation, Long Form.**

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

#### **3.3.8: Best Dramatic Presentation, Short Form.**

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

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

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

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

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

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

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

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

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

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

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

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

**3.3.16: Best Fan Artist.** An artist or cartoonist whose work has appeared through publication in semiprozines or fanzines or through other public, 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 ~~nominees~~finalists 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 [nominee](#)[finalist](#) shall be asked at that time to either accept or decline the nomination. If the [nominee](#)[finalist](#) declines nomination, that [nominee](#)[finalist](#) shall not appear on the final ballot.

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

**3.9.3** Each [nominee](#)[finalist](#) in the categories of Best Fanzine and Best Semiprozine shall be required to provide information confirming that they meet the qualifications of their category.

## Section 3.10: Voting.

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

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

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

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

**3.10.5:** Voters shall indicate the order of their preference for the [nominees](#)[finalists](#) in each category.

## Section 3.11: Tallying of Votes.

**3.11.1:** In each category, tallying shall be as described in Section 6.4. “No Award” shall be treated as a [nominee](#)[finalist](#). If all remaining [nominees](#)[finalists](#) are tied, no tie-breaking shall be done and the [nominees](#)[finalists](#) 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

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# WSFS—Standing Rules

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

### Group 1: Meetings

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

**Rule 1.2: Preliminary Business Meeting(s).** The Preliminary Business Meeting may not directly reject, pass, or ratify amendments to the Constitution; however, all

motions adhering to a Constitutional amendment are in order if otherwise allowed. The Preliminary Business Meeting may not refer a Constitutional amendment to a committee unless the committee's instructions are to report to the Main Business Meeting. The Preliminary Business Meeting may not postpone consideration of a Constitutional amendment [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

# World Science Fiction Society

## Business Passed on to MidAmeriCon II

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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 less 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

coauthor 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 coauthored 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 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.

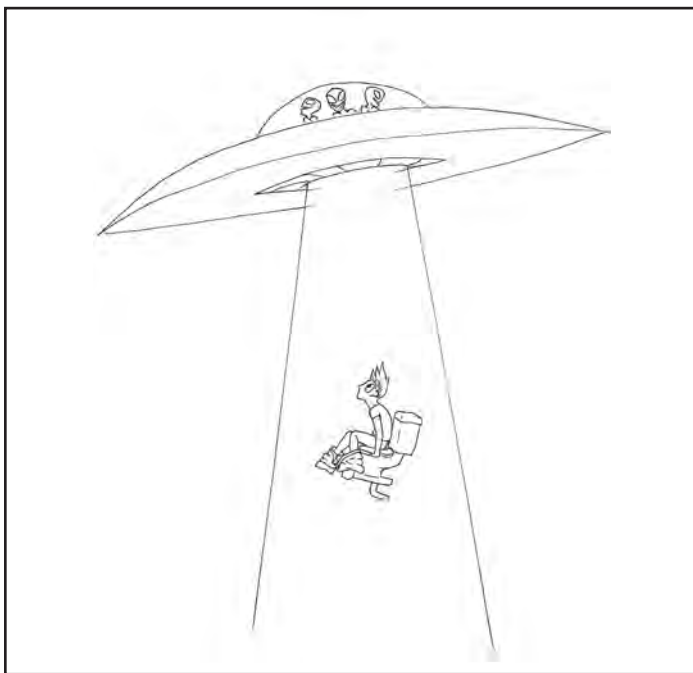
*Moved, that unless this amendment is re-ratified by the 2022 Business Meeting, Section 3.A shall be repealed, and Provided that the question of re-ratification shall be automatically be placed on the agenda of the 2022 Business Meeting with any constitutional amendments awaiting ratification.*

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, Jeffry 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. 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.



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Author Guest of Honor

**Wendy Zdrodowski**  
Fan Guest of Honor

**Eric Wilkerson**  
Artist Guest of Honor

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**Mark Oshiro**  
**Mae the Bellydancer**

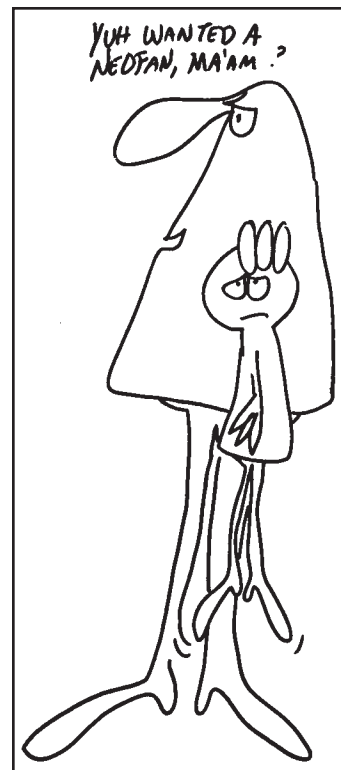
**Westin Chicago North Shore**  
**February 11-14th, 2016**

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# MidAmeriCon II Members

## as of November 13, 2015

A1715	Doris Abraham	S1791	Tracy Benton	A2393	Jennifer Campbell-Hicks	A1946	Aaron Curtis
A1523	Peggy Abram	A1857	John Berlyne	A2442	Bill Capossere	S2370	Scott Custis
A1524	Steven Abram	A2029	Susan BetzJitomir	A1582	Doug Piero Carey	S1947	Frank Cuta
A2353	Lorraine Achey	S2130	Hayley Bhatia	A1583	Mary Piero Carey	S2051	Chris Cuthbert
S1825	Aldo Adamo	S2245	Shahzaib Bhatia	A2005	Robert Carl	A1892	Damiana Cutter
A2234	John Joseph Adams	S1863	Norman Bier	S1664	Jan Carlos	A1433	Leah Cutter
A2191	Adina Adler	S2322	Erik Bigglestone	S1663	Rob Carlos	A1514	Loren Damedwood
A1484	Stian Alderin	A225	Lee Billings	A2444	Bruce Carlson	S2240	Jackie Dana
A1940	Denise Alger	A2226	David Blackwell	A2287	Rachel Carpenter	A2081	Rich Dana
A2050	Stephen Allen	A2058	Shawn Blagg	A2283	Tom Carpenter	S1697	Karl Dandenell
A168	Todd Allis	A2309	Eileen joyce Blakesley	A2199	Paul Carpentier	A1796	Lin Daniel
A2468	Scott Alter	A2460	Joyce Blakesley	S2105	Joshua Carrelli	A1526	Anna Darden
A2388	Nathan Ameye	S1823	Hélène BLANCHARD	A1763	Ellen Carrie	A1893	Dominick D'Aunno
A2174	Hebah Amin-Headley	A2431	Lorna Blasche	A1762	Ian Carrie	A2173	Steve Davidson
A2394	Neil Anderson	A2385	Ted Bloch	A1441	David Carroll	S1620	Barrie Davis
A2436	Kimm Antell	A229	Gary S. Blog	S1727	Danielle Carvalho	S1817	Crystal Davis
A181	Andrew Armstrong	YA2311	Ben Blom	A1462	Mark Catalfano	A2055	Ronald Davis
A182	Helen Armstrong	A2307	Darrin Blom	A1886	Norman Cates	S1660	Sidler Davis
A1464	Anouk Arnal	A2308	Margaret Blom	S2230	Jon Chaisson	A1923	Angelica Dawn
A2251	Joseph Aspinall	YA2310	Richard Blom	A1550	Bert Chamberlin	A1606	Bethany DeFries
A1854	Nancy Atherton	S1837	Anna Blumstein	S1399	Seth Chambers	S1868	Nadine Degner
S2062	Amalia Atkins	S2363	Micah Bobo	A2042	Donald Chan	S1689	Mark Dennehy
S1789	Mark Atwood	S1486	Brenda Bodenstein	A1997	Cyrus Chauvin	S1558	Clark T. Denning
A2401	Rachel Aukes	S1675	Edward Boff	A2182	Curtis Chen	S2036	Patrick Dersjant
A2439	Richard Ault	A2201	Al Bogdan	A1943	Kathleen Chollman	S1655	Rac Dev
A1579	Russ Ault	A2421	Amy Boggs	A1887	Kevin Chollman	A1815	John DeVoy
S1672	Jumana Aumir	S2298	Toni Bogolub	S2425	Renny Christopher	A348	Neal Digby
A187	Juha Autero	S1657	Katharine Bond	A1420	John Chu	A1659	Tom Doherty
S1716	Laurie AValon	A1765	David Boop	A1944	Wesley Chu	YA2478	Emily Domitz
S2171	Donald E Ayres	S2255	Ruth Borealo	A2067	Hubert Chuang	S2329	Robert Domitz
A2007	Alisha Bade	A1878	Wesley Botham	S1830	Ryari Clapp	YA2479	William Domitz
S1653	Ellen Badgley	S1602	Claudio Bottaccini	S1383	Ariel Clark	A1894	Michael Donahue
S2103	Alexander Bailey-Mathews	A2041	Alexander Bouchard	A2160	Michelle Clark	S1820	PAMELA DONISON
S2104	Tracy Bailey-Mathews	A2040	Megan Bouchard	S2161	Michelle Clark	A2437	William Donovan
S2409	Mary Baker	S1673	Ryan Bouck	A1888	Beverly Clement	A2438	William Donovan
S1838	Joseph Balusik, III	A2280	Karen Bovenmyer	A1889	Joe Clement	A1819	Christine Doolittle
S2328	Jennifer Barber	S2447	Ryan Bowers	A1779	Karyn Cliford		
A1918	Marvin Barkley	A2092	Divya Breed	A1760	Carolyn Clink		
S2433	Jakob Barnard	S1824	Hilary Brenum	YA2084	Mary Clow		
A1880	Cliff Barnes	S1422	Gene Breshears	YA2085	Nicholas Clow		
A1463	Samuel Barnett	A2422	Amanda Bridgeman	A2089	Liz Colter		
S2208	Chaz Barnum	A1764	CHRISTINE BROCKWAY	A308	Guy Consolmagno		
A202	Andrew P. Barton	A1794	EneasZ Brodski	S1458	Samantha Conway		
A1881	Sharon Bass	A252	Ann A. Broomhead	A1485	Paul Cook		
A1576	Brenda Bates	S2227	Kristen Brouhard	A1551	Brenda Cooper		
A1575	Mike Bates	A2221	Ben Brown	A1677	Christopher Cornell		
S2119	David Bathke	S1871	Deborah Brown	S2259	Brandi Cornett		
S2120	Karen Bathke	A2222	Flis Brown	S2258	Landon Cornett		
A2470	E. Susan Baugh	A2338	Jocelyn Brown	A1698	Lisa Costello		
S1758	markus baur	S2242	Wayne Brown	A1775	Jack Courtney		
S2066	Claudia Beach	A2256	Logan Bruce	A2079	Terry Cox		
A1882	Alan Beck	A1534	James Bryant	A1517	Judy Kay Craft		
A211	Christopher Becker	A2395	Michael Buck	A2408	Tony Craig		
S2350	Felicia Beckmann	A2396	Sheridan Buck	S1671	Kevin Crawford		
A1941	Ruth Behling	S1885	Apanakhi Buckley	S1667	Stephen Crawford		
A1493	Bernard Bell	A2108	Ranma Budlong	S1649	Shana Creaney		
A216	Jack William Bell	A2237	Mark Bukovec	S2410	Ivan Creath		
A2155	Breon Bender	S1398	Chandler Bullion	S2248	Dave Creek		
S2351	Christianne Benedict	S2406	Sue Burke	A1891	Jerry Crosson		
S2074	Barbara Bengels	A1814	Pamela Burr	A318	Ctein		
A2022	Gene Bennett	A2132	Bruce Busboom	A1732	Harriet Culver		
A1772	Paul Bennett	A2131	David Busboom	A1572	Brigid Cupolo-Shorter		
S1703	Janelle Benoit	A2218	Sandra Buso	S1654	Robin Currier		
S2285	Alice Bentley	S1452	Alicia Butteriss	A2018	JOHN CURRY		
S2286	Michael Bentley	S2440	Jane Campbell	A2098	Mary Ellen Curtin		



# MidAmeriCon II Members

A1818	Michael Doolittle	A1563	Shirley Frantz	A2295	Paul Grimes	A1860	Al Hohrmann
A2402	Betsy Dornbusch	A2400	Jessica Frasca	A1902	Diana Grygencza	A1906	Tore Hoie
S1846	FABRICE DOUBLET	A2399	Michael Frasca	S1788	Ryan Guggenheim	A1412	James Hollaman
A368	David Drysdale	A1781	David Freeman	A1511	David Guon	S1465	Amanda Holling
S1678	Lex Duchateau	A1780	Janet Freeman-Daily	A1499	Jolea Gutnik	A2185	Karen Ann Hollingsworth
A369	Darien Duck	A1532	Suzanna Freerksen	A1498	Leonard Gutnik	A2304	Laura Honeycutt
S1411	Jon Duckworth	S2472	Kurt Freiberger	A2418	Anthony Haber	A2443	Kat Hooper
A1560	Donna Dudley	S2473	Rebecca Freiberger	S2047	Scott Halbert	YA2141	Audrey Horn
A372	John Duff	S1747	Anthony Frost	S2046	Theresa Halbert	A2140	Becca Horn
A1679	Lynn Duff	A1272	Dora Furlong	A1483	Kevin Hall	A1800	Kathleen Hosley
S1618	Paul Duffau	A1273	Patrick Furlong	S1867	Stuart Hall	S1749	Andrea Host
A2192	Richard Duffy	A2219	John Fusek	S2148	Lee Hallison	S1682	Evelline Houtman
S1793	Jaime Duhe	A2220	Serena Fusek	A1952	Douglas Hamer	S2016	Bruce Howard
A2303	Jonathan Duhrkoop	KIT2127	Ajax Gaalema	A2063	William Hamilton	A1852	Dennis Howard
A1861	Diane Dunlap	A2125	Diann Gaalema	A1531	Elektra Hammond	A547	Shaoyan Hu
A2126	Colin DuPée	A2196	Erik Gaalema	A1686	Jamie Hanrahan	A1518	David Huffman
S1690	Paul Durrant	A2123	Karen Gaalema	S1806	Michael Hanscom	A2290	Matthew Hughes
A1864	Sarah Beth Durst	A2124	Steve Gaalema	A1692	Kenneth Harder	A2250	Caleb Huitt
A2430	Sherry Dusza-Graham	S1513	Mark Galein	S2004	Dakota Hardisty	S1610	Shelley Hunt Camoin
A2266	Heather Dyer	A447	Tom Galloway	A2116	Stuart Hardwick	A2343	Margo-Lea Hurwicz
A1631	David Dyer-Bennet	S1638	Paulette Gang	A1451	Sandra Hardy	A1520	John Husisian
A1630	Pamela Dyer-Bennet	A2135	Hannah Garbacz	A2293	Tavinder Hare	A1405	Kathryn Huxtable
A2366	Tom Easton	A2136	Scott Garbacz	S1828	Sandra Harris	S1836	Gary Ireland
A1739	Hampus Eckerman	A448	Jeff Gardiner	S2011	Stephen Harris	A1290	Alex Jablolkow
A382	Scott Edelman	A1527	Michael W. Gardiner	A1865	Tom Harris	S1459	Albert Jackowiak
S1895	Lee Egger	A2189	Jay Gardner	S1827	Tom Harris	S1457	Diane Jackowiak
A1544	Rod Eggleston	S2224	Gwynne Garfinkle	S1829	Zack Harris	A1388	Elinor Jackson
A1545	Shari Eggleston	A2151	Denise Garner	A1821	Charlaine Harris Schulz	S1847	Michal Jakuszewski
A1625	Laura Eilers	A2150	John Garner	S1848	Eric Hart	S1599	Sally Janin
A1876	Janice Eisen	S1674	Lisa Garrity	A1384	David Harvey	A2001	Laura Jenks
A2134	Eric Elliott	A1782	Karin Gastreich	A1385	Nancy Harvey	A2000	Robert Jenks
C2463	Freya Elmer	A1737	Brian Gates	A1474	Anna Hawes	YA2002	Zachary Jenks
C2464	Juliet Elmer	A1729	Christopher Gelatt	S2178	Brian Hawkins	S1562	Robert Jenson
A2461	Katherine Elmer	A2023	Guest of Gene Bennett	A1903	Shael Hawman	S1614	Tony Johansen
A2462	Paul Elmer	S1768	Jay Gerst	A2006	Melonique Hayden	A1956	Michael Johns
A401	Emma England	A1522	Mark Gilbert	A1626	Rose Hayes	A1957	Rita Johns
A1533	Brian Erbe	S1633	Paul Gilles	A511	James Hayter	S1634	Anna Johnson
A1948	Russell R. Ervin	A1568	Ronnie Gilley	S1839	Krystale Head	A1958	Daniel Johnson
A2246	Robert Evans	A1444	BJ Gingles	A2175	Michael Headley	A564	Denys Johnson
S2129	Andrea Ewing	A1578	Erica Ginter	A2244	Andrew Healy	A567	Jean Johnson
S1869	Fin Fahey	S1478	Kelley Giovannucci	A2243	Charlene Healy	A1443	Eileen Johnstone
A405	Nicholas L. Faller	A2453	Geoffrey Gitchell	A1557	Kevin Heard	A1442	Theo Johnstone
A1879	Sarah Fanning	A2454	Julianna Gitchell	A1555	John Hedtke	S2315	Bryan Jones
A1842	Christopher Ferguson	S1408	Laura Gjovaag	A1556	Marilyn Hedtke	A2094	Catherine Jones
S1415	Dustin Fickle	S1622	Sara Glassman	A1549	Christine R. Heib	S1389	Chris Jones
A1778	Kenneth Fields	S2326	Craig Glassner	A2355	Karen HEIM	S1907	Jo Jones
YA2223	Elisabeth Fillmore	S2325	Marsha Glassner	A2268	Rhiannon Held	A572	Marsha Jones
A1959	Sheila Finch	S1432	Don Glover	A1953	Beth Helminiak	A573	Angela Jones-Parker
A1859	Carl Fink	S1766	Jeff Goddard	A1954	Joseph Helminiak	A2389	Michael Jordan
A1454	Elanor Finster	A2099	Elizabeth Goldgar	A1955	Peggy Helminiak	A2390	Michael Jordan
A1896	Elaine Fisher	A1898	Ari Goldstein	S1684	Charity Helton	S1685	Earl Josserrand
A1767	Shannon Fitzpatrick	S2369	Jeanne Gomoll	A2270	Sam Hemphill	S1910	Michele Kahn
A418	Leadie Jo Flowers	A1519	Elizabeth Gooch	A1676	Gary Henderson	S1866	Sherwin Kahn
A2107	Elizabeth Flygare	A468	Sarah Goodman	A1386	shawn hendricks	A1834	Brenda Kalt
S2206	Marina Fontaine	A1901	Sheila Goodman	A1387	susan hendricks	A1591	Sarah Kanning
A2186	Aaron Foote	A1735	Wilson Goodson	A522	Jack Heneghan	A2342	David Kanoy
A2404	Adrienne Foster	S2284	David Goodwin	S2279	J'Tullos Hennig	S2312	Richard Katze
S1786	Sharon Foster	A2354	David Govaker	S2316	Amy Herring	A2378	Stephen Kehoe
A1492	Paul Foth	A2205	Katharine Graf	A2109	Sterling Hershey	A1875	Cherise Kelley
S1811	Deanne Fountaine	A2429	Clyde Graham	A1795	Patrick Hester	A1632	Kathleen Kemp
S2010	Alain Fournier	S2379	Hank Graham	A1904	Bill Higgins	A1521	Frank Kempe
A2138	Heather Fowler	S1712	Jeff Greason	A1905	Kelley Higgins	A2190	Cheryl Kennedy
A2137	Wayne Fowler	S1822	Kevin Greene	A1803	Barbara Hill	S1960	S M Kennedy
A1489	Andrew Foxx	A2241	Camille Griep	A1516	David I. Hill	A2344	Jack Ketola
A1897	Jack Foy	S1951	Richard Grigg	A1515	Laurel Anne Hill	S1840	Geoffrey Kieser
A1717	Regina Franchi	C2296	Brandon Grimes	A1407	Josh Hodges	A1911	Julie Kimball
S2412	Lisa Francis	C2297	Connor Grimes	A1506	Linda E. Hoffman	A1508	Daniel Kimmel
S1702	Marcia Franklin	A2294	Jennifer Grimes	S1790	Lou Hoffman	A1961	Emma J. King



# MidAmeriCon II Members

S2236	MICHAEL KINGSLEY	A1783	Catherine Lundoff	A1921	Sarah L. Mitchell	S1805	Catherine Pickersgill
S1605	Patrick Kirkner	KIT2375	Anne Luther	A1569	Celia Modell	A1510	Max Pinkerton
A1998	Sabine Kirstein	KIT2376	Anne Luther	A1570	Howard Modell	A1855	Denney Pistole
S2449	Curtis Klinger	S2377	Anne Luther	A1494	Stephen Morford	A1482	Mark Pitman
S2249	Erik Kluth	A2424	Scott Lynch	A1418	Loretta Morgan	A1424	John Popham
A608	Martha Knowles	A1990	Dabney Lyons	S2420	Althea Morin	A867	Andrew Porter
A1962	Sally Kobee	A2162	Michele Maakestad	A1512	Brian Norman	S2012	Aaron Pound
A2217	Bill Kohn	A2282	Susan MacDonald	A1540	Mike Shepherd Moscoe	S2013	Aaron Pound
A1466	Kimberly Kohn	A1665	Sarah Macht	A1577	Beth Moursund	S1393	Jennifer R. Povey
A1963	Kenneth Konkol	S1455	David Mackie	A2158	Melinda (M.S.) Murdock	A2392	Jalyn Powell
S1740	Sandra Korn	S1390	Bruce MacPhee	A1922	Deirdre Murphy	S1771	George Pratt
A2281	Christopher Kovacs	S1750	Jane Maheu	A1967	Kevin Andrew Murphy	A2060	William Priestler
S1720	Gabe Krabbe	A1391	Serge Mailloux	S1467	Mervi Mustonen	A1496	Marion N Pritchard
A1708	Alex Krislov	S2319	Richard Man	S1641	Aaron Nagano	A1497	Steve Pritchard
A1488	Grant Kruger	A1417	Julia Mandala	S2321	Steven Nagy	S1648	Nancy Proctor
A1912	Malcolm J. Kudra	A2083	David Manfre	A1968	Lex Nakashima	S1394	Caterina Pryde
S2100	Kevin Kuenkler	A1656	PJ Manney	S1802	Sheryl Nance-Durst	S1652	Mary Purdy
A2214	Marissa Kunkee	A1917	Jim Manning	A2200	Brigid Nelson	S1799	Christine Rake
A1453	Anna La Voie	S1809	Katrina Marier	A2483	Emily Nelson	A872	Adam Rakunas
A2267	Jim Lambert	S1808	Shawn Marier	S1704	Ralph Nelson	A2209	Cat Rambo
S1913	Stephen Landan	A1919	Juli Marr	A2484	Stephen Nelson	A1503	Michael Raymond
A2434	Geoffrey Landis	A1694	Cary Martin	S1862	Denman Netherland	A1504	Sharon Raymond
A1565	James M. Landis	C1695	Ian Martin	A1777	Lydia Nickerson	A1421	Jose Redondo
S1787	David Langford	A2075	Watts Martin	A1586	Todd Nicolls	A1438	Robin Reed
A1964	Peggy Larreau	S1600	Robin Martinez	S2278	Michael Nixon	A2086	Aysha Rehm
A1553	Barb Larsen	A2031	Debbie Matsuura	A1537	Elaine Normandy	S1970	Mary Sue Renfrow
A1552	David Larsen	A1471	Elise Matthesen	S1435	Randy Northcutt	A2203	Carol Resnick
A2292	Deborah Larson	S1989	Julie Matthews	S2176	Richard Norton	A2202	Mike Resnick
A2061	Larry Lashway	A2459	Ingvar Mattson	S2177	Tammy Norton	A2216	James Reynolds
A637	Bill Laubheimer	A2065	Connie May	A1693	Heather Novotny	A2069	David Reynolds-Gier
A1914	William Lawhorn	A2064	Robert May	A2386	Rebecca Nowack	A2070	Kimberly Reynolds-Gier
S2317	Sarah Lawrence	A1980	Wayne McCalla	S1617	Marjolein Noyce-Bellinga	A1416	Robert Rhodes
S1612	Stephen William Lazaro	A2102	Melissa McClure	A1850	Kathy Nye	A2269	Jeffrey Richards
A2467	Tom Leabhart	A2101	Scott McClure	A805	Deborah Oakes	S1844	Rafeal Richardson
A2457	Kate Lechler	S2306	Michael G. McCool	A1925	Mary Ann Oakes	S1624	Yvonne Richardson
A1426	Ann Leckie	S2305	RONYA MCCOOL	A2374	Dionne Obeso	A2341	Steven Rickards
A2360	Laura Lederman	A2179	Tod McCoy	S2003	Mitch Obrecht	A2405	Anne Rider
A2384	Gary Lee	A1470	Brian McCullough	A2043	Bishop O'Connell	A1746	Carl Rigney
A2383	Jenifer Lee	S1950	Tim McDaniel	A2301	Aimee Ogden	A1615	Chester Rindfuss
A1915	Jessica TUNG CHI LEE	S1479	Greg McElhatton	A2300	Peadar O'Guilin	A2113	Christopher Rippel
A1680	Mary Soon Lee	S1920	Jennifer McGaffey	A1926	Rondinella Olsen	A2112	Kathleen Rippel
A1647	Sharon Lee	A2198	Julie McGalliard	A2172	Eric Oppen	A1472	Jamie Ritchey
A642	Kathryn L. M. Lehman	A2445	Stepgen McGrew	S1744	Andrea orth	A1395	Kaye Roberts
A643	Paul Lehman	A2446	Stephen McGrew	A1900	Kieth Oshins	A2382	Lane Robins
S1832	Andy Leighton	A727	Alissa McKersie	A1681	Catherine Oswald	A1507	Fred Robinson
S1661	David Leiwant	A2170	Cathy McManamon	A1872	John Oswalt	A1495	Rene Robinson
S2232	Terra LeMay	A2169	Patrick McManamon	A1621	Randall Padua	A1592	Lorenzo Rodriguez
A2193	Roger Lentz	A2482	Rob McMonigal	A1870	Michael Page	A1784	Sharon Roest
A1873	Dashiell Leonard	A734	John McNabb	S1835	Patricia Panek	S1709	Gino Roncaglia
A2398	Kathryn Leventhal-Arnold	S1311	Maura Means	A834	Carole Parker	S1816	Darryl Rosin
A2397	Zeke Leventhal-Arnold	A2466	Cheryl Medley	A837	Walter Parker	A900	Mark Roth
S1584	Wade Lewellyn	S2163	Wilma Meier	A2025	Gregg Parmentier	A1713	Matthew Rotundo
A653	Allen L. Lewis	A2480	John Mellby	S2106	Gwendolen Parmer	A1714	Tracy Rotundo
A1402	Brenda Lewis	A2481	Sharon Mellby	S2111	Arwel Parry	A2252	David Routh
S2073	Linda Lewis	A1877	Ken Meltsner	A2416	Jack Patten	A2253	Nathaniel Routh
S2260	Andre Lieven	A1561	Cary Meriwether	A1414	Mark Paulk	A902	Ken Roy
S2261	Debra Lieven	A2210	Holly Messinger	S1635	Matt Pavik	A1928	Lauren M. Roy
A1554	Joe Lima	A1480	Lowell Michaels	A1969	Cynthia Payant	S2313	Patricia Russell
S1636	Han-Chang Lin	A2339	Kseniya Mierzejewska	A1742	Paul Pearce	S2327	Clarissa Ryan
A1916	Gregory Lind	A2340	Jeffrey Mierzejewski	A1743	Tom Pearce	A1543	Ruth Sachter
A1798	Suzanne Little	A2033	Anita Miles	A1927	James Peart	S1929	David Safar
A1535	William Long	A2034	Nathan Miles	A2415	Helen Pennington	A2276	Annamarie Safer
S2471	Nancy Loomis	A2032	Tim Miles	A849	Tommy Persson	A2275	Thomas Safer
A2277	Stephanie Lorée	A1413	Jenna Miller	A1741	Amy Peterson	S2428	Harry Sameshim
A1542	John Lorentz	A1646	Steve Miller	A1644	Linda Peterson	A1874	Christa Sander
A1650	Jacquelyn Loyd	A2231	Tamsen Miller	A2156	Dennis Pettit	S2238	Katherine Sanger
A1651	Targe Loyd	A2257	Amy Mills	A2157	Mary Pettit	A1475	Dr. Dale Sanson
S2021	Vicki Lukas	S1785	Kenneth Mitchell	A1410	Daryl Phillips	A1538	Gregory Sardo

# MidAmeriCon II Members

A912	Jukka Sarkijarvi	A1541	Katharine Snyder	S2207	Jason Tucker	A1755	Linda Wicklund
A1757	Jacob Sarvela	A2183	DeeAnn Sole	A1596	James Turnbull	A1754	Thomas Wicklund
S2095	Laramie Sasseville	A989	Julie Soskins	A1547	Patricia Turner	A1761	Richard Wilber
A2486	Erica Satifka	A2263	Stephanie Souders	A2273	Diane Turnshek	A1110	Steven Willett
S1439	Randy Saunders	A2154	Carolyn Soukup	A1699	Tom Underberg	A2361	James Williams
A2474	James Savage	YA1580	Josee Sousa	A2225	Michael Underwood	S2367	Stephen Williams
A2365	Kate Savage	A1845	Benjamin Sparrow	S1826	Ted Ung	A1985	Connie Willis
A1759	Robert Sawyer	A1801	Stephen Spaulding	A2387	Darla Upchurch	A1986	Cordelia Willis
A1996	Chadwick Saxelid	S1598	Maureen Kincaid Speller	S2028	Heather Urbanski	A1987	Courtney Willis
A915	Mary C. Sayer	S2458	Elizabeth Sprangel	A2272	Catherine Valenti	S2320	Chris Willrick
A919	Karen Schaffer	S2411	Jacob Sprangel	S2323	Beth Vallacqua	A2078	Kimberly Wilson-Vibbert
A2166	Catherine Schaff-Stump	A1397	Stephen St. Onge	S2324	JC Vallacqua	A1643	Robert Winfield
A1971	Heidi Schaub	S1456	Howard Stateman	A2314	Ita Vandenbroek	A1642	Suzanne Winfield
A2302	Isabel Schechter	A2475	Steven Staton	A1696	Irene Vartanoff	A2423	Sarah Wishnevsky
S1481	Carol Schmidt	A1981	Chris Steele	A1724	Carrie Vaughn	A2452	Paula Woldan
S1581	Carol Schmidt	S2333	Julie Steinbacher	A1559	Mathias Velasco	A2133	Carol Wolf
A2059	Elliot Schmidt	A1966	Sandra Steinberg	A2077	David Vibbert	S1666	Nicholas Wood
A1687	Karen Schnaubelt	A1965	Tom Steinberg	A1936	Edd Vick	S1711	William Wood
A1930	Jim Schneider	A2188	Shelley Steiner	A1070	Britt-Louise Viklund	A1939	Laura Woodney
A1931	Marlys Schneider	A1528	Jacquelyn Stephenson	A2184	Vincent Villafranca	S2413	Amy Woolard
S1603	Kerri Schoonover	A1529	Robert Stephenson	A1487	Tamara Vining	S2364	Megan Worman
S1932	Scott Schroth	A1574	Lucy Stern	A2476	Dennis Virzi	A1490	Chris Wozney
A1773	Susan Schuck	A1573	Michael Stern	A2477	Pat Virzi	S2465	Wesley Wright
A1774	William F. Schuck	A1792	William Stevens	A1937	Juliet Vogel	A2331	Linda Wyatt
A1502	James Schulte	S1994	Emma Stevenson	S2071	Ingrid Voigt	S1590	Jennifer Wylie
A1501	Paula Schulte	S1992	Heidi Stevenson	A2045	David VonAllmen	A1134	Michael Wysocki
S1751	Eric Schultheis	S1993	Robert Stevenson	A2381	Thomas Wagner	A2235	Christie Yant
A1431	Jerry Schulz	A2152	Barbara Stewart	A1530	Arlen Walker	S1670	Amber Yetter
S2181	Ivo Schwarz	A2153	Jim Stewart	A2052	David Wallace	S1858	Christian Young
A1404	Edmund Schweppe	S2080	Janet Stiles	YA2053	Kern Wallace	S1705	Doug Young
S1595	Cindy Scott	A1982	Edwin Stokke	A2352	Tom Wallbank	S2068	Doug Young
A2093	Patricia Scott	S1597	Jonathan Strahan	A1078	Regina Kanyu Wang	S1423	Michael Yust
S1972	Jo Seaver	A1473	Christopher Stuber	S1271	Weicong Wang	S1730	Jon Zeigler
A1509	Kate Secor	S1813	Chip Sudderth	A1434	Blaze Ward	A1539	Julie Zetterberg Sardo
S1613	Laurie Sefton	S1812	Shannon Sudderth	S2027	Cynthia Ward		
A1933	Chuck Serface	S2368	Paula Sullivan	A1440	Kyla Ward		
A1601	Elizabeth Shack	A1628	Stephanie Sullivan	S2334	Marlee Jane Ward		
S1637	Allan Shampine	A1430	Bonnie Summers	A1081	Michael Ward		
A2451	Marilou Shaner	S1843	Dan Summers	A2008	Andrew Wardell		
A2450	Thomas Shaner	A1022	Joseph Supple	A2009	Viola Wardell		
S1995	Karen Shannon	A1023	Timothy Susman	S1469	Bonnie Warford		
S1973	Vivian Sheffield	S1738	Kenneth Sutton	A1505	Jessica Wasserman		
S1756	Nina Shepardson	A1025	Tim Szczesuil	A1691	May Wasserman		
A1974	Rich Sheridan	S1701	Chuck Taggart	S2336	Kelly Wasson		
A1975	Wendy Sheridan	A1668	Mari TATSUMI	S2337	Mike Wasson		
A1934	Charles Shimada	A1669	Takayuki TATSUMI	A1403	Constance Weaver		
A1571	Alexis Shorter	A1548	Irene Tawzer	S1619	Joi Weaver		
A1500	Lance Sibley	A2299	Bill Taylor	A1645	Valeria Webb		
S1396	Danny Sichel	S1833	Lene Taylor	A1087	Eric Weber		
A952	Ellen Sieraski	S2229	Amanda Taylor-Chaisson	S1460	Gary Wegner		
S1977	Madelyn Sieraski	S1564	David Teich	A1088	Ellen Weingart		
S1807	Cate Siguenza	A2019	Adam Tesh	YA2091	Eric Weingart		
S1437	Matt Sisk	S1797	John Testa	YA2090	Paul Weingart		
S2030	Jason Sizemore	C2347	Caitlin Thomas	C2146	Ben Weinzirl		
S2330	Dorothy Sklarsky-Domitz	A2345	Lynne M Thomas	C2147	Betsy Weinzirl		
S2072	John Slaughter	A2346	Michael Damian Thomas	A2144	Steve Weinzirl		
A1476	Don Slaughter	A2391	Richard Thomas	A2145	Tina Weinzirl		
A1477	Libby Slaughter	S2359	Kevin Thornton	S2037	Stephanie Weippert		
A1856	Dave Smeds	A2020	John Tilden	S1851	Josh Wells		
A1566	Judith L. Smith	A1623	Adam Tilghman	A2054	Martha Wells		
A1978	Laurence C. Smith	S1731	Sarah Tischer Scully	A1525	Roger S. Wells		
A1400	Matthew Smith	A2469	Edward Tolley	A1491	Caroline Westra		
A1409	Rachelle Smith	A1043	David Tompkins	A1983	James White		
A1979	Ralph F. Smith	S2088	Jasmine Townsel	KIT2371	Elizabeth Whiting		
A977	Randy Smith	A2159	William Tracy	S2372	Gwendolyn Whiting		
A1546	Rodford Smith	S2407	Paul Treadaway	S2373	James Whiting		
A1935	Rosemary Claire Smith	A2197	Pirko Triller	S1984	Mary Whitlock		
A1567	Samuel A. Smith	S2318	David Troeh	A2403	Rick Whitmore		



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

	NEW	I VOTED
ADULT	95€ / \$110	60€ / \$70
YOUTH (16-25)	80€ / \$92	45€ / \$52
CHILD (6-15)	55€ / \$65	N/A
KID-IN-TOW (5 AND UNDER)	0€	0€
SUPPORT	35€ / \$40	automatic
PAPER PUBLICATIONS	10€ / \$12	

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# Scenes from the Lamest Post-Hugo Nominees' Reception Ever

