Tor proudly presents *A Memory of Light*, the final book of *The Wheel of Time*, completing the struggle against the Shadow and bringing to a close a journey begun over twenty years ago. The conclusion to the preeminent fantasy epic of our era, created by ROBERT JORDAN and completed by BRANDON SANDERSON, arrives on January 8, 2013.

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The 70th World Science Fiction Convention

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August 30 - September 3, 2012
Chicago, Illinois

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PEGGY RAE SAPIENZA

Artist Guest of Honor
ROWENA MORRILL

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TARGETS ACQUIRED:

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ARTIST GUEST OF HONOR:
KAREN ANN
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Startling, unusual, and yet irresistibly readable, Among Others is at once the compelling story of Mori, a young woman struggling to escape a troubled childhood, a brilliant diary of first encounters with the great novels of modern fantasy and SF, and a spellbinding tale of escape from ancient enchantment.

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SIX MONTHS, THREE DAYS

CHARLIE JANE ANDERS

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Doug and Judy have both had a secret power all their lives. Judy can see every possible future, branching out from each moment like infinite trees. Doug can also see the future, but for him, it’s a single, locked-in, inexorable sequence of foreordained events. They can’t both be right, but over and over again, they are.

Obviously these are the last two people in the world who should date. So, naturally, they do.

For Best Short Story

THE SHADOW WAR OF THE NIGHT DRAGONS

JOHN SCALZI

THE DEAD CITY

A Tor.com Original • eBook

An over-the-top, humorous short story representing the prologue for a “future” book (written as an April Fool’s joke) published on Tor.com. The title of the series and book was created from an amalgamation of the most commonly used words in fantasy and science fiction novels over the previous decade.
Welcome to the Launch!

The staff has worked very hard, years of preparation and planning are now over, it's time for fun!

Welcome to the launch of Chicon 7. It is immensely pleasurable to be able to say that after most of a decade of getting ready. We look forward to hosting you in this town we love so much. Take in the convention, take in the city, take in the sports, take in the museums, and take in the food. We've done our best to make sure there's far too much for you to accomplish. Enjoy your time here at Chicon 7 and help us celebrate another year of tremendous science fiction and fantasy literature and media. We have 5 days packed to the gills...go out and explore!

While you're exploring everything we've arranged for you, make sure to meet the people around you. There are great and powerful things that connect this community and you'd be amazed at how many interests you will share with fans from places you've never heard of before. We have fans here from all over the globe, even China, attending this year's Worldcon. I, for one, am looking forward to meeting lots of new folks and finding more brothers and sisters I wasn't aware I had before.

I'm not going to keep you any longer...like you, I can't wait to get out there and do things.

Be safe, be respectful, and have fun!

Dave McCarty
Dave McCarty - Chairman
Chicon 7, the 70th Annual World Science Fiction Convention
CHICON 7 CODE OF CONDUCT

Chicon 7 exists for the enjoyment and enrichment of the fannish community. This Code of Conduct seeks to ensure that the behavior of any one small group does not disturb the membership as a whole or detract from the relaxed and comfortable atmosphere of our events.

It is important that you read and understand this Code. Anyone who attends a Chicon 7 event is expected to follow this Code for the entire duration of the event, including any informal pre- or post-event activities.

Chicon 7 reserves the right to amend these rules at any time without prior or posted notice and reserves the sole right of interpretation. Please keep in mind that these rules involve, of course, “worst-case” scenarios and are put in place to ensure the safety and comfort of our members. They are not all-inclusive; in all cases, the singular rule that supersedes all others is, “Any action or behavior that is illegal or causes significant interference with event operations, excessive discomfort to other attendees, or adversely affects Chicon 7’s relationship with its guests, its venue, or the public is strictly forbidden and may result in revocation of membership privileges.”

Although we believe our members and attendees as a whole are rational and responsible adults, Chicon 7 is prepared to deal with any issues related to the Code in as rapid and efficient a manner as possible should they occur. We thank our members and attendees for their assistance in making Chicon 7 events enjoyable experiences for everyone. Have fun - just please remember to be courteous of those around you while doing so!

Respect for Others

All Chicon 7 events should be a space where everyone feels welcomed and comfortable.

Discrimination (based on, but not limited to, gender, race, ethnicity, religion, age, sexual orientation, gender identity, or physical/mental disability) is not tolerated. Harassment of any kind is not tolerated. If someone tells you “no” or asks you to leave them alone, your business with them is done.

If you feel that you are being discriminated against or harassed, or if you notice someone behaving inappropriately (such as violating hotel or convention policies), we respectfully suggest the following:

1. If you feel comfortable doing so, point out the inappropriate behavior to the person(s) involved. Often this will solve the problem immediately.
2. If you do not feel comfortable talking with the person(s) involved or if talking to them does not resolve the issue, please report the situation immediately to any Chicon 7 event coordinator (i.e., Board Members, Convention Committee Members, or Operations Staff). Try to provide a name, badge name/number and/or physical description of the person(s) involved. Note that we need to know about any incidents during the event in order to take action.

Privacy, Photographs, and Recording Electronic Information

Photography and video and/or audio recordings are frequently made by Chicon 7 during events. The likenesses of event attendees and members may appear in those recordings. Attendees and members agree to assign without compensation the use of their likeness in promotional material.

Personal Photography / Recordings:

Please be polite and ask before taking photographs or recordings of attendees and members whenever possible. Video and audio recording and photography for personal archival use only is generally acceptable unless individuals make it clear that they do not wish to be photographed or recorded. In that case, any photography or recording of them is expressly forbidden.

Media Relations:

Chicon 7 welcomes members of the press at its events. All journalists, media photographers, and any other members of the press are required to display an official Chicon 7 Press Badge or be accompanied by a Chicon 7 staff member at all times while at Chicon 7 events. Members of the press who have not been issued a Press Badge may not conduct interviews or take photographs or audio or video footage without an escort.

Financial Transactions

Checks that are presented against insufficient funds will be charged a fee of $30 per check.

Anyone who owes an outstanding balance to Chicon 7 must settle that balance before being permitted to attend Chicon 7.

Revocation of Membership

Chicon 7 reserves the right to revoke membership from and eject anyone at any time from a Chicon 7 event without a refund.
Failure to adhere to any of the above policies may result in possible consequences that include but are not limited to:

- Talking with all parties involved and attempting to mediate a solution
- Issuing verbal warnings
- Revoking memberships and requesting that the person(s) leave the event
- Involving hotel or facility staff or security
- Contacting local law enforcement
- Banning of attendance and membership to future Chicon 7 events, including any post-Chicon 7 events

Badges
Chicon 7 is a membership-only event. All members must wear their membership badges at all times. A badge is valid only for the person to whom it was issued; badges may not be shared under any circumstances. Children aged 7 or older must have a purchased membership for the convention, while children aged 6 and under must either be registered as a Kid-in-Tow or have a purchased membership.

General Rating of the Convention
All convention areas are open to members of all ages, with the exception of events or exhibits that are specifically noted to be inappropriate for minors and access to which is controlled.

Hotel
Please follow any and all rules set by the convention hotels. Chicon 7 asks that you pay special attention to the following:

**Damages:**
Any act of vandalism, deliberate or excessive damage to hotel property, or interference with hotel staff in the performance of their duties will have negative consequences for individuals and the convention. Consequences for individuals could range from being billed for damages, evicted from the hotels and/or convention, and criminal charges. These types of incidents can also harm the relationship Chicon 7 has with the hotels, resulting in monetary losses or cancellation of our contract.
The person in whose name a sleeping room is rented is solely responsible for the conduct of all individuals in the room as well as for the condition of the room. Excessive trash, soiling or other damage to hotel property, or any circumstance that may present a hazard to hotel housekeeping staff will also result in negative consequences as noted above.

**Smoking:**
Illinois has an indoor clean air ordinance; this is beyond the control of Chicon 7 and the hotels. Smoking is not allowed in any public buildings, including restaurants and bars, nor within 15 feet of building entrances. Designated smoking locations can be found outside the entrances to the hotels. The hotels do not allow smoking in sleeping rooms.

**Pets:**
The Hyatt does not allow pets. The Sheraton allows only small dogs and cats. Service animals are permitted in either hotel in accordance with the Americans with Disabilities Act.

**Signs:**
Signs may be posted only in designated areas. Any signs posted in designated areas must be affixed using removable "blue tape" ONLY. Do not affix anything to the walls of the hotel, to the elevators, or to ANY item that is hotel property, or to Chicon 7 signage. Any signs found posted inappropriately will be removed and destroyed.

**Non-Convention Guests/General Public**
Be respectful of the hotel's non-fan guests and use common sense, especially in the public areas of the hotels.

Weapons
No actual weapon or any item that can be mistaken for one may be carried either openly or concealed at any time on properties being used for Chicon 7, regardless of any government permits which you may possess, unless it has been peace-bonded by Operations. If you want to carry such a weapon or are unsure whether your weapon might be considered realistic, you must present it to Operations, which is the final arbiter of which weapons require peace-bonding, in some instances, particular weapons may be prohibited.

1. Any actual weapon or any item purchased in the Dealers' Room that can be mistaken for one must be wrapped and immediately transported to your room or vehicle. If you want to use the item at the convention, please refer to point 1.
2. If an actual weapon or any item that can be mistaken for one is part of your Masquerade costume, you must transport it to and from the Masquerade Green Room wrapped securely unless the item is peace-bonded. The Masquerade director must approve your use of any weapons during the masquerade.
3. Live steel is prohibited. Operations is the final arbiter of what constitutes live steel.
4. Any weapon, whether actual, realistic, or toy/prop, that is used in a threatening or harmful manner may result in confiscation of the item and/or removal of your membership without refund.
5. Failure to adhere to any of the above policies is grounds for the removal of your membership without refund.

Common Sense Footnote
Party floors are crowded; we encourage you to leave your weapons/props in your room or vehicle.

Parties
Only certain convention hotel rooms are available for hospitality events, and all hospitality events (parties) must be coordinated with the Chicon 7 Party Liaison. Any food or drinks served at these events must remain on floors designated for hospitality events.

Alcohol
The legal drinking age in Illinois is 21. Hosts of registered hospitality events are required to card anyone who wants to drink at their event. Alcohol served by the hotel is allowed in convention function space. Please follow the hotel policies on alcohol consumption / transportation in hotel public spaces, such as the lobby.

Privacy, Photographs, and Recording Electronic Information
The usage of photographic or recording devices is prohibited within certain areas of the convention, including the Film Festival Room, Anime Room, Art Show, and Art Auction. Where allowed, we suggest that photographs be taken before or after a program event to avoid distracting panelists and audience members.

Sales of Merchandise
The offering for sale of any merchandise at the convention may be undertaken only in designated spaces with permission from the convention.

Learn more about convention planning!
Network with con-runners!
Brainstorm with fans!

Smofcon 30
Philadelphia, PA
November 30-December 2

3 days of workshops, panels & discussions.

Building a Winning Team: The Right Player for the Right Position

Friday workshops include convention budgeting and developing program.

smofcon30.org twitter.com/#smofcon30
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Brit Con

MINNEAPOLIS, MN
May 24-26, 2013 (Memorial Day Weekend)

Celebrating:
• BRITISH •
Science-Fiction, Fantasy & Folklore In Film, Media & Literature

Visit our website! Find us on Facebook!
When Juno’s wife died, his life went downhill. And then his first partner, the corrupt chief of the Koba Office of Police, was murdered. The man responsible, Emil Mota, is using the KOP for his personal gain. Juno has been laying low, but now he's ready to do whatever it takes to take down the bastard—from outside the system.

“Tobias Buckell is stretching the horizons of science fiction and giving readers a hell of a lot of swashbuckling fun in the bargain.”
—John Scalzi

Anika Duncan is a pilot for the underfunded United Nations Polar Guard Circle. She's intent on capturing a smuggled nuclear weapon that has made it into the region. En route, she finds herself caught up in a plot by a cabal of military agencies and corporations who want Gaia Corporation stopped. But when Gaia Corp loses control of their superweapon, it will be Anika who has to decide the future of the world.

“Brin’s thoughtful, multilayered story explores a first contact scenario where every twist reveals greater peril. Those not familiar with his work will find it an impressive introduction to one of SF’s major talents.”
—Publishers Weekly, starred review

Into the maelstrom of worldwide shared experience drops a game-changer. An alien artifact is plucked from Earth’s orbit; an artifact that wants to communicate. News leaks out fast, and the world reacts as it always does: with fear and hope and selfishness and love and violence.
Double Agent

Any spy worth his salt collects at least two salaries!

Notorious spy Isaac Yudovich has sold Worldcon out to the ...

Enemy Convention

Veggie Tales Hockey Fandom!

Banquet features 101 cabbage recipes

Consuite serves broccoli-flavored shaved ice -- great with Tullamore Dew!

Mike Resnick reads Veggie Tales: Kirinyaga

Chicon à son goût
FOR EYES ONLY OF

FEARLESS LEADER

Final report from agent
Yevgeny Ivanovich on Chicon 7

Most Supreme Fearless Leader:

Since it has been so long since Isaac Yudevitch has filed a report on
his findings about the mission of Chicon 7, in your infinite wisdom you have
sent me to discover what has happened to Isaac Yudevitch and determine if
the Chiconeers have captured or killed him. I regret to report neither is
the case.

Isaac Yudevitch has turned coat and joined the Chicon project. He
will never see his family in Petrovichi again.

I have not yet been able to find the traitor, but I have ransacked his
flat and discovered a series of “Progress Reports” issues by the Chicon team
outlining the wide variety of activities in which they are engaged, ranging
from contests for Young Writers to an extravaganza in which all and sundry
appear in disguises.

The Chicon mission has also had another change. In addition to the
originally announced crew, the Chicon team has added Sy Liebergot, who was
so instrumental in the Amerikanski lunar program.

I will also note that Chicon is very self-congratulatory, opting to
present awards of all kinds to themselves in the middle of their mission.
The main award, the Hugo, appears to be named in honor of an asteroid to
which they intend to shoot off a rocket. It should be noted that these
awards are shaped like mortar shells, further indicative of the warlike
nature of these people. There are other awards they will be giving out as
well, things called the Golden Ducks, the Prometheus, the Chesleys, and
the Sidewise, the latter of which seems to be named after their way of
thinking.

They also bring democracy to everything. Not only are their Hugo
Awards voted on by the people, but they also allow their people the right
to select mission critical information for future projects. The members of
Chicon will be deciding whether or not to stage a future mission of London.
We can use this to our advantage since we can attempt to sabotage their
vote with write ins to promote a victory of Blagoveshchensk, which has
nothing to do with the criminal governor Blagojevich.

I’ve also been able to uncover the hint of a conspiracy between
Chicon Mission Control and a facility on the Chicago lakefront, although
the specifics are still sketchy. It seems that at the start of the mission,
they intend to have some sort of off-site festival that provides all
those participating in the Chicon mission private access to some amazing
treasures. Given the organization’s general lack of secrecy, I’m sure they
will trumpet this conspiracy on their website for all to see.

Yevgeny Ivanovich
WHAT IT TAKES TO BE A WORLDCON GUEST OF HONOR

by Mike Resnick

Mike Resnick originally wrote this article for the first progress report of Norascon 4, held in 2004. When asked if we could reprint it here he was hesitant because it could appear to be a tad, shall we say, self-serving? Since Chicon 7 was less than a glimmer on the horizon then he had no idea the thoughts below might be destined to new life in these pages. Mike’s blushes notwithstanding, we believe this engaging reflection on Worldcon guests is worthy of a second airing. And we would be remiss if we did not also note that he himself is party to more than one of the categories he denotes.

I’ve been asked to write a little something about the general topic of Worldcon Guests of Honor, probably because, never having been one, I can be completely impartial.

Bad assumption. How can anyone be impartial to the recognition of a lifetime’s accomplishments in a field we’ve devoted our lives to? Like every other pro and fan, I think that the Guest of Honorship at a Worldcon is the highest accolade to which any member of our community can aspire—and, furthermore, I think it almost invariably goes to totally deserving men and women.

Let’s take the Pro Guest of Honorship. Since it’s a lifetime award, what are some likely criteria?

Well, first of all, it should go to a writer of seminal works. And it has:

Isaac Asimov—the Foundation and Robot stories
Joe Haldeman—The Forever War
Ursula K. Le Guin—The Left Hand of Darkness and The Dispossessed
Philip Jose Farmer—The Lovers and the Riverworld novels
James Blish—A Case of Conscience and the Okie stories
Clifford D. Simak—City and Way Station
Alfred Bester—The Demolished Man and The Stars My Destination
Larry Niven—Ringworld
Gordon R. Dickson—the Dorsai stories
Arthur C. Clarke—too many to mention
Frederik Pohl—ditto
Robert A. Heinlein—more than Clarke and Pohl combined

He (or she) should have spent considerable time on the bestseller list:

Anne McCaffrey
Ray Bradbury

He should have pushed the envelope and explored new facets and corners of our field in new ways:

Robert Silverberg
Gene Wolfe
Samuel R. Delany
Roger Zelazny
Theodore Sturgeon

He should not be a flash in the pan, but should show that he can adapt to whatever directions the field chooses to go:

Jack Williamson
Murray Leinster
Damon Knight

He should understand that fandom is intricately linked with prodom, and must never ignore his fannish roots:

Robert Bloch
James White
E. E. “Doc” Smith

He should produce a body of work that shows excellence in science fiction, fantasy, and even horror:

Fritz Leiber
Harlan Ellison

If he’s an editor, he must be acknowledged as one of the most influential in the field (and preferably in the history of the field):

John W. Campbell
Michael Moorcock
Ben Bova
Gardner Dozois

If he’s an artist, he must be acknowledged as one of the best most influential of his generation:

Frank R. Paul
Jack Gaughan
Michael Whelan
Bob Eggleton
Kelly Freas
Vincent Di Fate

And if he’s a publisher, he must fill a specific niche and publish major works:

Lloyd Arthur Eshbach
Donald A. Wollheim

Okay, I haven’t named them all—I’ve got a word limit—but you get the idea. Many of them fall into two, three, or even four categories. Ain’t no losers on that list, and this year’s Pro Guests of Honor aren’t going to be the first. Terry Pratchett created the Discworld, living on the bestseller list for well over a decade. Phil Klass (William Tenn) broke into print more than half a century ago, and I suspect that his failed stories can be counted on the fingers of one badly-mangled hand.
Now let's take a look at the Fan Guest of Honor criteria—and let's not forget that while the Pro has some degree of fame beyond the walls of the Worldcon and the Fan frequently doesn't, Worldcons are put on by fans, for fans: the Guests of Honor are chosen by fannish committees; the Hugos are voted on by fans; and in those and all other ways, the one place a Fan is truly of equal stature to a Pro is at the Worldcon.

Fandom used to be all-encompassing. These days it's splintered and gone off in dozens of directions. Excellence in any of them is a legitimate qualification for a Fan Guest of Honorship—for instance, publishing a top fanzine:

- Buck and Juanita Coulson — Yandro
- Bill Bowers—Outworlds and Double: Bill
- Andy Porter—Science Fiction Chronicle and Algod
- Walt Willis—Hyphen
- George Scithers — Amra
- Dick Eney—Fancyclopedia and A Sense of FAPA

Or being a tireless letterhacker:
- Harry Warner, Jr.

Or being a convention worker, publisher, and actifan:
- Wilson “Bob” Tucker
- Bruce Pelz
- Mike Glicksohn

Or constantly crossing the barrier between Pro and Fan:
- Terry Carr

Or hosting Worldcon's most famous party in Room 770 and founding Second Fandom:
- Roger Sims

Or being a dealer's room huckster and con worker:
- Rusty Hevelin
- Bob Madle

Or being science fiction's photographic biographer:
- Jay Kay Klein

Or for a high level of fanac over a long period of time:
- Jon and Joni Stopa
- Bob and Anne Passavoy

Or for being a pioneer of international fandom:
- Takumi and Sachiko Shibano
- Bruce Gillespie

Or being a two-time Worldcon chairman:
- Milton A. Rothman

Or being a fanzine Hugo winner and a Worldcon chairman:
- Mike Glyer

Or for all-round longevity:
- Forrest J Ackerman
- David A. Kyle

Once again, I didn't name them all—but there are no undeserving names on that list. This year's winners* are hardly undeserving, either. Peter Weston chaired the 1979 Worldcon, and he's still around and still active. As for Jack Speer, he attended the very first Worldcon back in 1939, wrote a history of fandom, and has been fanning ever since.

Noreascon 3 and now Noreascon 4, unlike almost all other Worldcons, chose not to have a Toastmaster—but of course they will have someone as yet unnamed to preside over the Hugo ceremony, which is where most of us grade our Toastmasters anyway. Basically, the Toastmaster's only requirement is that he or she be entertaining, be able to kick the ceremony off with a 10-to-15-minute humorous routine, and be able to interject witty remarks throughout the proceedings. Probably the two greatest were Isaac Asimov and Robert Bloch, who were given the honor time and again.

One of the problems is that many of our wittiest speakers (Connie Willis and Gardner Dozois come to mind) are up for Hugos so often that they're rarely asked, since it's considered a faux pas to have the Toastmaster give himself a Hugo or announce that he just lost one. Still, it's quite an honor, because it means a Worldcon committee thought you were one of the wittiest speakers around.

(In fact, the few flops we've had have been Toastmasters, not Guests of Honor, since Toastmasters are chosen on hope and instinct and Guests of Honor on life-time accomplishments.)

Anyway, that's my take on the "above the title" names that you'll encounter at any Worldcon. View them with enormous respect and affection; every one of them has earned it.

*[Editor's note: This reference is to Noreascon 4, in 2004. Chicon 7 Guests of Honor are noted in the following pages.]
THE OLD MAN
by Laura Resnick

Whenever I hear someone say that her father is her hero, I always assume that she’s lying for the sake of form, or else that life in her home was very different than growing up in the Resnick household.

Don’t get me wrong. My dad is a good man, as well as a talented one. (I’m guessing the latter is why he’s been invited here.)

But my definition of hero, even when I was a very small child, didn’t include someone who asks helplessly in his own home, “Do we have milk?” — as if ours was the only household in late-twentieth-century North America where the potential location of a gallon of milk was so opaque as to render a search party of brilliant domestic minds (i.e., wife and daughter) must be organized to hunt it down and bag it in its ingeniously hidden lair.

I know that many of you enjoy your illusions about the old man, so I seldom talk about this sort of thing. But the Chicon committee has asked me to, so here goes.

When people suggest that it must have been daunting for me to go into writing (I’ve been a full-time self-supporting writer for over 20 years), since my father is such a towering figure in science fiction, I usually resist the urge to reply, “You’re speaking of a man who is monumentally challenged by the task of spreading peanut butter on a slice of bread. Do you find that daunting?”

Also, nobody is born towering. The old man may be a giant in the field to you, but I was there for all the years when he was obscure and unknown, as well as the years when he was just another struggling midlist writer. I’ve been around when the chips were down and when he experienced setbacks. It took my dad many years of persistence and hard work to achieve the recognition he enjoys today. So I tend to be focused on persistence and hard work, rather than on dauntlessness or toweringness.

People often assume that I ask my dad for input on my writing. Are you kidding? I have seen my father destroy a Cream of Wheat box, so great was his frustration at being unable to understand the directions written there. Is that really someone whose feedback I want? (Did I mention it was instant Cream of Wheat?)

When I was barely five years old, Pop decided to take me to see The Greatest Story Ever Told, a 3.5 hour movie based on the Bible; I am still recovering. We had a lot (a lot) of dogs when I was growing up; my dad’s two favorites were Gremlin, the only dog I’ve ever known who was a narcissist, and Elf, a collie who was certifiably insane (ask anyone who knew her). He has refused to eat vegetables for the past seventy years, and he maintains that no good pop music has been recorded since the Andrews Sisters retired.

Are we daunted yet?

It’s good that others admire my dad’s work and respect his talent, since he definitely can’t count on his daughter for that. I mostly focus on things like his perpetual inability to open the door of my 1997 Toyota, whose complex mechanism (you pull the handle) defeats him every time.

Of course, being my dad’s daughter has had its advantages. When I was little, for example, he used to make up bedtime stories in which I rescued John Carter, Batman, and Superman from their misadventures. Can’t beat that. And my whole life, he has introduced me to people who are a lot cooler than most fathers’ friends are.

Nonetheless, when people wonder with gushing awe what it was like to grow up in the old man’s household, I’m always very tempted to explain that it mostly consisted of cleaning up after his many (many) dogs, occasionally reminding him not to touch the stove or any other appliance with which he could accidentally kill us all, and steadfastly refusing — no matter how often, insistently, or loudly he nagged, cajoled, and bribed — to read the science fiction novels he kept trying to force on me (starting when I was four years old and did not yet know how to read).

Predictably, to this day, I do not read science fiction.
MIKE’S WRITER CHILDREN

by Lezli Robyn

Mike Resnick is a multi-award-winning writer and entertaining public speaker who has a love for racehorses and collies, and is known for his keen business sense about all things related to editing and publishing. However, his talent as a mentor for fledgling writers also deserves appreciation.

I had never written a word of fiction before I met Mike, and I also had never met someone so naturally suited to being a teacher. After receiving thirty-six Hugo nominations, five Hugo wins, and more international awards than he can poke a stick at, it would be easy to assume that Mike would be too busy writing full time to help others with their own writing - that couldn’t be further from the truth. Even when his writing schedule is bursting at the seams I have seen him make time to guide new writers to discovering the right answer or information they need to make their story the best it can be, rather than quickly telling them outright what he thinks the best way should be.

As my frequent writing collaborator Mike has shown me how to enhance the emotional journey in a story through the careful choice of (usually minimalist) words, and opened my mind to recognise story ideas in seemingly innocuous day-to-day happenings. As my editor he has shown me the tools to sculpt (or even cull) paragraphs in order to fine-tune my story into the best version of itself. And as my advisor he has shared invaluable knowledge of the publishing field to show me how to create my own unique voice as a writer, and then given me the business knowhow to help me navigate the treacherous path finding editors and publishers that would be the best to showcase my work and advance my career. In every case, he has been the mentor until I learnt the ropes myself, and then stepped back into the role of advisor, for if or when I need one.

You see, Mike is a big believer in “paying it forward.” He can’t personally thank a lot of the people who helped him at the start of his career, so he uses his experience in the field to help unpublished writers who are now trying to break into the industry. Whether it’s simply replying to e-mails soliciting advice, answering questions sent to his (now discontinued) “Ask Bwana” columns, or offering to collaborate with fledgling writers in order to help get them that first professional sale or give them guidance on structuring a story, Mike has always been willing to help newcomers find their feet on a new literary landscape - if they are willing to put in the hard yards, and have enough fire in the belly to fulfil the potential he sees in them.

Those lucky enough to make the grade become part of a select group Maureen McHugh has dubbed “Mike’s Writer Children.” I have met several of my other Writing Siblings, and although we have different writing techniques, story styles, and even personalities, we are unanimous in one regard: we all believe Mike is a guardian angel of the publishing world, and in writing this appreciation for the Chicon 7 program book I realise that I could never thank Mike enough for all the help he has given me and all his other Writing Children, but I will definitely give it a good go. Our meeting four years ago quite literally changed my life – for the better – and I think it’s time for me to start “paying it forward.” I’ve got a lot of catching up to do.

All photos of Mike Resnick, unless otherwise credited, are from his personal collection.
Eli Paxton is a likable addition to the ranks of fictional private eyes. Mike Resnick’s fast-paced, cleverly plotted, wryly amusing adventures are sure to please both mystery readers and fans of his award-winning science fiction.”

— Bill Pronzini
Grand master of Mystery Writers of America

Includes a new introduction by the author and the bonus short story “Even Butterflies Can Sting.”

http://www.seventhstreetbooks.com/doginamanger.html
A Class Act

by Kristine Kathryn Rusch

Picture this: You’re standing on the stage at the Hugo ceremony, presenting the award for Best Editor. You’ve done your job; you’ve read the list. Then you tear open the envelope someone has given you, read the name, and watch in stunned surprise as the guy who lost walks up to the podium. You might show him the envelope. You might mutter that the award went to someone else.

Instead, you step aside and let him speak. Because in his hand, he holds the acceptance speech for the classless person who won the award. That classless person would be me.

In 1994, I couldn’t make it to Worldcon, so I asked my buddy Mike Resnick if he would pick up any Hugos I might win. Gardner Dozois had a lock on the Best Editor Hugo, so I figured I wouldn’t get that award. In fact, when I asked Mike if he would pick up the award in an e-mail, he wrote back and said something along the lines of: No problem. We all know that Dozois will win anyway.

Well, we knew wrong. And Mike, classy guy that he is, accepted my Hugo with grace, even though he was in the same category—and he really deserved that award.

You see, Mike had been editing a series of anthologies with Tekno Books. Most people, when they edit anthologies, pick a few friends, make sure the friends get paid, and let the publisher do the rest.

Not Mike. Mike would assign something to his writers, then make sure they turned in their very best work. He coaxed stories out of reluctant writers. He found some of the best new writers in our field. And he edited brilliant anthologies.

Oh, and he never saw an anthology word limit he couldn’t break. Tekno had these anthologies carefully budgeted—a tiny amount for Tekno, a somewhat larger pool for the authors, a tiny amount for the editor. If the editor deviated as much as a thousand words, the money came out of someone else’s pocket.

Usually when an editor learns this, he becomes slave to the word count. Excellent stories get trimmed, novellas get bounced, requested pieces get “forgotten.”

Again, not with Mike. Mike’s probably the only editor I know (who didn’t own his own publishing house) who pulled money from his own pocket to pay for a brilliant story. Or five brilliant stories. Or ten.

In the years that Mike Resnick edited anthologies, stories from those anthologies appeared on all the award ballots, over and over again.

He spent thousands, maybe tens of thousands, of dollars he would never get back, in service of the story, the book, the anthology, and the great writers he found, encouraged, and nagged.

Who should have walked up on that stage to accept the Best Editor Hugo? Mike Resnick, of course. Who did? Mike Resnick. But it should have been his Best Editor Hugo, not mine.

I’ve told him that for years, and he’s shrugged or changed the subject. I never got a chance to tell that story in the place it mattered, to the Worldcon attendees who also happen to be Hugo voters.

Now I can.

Mike Resnick deserves a Best Editor Hugo. Make him edit a few more anthologies (give him more money to do so than Tekno did), and then hand him his award. It’s long overdue.
IN THE SQUARED CIRCLE

by Barry Malzberg

Love, not squalor in Mike Resnick's short story catalogue. Some of his works deal with squalor, of course, notably "Mwalimu in the Squared Circle", the best account of Idi Amin in any medium and probably the most disturbing. Resnick's hapless scholar-intellectual faces the madman in the squared circle of the wrestling ring and the outcome is devastating. (My longer meditation on this story may be found in Win Some, Lose Some, the compilation of Resnick's award-winning fiction published in conjunction with this convention). And Lucifer Jones, that reprobate is so fond of squalor that he makes it glow, often in three quarter time. The range of Resnick's work is grand, often astonishing, but he loves his craft, his characters and their milieu too much to degrade them. The glow in which they suspend their own cynicism, their frequent despair in every line.

These tributes have been compartmentalized by staff, judges and overseers: A group of us have been asked to write on various elements of the Resnick process and canon and we cross over at our peril. There are essays on Resnick the collaborator, Resnick the fan, Resnick the novelist, Resnick the Saviour of Modern Science Fiction, all the little or mid-sized Stations of the writer's travails are to be logged in these essays and I would discuss the novelist or the fan at some peril. We have been commanded, like the exhibits in the Galactic Midway, to stay within our assigned confines. So I cannot discuss the greatest rootin'-tootin' gunfighter in the known galaxy, I am prohibited from analysis of the masks of Santiago, I cannot tell you how the Resnick chronicle of the unending poker game at Cincinnati’s Worldcon in 1949 (it proceeded serenely through a hotel fire) became part of continuing lore. Nor can I refer to Resnick, Master of the Collies, who in collaboration with Carol won more major dog shows than anyone in any category, nor Resnick, Master of the Epee, who was probably the best in the nation in his collegiate class before he decided to disagree with the University of Chicago sua die. I must run in place.

Which means to stay with the short stories. There are hundreds (I've collaborated with him on a couple) and they run from good to great. If he has published a bad short story I have yet to be formally introduced. (One of our collaborations grazes the bottom but his bottom is pretty good). The Kirinyaga stories may represent his peak — the series contributed two of his Hugos and all were finalists — but his aching narratives of geriatric robots, loves lost in the stars and a museum of a lost race (which won another Hugo) are no less affecting.

Maybe the best short story writer to have emerged from our category in the last thirty years. I am partial to many of us and could reel their names but although there are some post-1980 emergents who are as good as he (Kress, Kessell at their remarkable peak) none I think are better. The traditional well-shaped and carefully articulated short story, the plotted short story which is more than an experiment in voice, in some bulk survives in more than incidental specimens only in science fiction and almost nowhere else and of its practitioners he may be the best.

In 1981 I read in manuscript his first science fiction novel, The Soul Eater shortly to be published by New American Library and told him, "If you go on like this you will be recognized by the end of this decade as the best writer to have emerged over those ten years. And that could be just the start." I think that was a pretty good call.

The Man in the Squared Circle.
Tell me how right I was.
RESNICK THE FAN

by Guy H. Lillian III

Mike Resnick is a science fiction fan.

Well, of course, you scoff. Mike Resnick is a very well known science fiction writer and editor. On shelves of beautiful blonde wood in his beautiful Cincinnati home sit innumerable science fiction novels, collections, and SF anthologies bearing the Resnick name. (That's in addition to the non-fiction, how-to books, mysteries, and books about Africa.) In a display case downstairs five Hugo Awards for short fiction stand like sentinels over a wild menagerie of other trophies—a Nebula from the Science Fiction Writers of America, a Sein Award from Japan's SF community, an Ignatius from Spain's, a Prix Tour Eiffel, two Polish honors called Sfinks, and many, many more. On his name tag at a recent World Science Fiction Convention he sported so many of the miniature rocket pins given Hugo contenders that his name was obscured. He's been Guest of Honor at more than 30 North American SF conventions, ranging coast to coast, not to mention events which have hailed him in France and Slovakia. He's served as toastmaster at multiple conventions, including the Worldcon in 1988. That's quite a resume. Of course Mike Resnick is a science fiction pro.

To which I reply, maybe. Honors, awards, and notoriety mark success in one's profession—that's obvious. But fandom—being an SF fan—requires something more. It requires love.

Love means, in this instance, commitment and involvement, for SF is not merely an accumulation of books or baubles on a shelf. SF is a long-lived, on-going community of like-minded souls, bound together by a love for the art and literature of the fantastic and the future. No other literary genre supports such an active, enthused and creative readership. Hundreds of conventions gather within any year to celebrate SF's tenets and creators, ranging in size from a few to many thousands. To be a science fiction fan, a real one, you don't just sell to these multitudes ... you're one of them. One of us.

Mike is, indeed, one of us. He began his career as a reader of grand SF and fantasy, and his collection of SF works is both enormous and impressive: a complete set of Edgar Rice Burroughs, about half of which are first editions, a first edition of H.G. Wells' The War of the Worlds, an autographed copy of C.L. Moore's Poetry of a Madman (the only book, he says, that he went out of his way to have signed). In 1960, during his student stint at the University of Chicago, he met his wife Carol, and in 1963 they attended their first convention, the World SF Con in Washington, D.C. Carol is a supremely talented costume designer, and she and Mike made quite a career in Worldcon Masquerade competitions. Five times they took the stage in costumes Carol designed, and on four of those occasions they were acclaimed winners. (For the encyclopedically-minded, those years were 1973, '74, '77 and '79. They won an Honorable Mention in 1976.) No one creates convention costumes for money. They're done for the sheer joy of doing them. Surely that stands as a definition for fan.

More to the point, though, is what happens off the stage. At conventions, SF fans commingle, talk, exchange views, share experiences—and have a good time. At these activities, Mike Resnick excels. You should see him at parties, ever ready to entertain or enlighten with a pointed anecdote or a persuasive argument. You should attend on of his parties, surely the liveliest thrown. At the last Philadelphia Worldcon, Mike's female fan club, Babes for Bwa, was joined by the brilliant singer-songwriter Janis Ian, Mike's 28th collaborator on a work of fiction. Student writers read their work. Beautous belly-dancers plied their avocation. It was fun. It was epic. It was pure Resnick.

Mike hosts not only lively live parties, but hosts an Internet listserv that is as vibrant as any physical get-together. Celebrants join in conversations and arguments on topics divers and outre—basketball, horse racing (a Resnick obsession), dog-breeding (Mike and Carol once owned an award-winning kennel) and of course, science fiction. All voices are welcomed—SF fans are like that.

There is one other aspect to fandom—as SFers abbreviate “fan activity”—that bears mention. Since the early '30s fans have shared their love for the genre through the writing, editing, illustration and publication of our own amateur magazines: fanzines. Mike has contributed articles and anecdotes of tireless wit to dozens of our publications, squibs done for no other motive than love of the genre and the urge to help a fellow fan find favor for his fanzine. I was proud when Mike asked me to write the introduction to Once a Fan..., a collection of his fannish writing, but even more so that he included a sampling of his contributions to my fanzine, Challenger. Makes a simple fan-ed (“fan editor”) feel right important, it do.

But that's the point of science fiction fandom. Everyone is important. Mike Resnick, writer, editor, screenwriter, collaborator, and most of all, stalwart of the science fiction fan community, would be the first to tell you that.

Peggy Rae has been a club fan and a fanzine fan (and publisher; and editor; and archivist) but she’s best known as a convention fan. To list every convention she’s ever helped run would be an exhausting chore. Suffice it to note that she has been on the con committee for a dozen Worldcons, serving in pretty much every capacity from Press Relations (Noreascon II, 1980), Programming and Special Events (Constellation, 1983), Exhibits, Registration, Dealers’ Room, Information, Press Relations and Newsletter (Noreascon III, 1989; with Fred Isaacs) to Vice-Chairman (ConFrancisco, 1993) and Chair (Bucconeer, 1998). She was also one of the people who worked for many years to help Japanese fandom bring the Worldcon to Japan in 2007.

Most recently, she chaired the SFWA Nebula Awards Weekend, a task she will perform next year as well.

This is what Peggy Rae does for fun.

Unhappily, Peggy Rae’s husband Bob Pavlat died suddenly in 1983. That year, the Big Heart Award was given half-posthumously to the two of them for their many selfless labors on behalf of fandom. Sixteen years later, Peggy Rae married John T. Sapienza, Jr., a man active in science fiction and gaming fandom, a contributing editor of Different Worlds magazine, and a contributor to both Advanced Dungeons & Dragons and RuneQuest. They honeymooned in Australia following Aussiecon 3 which – was there ever any doubt? – she helped run.

Peggy Rae and Bob Pavlat’s two children, Melissa (Missy) Koslosky and Eric Pavlat, were among the first third-generation fans. In fact, Eric met his wife-to-be, Wendy, at Nolacon II, the New Orleans Worldcon in 1988. Taken all together, Peggy Rae and John have eight grandchildren, and if they all manage to escape becoming fans it will be some kind of perverse minor miracle.

It’s been a busy life.

Yet for all that whenever I think of Peggy Rae, what
PEGGY RAE
...AND THE TALE OF THE LAWNMOWER
by John T. Sapienza, Jr.

Peggy Rae Sapienza’s life in fandom is like a movie with a cast of thousands. She is being honored at Chicon 7 for the many things she has done in fandom over the years, including chairing Bucconeer, the 1998 Worldcon in Baltimore, MD. But her main contribution has been her friendship with and encouragement of the many fans who have worked with her on conventions, student writing contests, fan writing, and many other projects.

The affection fans feel for her is reflected in faux convention bids in 2010 and this year in her honor. Ask the fans you see wearing t-shirts proclaiming “Peggy Rae’s House in 2010 (or 2015)” The 2010 version of the bid shirts sold out when the unexpected demand among Japanese fans cleaned out the inventory at the “bid party” at Denvention. She had encouraged the Japanese Worldcon bid for years, and served as the U.S. agent and general English-language committee contact when Japanese fans won the right to host their first Worldcon.

Peggy Rae (McKnight Pavlat) Sapienza is a second-generation fan originally from the Philadelphia area. She ran Programming and Special Events for ConStellation, the 1983 Worldcon in Baltimore. She did programming for ConFederation, the 1986 Worldcon in Atlanta. As division manager in 1989, she ran Exhibits, Registration, the Dealers’ Room, Information, Press Relations and the Newsletter (the “Second Floor Division”) with Fred Isaacs for Noreason III in Boston. She also conceptualized and managed the ConCourse for which Noreason III was known. She served as Vice-Chairman for ConFrancisco, the 1993 Worldcon in San Francisco. More recently, she chaired SFWA’s Nebula Awards Weekend conference in 2011 and 2012.

Peggy Rae grew up 25 miles northwest of Philadelphia. She successfully petitioned her parents to attend Philcon at the age of 12, then her first Worldcon, Pitcon, when she was 16, and her second Worldcon in Seattle in 1961 at 17. Her father, Jack McKnight, had spent his time in his metal shop machining the first Hugo Awards, when he would have much, much rather been enjoying the 1953 Worldcon. (Jack and Manny Staub were recruited to create the awards at the last minute after several other failed efforts).

She married Bob Pavlat in 1964 and moved to Maryland, north of Washington, D.C. Their two children, Missy Koslosky and Eric Pavlat, were in the leading edge of “baby fandom” and attended many science fiction conventions with their parents. She hopes that at least some of her eight grandchildren will be fourth-generation fans. Peggy Rae and Bob received the Big Heart in 1983. Bob, a fanzine and convention fan who was inducted into the Knights of St. Fantany in 1976, died in 1983.

In 1999, she married John T. Sapienza, Jr., a noted SF and role-playing game fan (a contributor to Advanced Dungeons & Dragons by TSR, to Runequest by Chaosium, and a contributing editor of Different Worlds magazine). They honeymooned in Australia, where she ran volunteers for Aussiecon 3 on extremely short notice. A highlight of the trip was researching where her father’s mother was born in Narromine, New South Wales.

Peggy Rae has a degree in economics from the University of Maryland, and maintains a strong interest in the stock market and securities regulation. She also has been active in politics, having managed a political campaign for a presidential candidate in her Congressional District. She was president of the non-partisan League of Women Voters chapter in Prince Georges County, MD. She served on the Maryland Board of Elections for several years.

Peggy Rae is an introvert by nature, but learned to overcome that by reaching out to others. One of her favorite ways to find new friends has been to quietly look around at a convention to see who else is lurking at the edge of things, and going over to introduce herself and then introducing that person to others.
comes immediately to mind was the Saturday morning when my car had a high-speed blowout on I-95 as I was traveling to Balticon. She was deeply involved in running the convention, but came out in person to rescue me from the roadside, and then spent hours searching for a Jewish automotive repair shop, one that would be open on Easter Day, so my car could be repaired and ready to take me home at the end of the convention. First, however, she deposited me at the con and told me to have a good time. That bears emphasizing: Peggy Rae missed out on a good part of her own convention in order to voluntarily undo the misfortune of others. That was a truly noble act. Royal, even.

But it wasn’t at all surprising. After all, it runs in her family.
Rowena: An Appreciation

by Kim DeMulder

Rowena is a remarkable person, an extraordinarily talented artist who has a fire and passion in her spirit that is rare indeed. I've lived with Rowena for the past ten years and have gotten to know her very well. It has been quite an interesting experience discovering the kind of personality it takes to achieve the extreme levels of capability that she has attained. Being a professional artist and art teacher myself, I know what a long hard road it takes to attain professional ability. But Rowena goes skyrocketing beyond that ability.

Her paintings have a magical quality that induces jaw-dropping responses from viewers. As Rowena herself says, she likes to "transform the paint", so that the viewer isn't just looking at a painting, they are gazing at real unicorns, real dragons, real ardor and sensuality. I have witnessed some people actually brought to tears when feasting their eyes upon her work, especially her originals. Even though the great majority of her body of work was done as commercial art. Which means, of course, to someone else's demands. Rowena has shown me some of the possibilities her preliminaries hinted at, what could have been. The paintings, "The Stone Demon", "Permete Signorina", "On the Surface..." and "The Gate" (among others) were composed from Rowena's own ideas alone and their subject matter shows a bit of extra intrigue. Even her purely commercial work still achieved a rare level of success, despite some over-eager meddling. Although, most art director types were delighted enough with her work that editorial control wasn't usually too stifling.

So what kind of personality does it take to reach Rowena's proficiency with paint? Certainly fire and passion, but there is more beyond that. And that something beyond, is what I have found to be the difference between just excellent and extraordinary. That is, the willingness to do whatever it takes to "transform the paint". I have seen Rowena, while painting worrying and fretting, literally fuming over something that isn't quite right. Instead of giving up on it, she continues the struggle until she feels that "it's at least acceptable". Most viewers probably would not be able to detect whatever the minute, little correction was that made it "acceptable".

Look at her painting, "The Gate". Rowena had done what was considered a typically wonderful piece of art with "The Gate", but she personally considered it to be a failure until, a few years later she reworked it slightly, to a new level that she is more satisfied with. Look at the preliminary drawings for "Swan Boat" and "Retief of the CDT". Those aren't just preliminary pencils, they are exquisite drawings themselves. If you look at any of her paintings with a very close eye, you will see that each detail, each tiny bead or scale or stone or highlight still looks exactly as it should even upon extremely close examination! Her textures aren't just artistic impressions of rock or metal or alien intricacies. They are those things. These wonderful, fantastic worlds actually exist! And it's more than just being a perfectionist. There is an actual transforming of the paint. So how does one do that? I don't know. It must be magic!

JEWELREY BY SPRING SCHOENHUTH, 2012 BEST FAN ARTIST HUGO NOMINEE
INSPIRED BY THE COLOR SKETCHES OF ROSAMUNDA, JASMINE, AND ZENOBIA, THE CORNER DRAGON EMBELLISHMENT BECAME THE FOCAL POINT OF THE JEWELRY PIECE. I CREATED AN ASYMMETRIC NECKLACE USING STERLING SILVER, A FACETED GARNET TEARDROP AND FACETED AMETHYSTS TO COMPLETE THE PENDANT ENSEMBLE. I AM THRILLED THAT I HAVE THE PRIVILEGE OF CREATING A WORK FROM A MASTER ARTIST OF ROWENA'S CALIBER.

-SPRING SCHOENHUTH

Photo by D. W. Gallaher for Springtime Creations

THE 70TH WORLD SCIENCE FICTION CONVENTION

CHICON 7 ★ 27
ROWENA MORGILL GALLERY: SELECTED WORKS

OPPOSITE, "GHOSTS"
LEFT, "NIGHT REAVER"
RIGHT, THE ARTIST IN A
THOUGHTFUL POSE

Photo by © Andrew Porter

"THE GATE"
ABOVE, “PEARL MERMAID”
OPPOSITE, “STONE DEMON”
ABOVE, “NO CLOCK IN THE FOREST”
OPPOSITE, “UNICORN AND PEGASUS”
"GRIM REAPER"
ABOVE, REGINA MORRILL
RIGHT, "SALOME"
BELOW, "PANTHER QUEEN"

Photo by © Andrew Porter
"SHE" by Michael Whelan, part of Howard and Jane Frank's H. Rider Haggard collection on display in the Jane Frank Room at Chicon 7. "'She' is standing on the splinter of rock, in a commanding posture, fearlessly leading the way," Whelan says of the image. "Such a great summing up of her character."
CHICON 7 AGENT GUEST OF HONOR

JANE FRANK

JANE FRANK: WOW!

by Michael Whelan

From the outset, our science fiction community has been interested in and supportive of the art of science fiction right alongside the literature. The first guest of honor at the first Worldcon was the artist Frank R. Paul. But an art agent as a guest of honor—wow! It could only be Jane Frank.

Jane Frank is a unique promoter and expert resource in the ever-evolving field of fantasy and science fiction art, and those of us working in it are supremely fortunate to have had the benefit of her commitment. There have been many people through the years who have talked at length about the artwork, but it can truly be said of Jane that she has "put her money where her mouth is." Since the early 1970s, she and her husband Howard have enthusiastically amassed one of the world’s most outstanding contemporary SF art collections and I’m proud to say that one of the first pieces they bought at a Worldcon was a small painting that I submitted to the art show when I was still a student. Since 1991, Jane has also been an impassioned agent for the sale of original science fiction and fantasy illustration. She began her business Worlds of Wonder as a "matchmaker," getting artists and buyers together to join her and Howard in the fun of collecting. With well over 3,000 pieces of art sold over the years, hers is a level of experience unmatched in the genre, but for Jane it is all about the fun. She loves art and she especially enjoys sharing that love with others.

As stewards of their prized collection of original SF art and literature, Jane and Howard have been the subject of two Paper Tiger books and have been featured in several TV and radio shows. Representative examples from their collection have served as ambassadors for our field in numerous traveling exhibitions, several of which were co-curated by Jane. The promotional goodwill these shows have garnered cannot be overstated and I am especially grateful for their efforts to get the word out beyond our convention community. Among the most notable shows was the inaugural art exhibit for Seattle’s Experience Science Fiction Museum, when it opened in 2004. I was on the advisory board at the instigation of the museum, and it had been a concern of mine that the art of SF had not been represented to the same degree that other aspects of the genre had been featured. The Franks’ generous loan of their work to the museum’s gallery corrected this deficiency and helped to complete the museum’s opening presentation.

Jane has worked indefatigably on behalf of FSF artists to help our work reach a wider mainstream audience. She has made indelible connections with people outside our cozy universe who might otherwise have no idea of the original art awaiting their discovery. As curator of several exhibitions around the country, she has helped to educate and enlighten the public to the richness and heritage of SF art. Examples include two exhibits at the University of Maryland art gallery, the traveling "Wonder of Enchantment" show, the "Pavilions of Wonder" show at the Canton Museum of Art in Ohio, and in mounting many displays of Lisa Snellings’ "Dark Carnival" masterwork, a large-scale fantastic kinetic sculptural work. Because of Jane it has become part of the permanent collection of The American Visionary Art Museum in Baltimore, Maryland. Signaling their high level of commitment, the Franks are lifetime members of the Association of Science Fiction Artists (ASFA), and members of the Society of Illustrators (NY). They were Chesley Award nominees in 1998 for Outstanding Service to ASFA, and in 2004 for Best Art Direction for their privately commissioned Haggard Project, a series of paintings relating to books written by H. Rider Haggard.

Jane’s expertise and knowledge base have made her a sought-after contributor to panel discussions, workshops and Q&A sessions at conventions, in addition to leading docent tours at genre art shows. Outside the convention milieu, she has often been invited to share her knowledge and opinions in a more formal manner. In 1996 Jane was Guest Speaker at the Science Fiction Information Forum, hosted by the Library of Congress Professional Association. Additionally, she has been a Guest Speaker at The Maryland Library Association Annual Conference and served as a Presenter at the UM Sixth Annual Roundtable "Science Fiction Art: Lessons for the Millennium". Somehow she managed to find time to work as a "Behind..."
the Scenes" volunteer at the Smithsonian Air and Space Museum’s popular Star Wars exhibition (1997-8).

She is also well qualified to address issues of business concerns as they relate to the arts. For several years, she taught Communications courses at American University (Washington, DC), and “Direct Marketing” and “Strategies in Business Communication” in the Robert H. Smith School of Business, University of Maryland at College Park. At the same time she worked as a consultant on sales and marketing issues for small businesses. She has published several papers in academic journals, and contributed to books on linguistic, communications and business topics. She holds a Ph.D. in Linguistics from Georgetown University, an M.B.A. (Marketing) and M.S. Education (Long Island University) preceded by a B.A. in Anthropology/Sociology in 1972. Jane’s efforts have benefited all of us who work in the art side of the FSF genre. We are lucky that she has used her impressive education and experience to foster a more consistent and common sense approach in the business surrounding FSF art collecting, preservation, art shows, exhibitions, and promotion.

I’ve always enjoyed meeting and talking with Jane. Although her enthusiasm shines through, she doesn’t mince words, and it’s good to know I can rely on her for reasoned, plainspoken opinions. Publicity being central to all successful enterprises in our media-driven contemporary world, possessing a certain bravado and
THE JANE FRANK ROOM

Jane Frank’s husband Howard began collecting the books of H. Rider Haggard as a child and Howard’s interest in fantasy as an art and literary form have long been influenced by Haggard’s writing. Jane suggested creating a room in their house that could showcase art commissioned specifically based on Haggard’s work, with each painting created by a major artist, which would be decorated in Victorian era furnishings.

Chicon 7 is pleased to provide its own re-creation of the Haggard Room where the art commissioned and collected by the Franks can be exhibited and which can be used for discussions of art, classic fantasy literature, the Victorian period, and steampunk.

The art in the Haggard Room represents scenes from works including “She” (Michael Whelan), “King Solomon’s Mines” (Don Maitz), and “The Ancient Allan” (Bob Eggleton). Other artists included in this collection are Gary Ruddell, Donato Giancola, Ian Miller, Jeff Jones, Richard Bober, and Steve Hickman.

We hope that you take the opportunity to visit this special art exhibit and programming room, located in the San Francisco Room on the Gold Level, during the course of Chicon 7. It may even inspire you to search out some of Haggard’s books in the Dealers Room.

— Bobbi Armbruster

willingness to act convincingly in public helps to garner the attention that leads to getting noticed and becoming a success. Artists are often shy and if one lacks an innate sense of the theatrical, then it is wise to have a front person to manage such things for you. Jane is that person. Because of her love for our work, she can “talk the talk” to anyone, fans or business people alike, as well as to the esthetes with their art-speak. She currently represents about 20 professional artists or their estates in the sales of originals, as well as brokering secondary market sales for existing collections. She serves as an artist or estate’s agent for commissioned work and licensing and renders art appraisals. As Jane herself says, “Sharing these works of art, and seeing the pleasure and entertainment they bring to others has always been my delight.”

It’s a privilege to know Jane and it’s terrific that Chicon 7 has recognized her talent and work by choosing her as their first Agent Guest of Honor. During the convention, I hope you have the chance to meet the vivacious Jane Frank and like me, I’m sure you’ll say, “Wow.”
My father was born Franklin Story Musgrave in Boston, Massachusetts, to Percy Musgrave and Marguerite Swarm. He has affectionately gone by Story all his life. This is my story on my father, whom I have loved and admired all my life and am proud to call father.

Childhood memories
My first memories of my father go back to when I was two or three years old. He was completing his medical residency in Lexington, Kentucky, having finished medical school at Columbia University in New York City, where I was born. One of the games we played was “chase.” He would chase after me in our Kentucky farmhouse and if I could get to my bed without him getting me, I was safe. Years later my dad would tell me he never made up that rule, it was just something I told him and that was that! As a kid my bed always seemed like a safe haven, possibly since coming from a large family of three brothers and a sister, a place where I could be by myself and have my thoughts and dreams before going to sleep. I have a picture of me from this time period sitting on my father’s lap on my third birthday. I remember having great affection and love for my dad even back then.

Playful and affectionate would be the words to describe my dad growing up. Although he was an astronaut, medical doctor, surgeon, pilot, scientist, and very well degreeed, he really liked to play and enjoy himself with his kids. Having been accepted to the astronaut core at NASA in 1967, typical weekends for us were going to the astronaut’s gym, a huge playground for us while he worked out. We also enjoyed visiting his office, running down the halls of the building, and raiding his change drawer to buy ice cream sandwiches out of the office vending machine. Big outings afterwards were McDonalds and the Dutch Kettle. My dad would order lots of hamburgers for his five kids and we would always giggle when the cashier’s eyes got real big at our order. My dad always had great fun with this and it was a tradition. He was also very disciplined about his health regimen. Instead of ordering a meal, he would take bites off of each of our meals. He may still have ended up eating a whole meal in this process but it is a now fond particularity known to us kids.

Other fun outings with my father, and probably my happiest days in my childhood, were flying with him in his T-34 trainer jet. I flew regularly with my dad since I was seven years old. We would fly by the neighborhood and family and the neighbors would come out to the streets and wave at us. We would do acrobats to please them. We then would usually fly out to Galveston Island, have a great view of the beach, land, drink a soda, then fly back. I took to flying very well. I had my own pilot’s log book in which I recorded my flight hours. I love flying to this day. It was also my “alone time” with my dad, a special time for me. Dad also had a 1000 BSA, just to mention for the enthusiasts, and we would ride out in the night, going to the store as such. My legs barely hung off the seat but I would hold on real tight to my dad.

These years in my childhood with my father Story I am most fond of; they were very playful, fun and affectionate. It reminds me as an adult that the most valuable times to a child are in the little things, not so much quantity, but quality and genuine time. It’s just not in the grandiose that I see going on a lot today. A lot of people have asked me over the years if I had much time with my dad because of his duties and travels as an astronaut and I reply we did. These are the times in my childhood that I cherish.

Adult reflections on a father
As an adult, I have come to have a keen appreciation for my childhood and upbringing. I also recognize the
many qualities, traits, and gifts that I have inherited from my father, Story, that have made a significant impact on who I am today. I see these traits and qualities in my work, perspective, approach to life, and how I take on challenges and obstacles.

Foremost, my father gave me a very strong work ethic, and a strong influence on having good character. His approach to work and life has been one of hard work, professionalism at the work place, integrity and honesty. These qualities were not taught by adult to child teachings, but by pure example, a child observing her father in action. Story wants to get the job done right and he will do all he can to get the highest performance out of each moment. He will not play politics or compromise. At the same time, he does not have the attitude that he always knows what is right. He is a consummate learner. He will take in and gather all the information he can from all kinds of sources. Some sources that others may overlook as insignificant, he will not. In fact, those can be the very people he looks to and listens to the most. He is gracious, generous and patient, more than anyone I have known. Often times, after one of his speaking engagements, he will still be meeting and sharing with people hours after the event. He will wait for the very last person who wants to meet him. This impresses me.

As a former social worker who has served the public, and now with aspirations to go to law school, I now see my father’s work and role as a former astronaut not just as an explorer, highly trained and successful, but also as a role of a public servant, giving and sharing to others and contributing his talents and gifts to society; to teach, enlighten, and inspire. Story has always been a dreamer, motivated by heroes, those who rose above challenges and sought after their dreams with glory and perfection. He does not accept excuses, or the past, to determine outcome. He speaks of these heroes in his public speaking engagements, which are not only about space, geography, and exploration, which he has a fine appreciation for, but also of inspiration, to inspire those in attendance to search within themselves for their own greatness and dreams. As he will state in his speeches, “reach out and touch your universe, and let it reach out and touch you.”

Story is a gifted orator, one of the finest public speakers I have heard, often receiving standing ovations, myself included. His presentation in geography, with glorious pictures of our mother earth and space, will leave you breathless, inspired, and wanting more. I liken his presentations to an excellent ballet or opera; you leave feeling inspired to make your own way after these kinds of performances. They touch you. Of course, greatness, I have learned from my father, comes not just from having talent, but from hard work day in and day out and staying focused, something my father has always displayed.

**Greatness: a legacy, a heritage**

What makes Story great though is not just his talents, gifts, fine mind, strong character and hard work ethic, but his ability to communicate with others, reaching out and finding them in their place, and touching them. He is a consummate learner, always wanting to know more and willing to listen to others. What is my father’s legacy and heritage to me? Because of my father, I have always believed that I am capable of greatness, that I can be a contributor to society, and that there is great reward in hard work. Story has also given me a fine appreciation for creation, the beauty and goodness that surrounds us in this journey of life, and an appreciation for those people around you. I love my father, and am thankful for the heritage he has given me. I know from this heritage that I can work and grow towards the dreams that challenge me.

Thank you dad.

Holly
LEFT, STORY IS ANCHORED ON THE END OF THE REMOTE MANIPULATOR SYSTEM OF SPACE SHUTTLE ENDEAVOR, ABOUT TO ENACT THE FIRST REPAIR OF THE HUBBLE SPACE TELESCOPE IN 1993. ASTRONAUT JEFFREY A. HOFFMAN ASSISTS FROM INSIDE THE PAYLOAD BAY.

BELOW, STORY WORKING ON EXPERIMENTS FOR STS-51F, CHALLENGER'S SPACELAB 2 MISSION.

All photos of Story Musgrave are from NASA or his personal collection.
DIVERSITY AND ACCOMPLISHMENT VISITS WYLIE, TEXAS

by Dr. Jerry P. Galloway

You've got to read about my evening of meeting people of incredible accomplishments right here in Wylie. My travels in Wylie last night (Thursday, May 15th) encountered an incredible range of skills and competencies, broadly developed knowledge base, a diversity of talents and interests, a multitude of accomplishments, careers and influence on today's developing youth. I also could not help but notice how many residents and city officials perhaps were unaware of this incredible presence in our midst. But first, consider who I got to meet.

I met a farmer. I am not a farmer and the infinite detail of skills, concerns and issues involved in planting, cultivating and harvesting crops is not at all something with which I am familiar. But, it was still interesting to learn how in his extreme youth (around 1940) he had to manually ride behind the harvester to manually bundle and quickly tie-off the crops before the machinery removed his fingers and hands. A tough job for any man, let alone a young boy of 5 years old. He grew to be quite the handyman learning to fix anything on the farm including all of the machinery involved. His love for what bounty the earth will yield and the processes involved was apparent and more than a little inspiring.

It was a very full evening as I also got to meet an electrician with a degree in mathematics and statistics from Syracuse University. Speaking with him, it was clear how he related to probabilities, problem solving, higher-order thinking and the things that such studies help to develop. His knowledge of technology and electronics were vital in his work and he has made enormous contributions to his field. A most impressive fellow.

But, that's not all. I spoke to a business man. Of course, there are many business men throughout Wylie, Lavon and surrounding communities. With a Master's Degree in Business Administration, he discussed numerous situations, endeavors, opportunities and more all from the perspective of product development, business models and marketing to actually help improve the lives of consumers. I took my graduate work to the South Texas College of Law in Houston, Texas, and began to feel an empathy—an ability to relate to the issues and ideas presented. This too was a motivating experience.

I also had opportunity to speak to and spend a little time with a computer programmer. This might seem commonplace among today's professions. I have a Bachelor's Degree in Logic (University of Houston, 1980) and worked as an IBM-360 Mainframe computer operator in 1977. I thought my 30 years of computer experience was strong and I was ready to offer some professional exchange on the topics. But, this seasoned professional had earned his Masters Degree in Operations Analysis and Computer Programming from the University of California at Los Angeles in 1959. I was humbled yet again by this veteran's experience and background.

Well, like I said, it was an incredible range of professions I got to directly encounter right here in Wylie. I have had many injuries and illnesses and have visited many doctors for many different reasons. And, while I know my range of ailments and shortcomings

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**Story on his Florida Farm.**
well, I had no delusions about my knowledge when I had the privilege of speaking with a surgeon. This doctor of medicine (Columbia University, 1964) refreshingly explained about his work as a surgeon in the context of “repairing” people. His extensive skills, knowledge and experience were seriously motivating attributes. But, while I already have a Doctorate in Instructional Technology, I have no plans to switch to studying medicine.

In spite of my many years of graduate education and serving as a university professor for over 20 years, I was clearly challenged in encountering these many varied personas and felt enriched by these experiences. But, it was time for me to find something in common with someone. I spoke to a pilot. I too am a pilot with over 100 hours in a Cessna Skyhawk and fly out of Collin County Regional Airport at McKinney. I understood well as the pilot spoke about approach patterns, flying the “downwind” and turning onto the “base” leg. But, I was humbled yet again to find that this man had more time—over 8,000 hours—than any other human being in a T-38 Supersonic Jet. He has flown over 17,700 hours in 160 different types of civilian and military aircraft and had made over 500 parachute free falls. I had great respect for his perspective that you either do it right or you just die. Wow.

But, my experiences here in Wylie were not at an end: I had a chance to listen to a presentation from and to converse with an elderly man with a Master’s Degree of Science in Physiology and Biophysics from the University of Kentucky (1966). Again, I was at a loss and sat in awe as this man personified the marriage of technology and biology. The integration of mechanics with biosystems was integral to his discussion of the design of environmental suits. His knowledge and his understanding of what the human body needs in harsh and challenging climates was considerable.

I also met a man whose knowledge of computer technology, mechanics and more had placed him in the enviable position of being employed by Disney Studios. I didn’t have time to learn more about what he did for Disney but it sure sounded like an interesting and fun job.

Since I have worked as a musician and performing vocal artist for over 40 years, it was time for me to meet a fellow artist. A photographer presented his work and explained how the digital medium of today allowed so much more creativity than film. It was an encouraging reinforcement of my modern age where I teach graphics, web development and computer technology integration to university faculty. I am an amateur astronomer and director of the Jacqueline Rose Observatory (JRO) in Lavon. I too have tried to take quality digital photos through the telescope and have found it considerably difficult. This man’s work was a beautiful tribute to what he called mother earth and nature.

I spoke to a man with a considerable business in landscaping and Terri forming near Orlando, Florida. He shared some of his work and showed huge regions of developed land with plants engineered to attract...
butterflies and a large lake designed and built at the level of the natural water table. His compost pile, personally designed and developed from recycled materials from trees and earth from other construction development sites, is maintained at over 40 feet tall. We all laughed at his thrift and ingenuity in acquiring his huge and powerful transport vehicle through an eBay auction. His work focuses on larger territories and is a major growth business in the central Florida area.

I also spoke with a man who could discuss poetry and writing of all sorts. He had a command of styles, authors and more empowered by his Master’s of Arts Degree in Literature from the University of Houston, 1987. I also got to hear from a man who, while traveling in Hawaii, spotted a special kind of palm tree. He was struck by the uniqueness and beauty of palm tree because it was red. While I might notice and certainly appreciate its beauty or I might miss it entirely, I would never have been inclined to inquire about the plant and to take a real interest in it. This man asked the land owner about the plant and subsequently studied more and more about palm trees. He learned that this was very unique and that such plants were not only rare, they were not being developed or sold anywhere. He decided to acquire at a negligible cost the seeds from this palm tree to grow them and market them himself. He learned about the unique needs of this plant and has since developed the only viable business for this beautiful, unique palm tree available today. I appreciated the skill and ingenuity and smart business sense—while I can’t even grow grass.

Well, finally, I spoke to a parent. I am a parent so I could relate. Of course, my kids are long since grown and have started families of their own. Still, parenting is something I can relate to. However, the parent I was speaking with had a little two-year-old baby girl. This may not seem unique except the man was 73 years old. Again, wow.

So, these various identities and accomplishments represent a considerable range of human excellence from any community, body of people or organization. Every reader should be in wonder and admiration at such a range of personalities and levels of achievement from any group. Indeed, our city leaders should turn out to meet such wonderment and to encourage our citizenry to do the same.

So, you may think that it took a long time and a lot of work to meet a farmer, a technician, a mechanic, electrician, biophysicist, mathematician, computer programmer, agriculturist, landscaper, terri former, writer, philosopher, literary scholar, horticulture expert, pilot, photographer, biologist, surgeon, business leader and elderly father—but this all happened last night at Wylie East High School.

It was even more impressive than I can express because all of these personas, these identities, were all a single individual—one man. And, most amazing of all, he would not likely be known to us by any of these many admirable accomplishments. Our amazing and incredible guest was Dr. Story Musgrave, NASA’s longest working astronaut (since 1967) and a veteran of six shuttle missions. He shared his 17-year-long contributions in the design and repair of the Hubble Space Telescope. He explained about the training experiences and more. It was the first time I ever heard of a body of water referred to as an analog device. While I do understand this notion, I am still in awe of the mind from which it is generated.

All of his experiences were vividly tied together supporting his theme of the infinite beauty of mother earth and his message of how his background as farmer and mechanic empowered him toward everything he’s accomplished. To my great honor, Dr. Musgrave befriended me and visited my new astronomical observatory (the JRO) at my home in Lavon. It was refreshing spending time laughing and talking with such an exceptional human being—a rare event for me.
★★★“A real joy to read.... Scalzi takes the reality-versus-fiction idea in a new and decidedly mind-bending direction. It’s hard to imagine a reader who wouldn’t enjoy this one.”
—BOOKLIST, starred review

What happens when all the expendable ensigns on the exploring starship start comparing notes?

“Redshirts is ruin-your-underwear funny and absurdly rich in ideas and feeling. John Scalzi sets his imagination to STUN and scores a direct hit. Read on and prosper.”
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THE ESSENTIAL JOHN SCALZI

by Mary Robinette Kowal

It is sometimes difficult to introduce someone like John Scalzi, because people want short, pithy introductions and he has multiple roles. When I was introduced to him the first time, he was presented as, “John Scalzi, who writes the blog ‘Whatever.’”

At the time, I hadn’t read it, which seems strange now. This was before he had won the Campbell Award for Best New Writer, before he became a New York Times Best-selling author, before he became the president of Science Fiction and Fantasy Writers of America, and before he became God-Emperor of Mars. My reaction was along the lines of “Oh, that’s nice,” but he was fun to talk to and interesting, so I checked out the blog.

Now, if you’ve ever met Scalzi, then you know that the blog sounds just like him, funny, snarky, and smart. This makes it serious fun to read, and explained why so many people in the industry were already reading it. While he talks about science-fiction and fantasy on the blog, he isn’t limited in subject matter. Just the way he is in real life, he writes about whatever – really – whatever interests him in the moment. Sometimes that means thought provoking essays, such as his “Being Poor” or “Straight White Male: The Lowest Difficulty Setting There Is” and sometimes it means that he’s taping bacon to his cat. You don’t know what you are going to get, but it will be either entertaining or thought-provoking or both. It’s no wonder that he went on to win the Hugo for Best Fan Writer in 2008.

But what about his fiction? The tricky thing about being a writer, and liking another person who is also a writer is that there’s this fear. This terrible, terrible fear that you’ll read their stuff and hate it. The fact that his novel Old Man’s War was nominated for a Hugo made it a fairly safe bet that he’d be a good writer, but... One still worries. Five pages into the first chapter, he had me in tears. At that point, John Scalzi completely owned me. Owned. So these days when I’m introducing him, I’m more likely to lead with “John Scalzi, one of my favorite writers” than “writes the blog Whatever.”

But that’s not all. Oh no. He’s also served two terms as the SFWA president. At the time, I was the VP and begged him to run with me, because of the aforementioned being smart. Also, from his blog, I knew that he was really good with the “Mallet of Loving Correction,” which is sometimes needful with an organization. The deal we had was that I would run things and he would be the genial figure head. At this point, he’s probably figured out that I totally snookered him into running things. He’s been an amazing president and done a great job of keeping SFWA pointed to the future. The man has an uncanny ability to get people to find a consensus on highly contentious issues. He’s in his third term now, with Rachel Swirsky as VP. See? Totally tricked him, I did. Smart—but can be fooled into volunteering.

Now? He’s having crazy amounts of success with his newest novel Redshirts, which debuted on the NY Times Bestseller list. He continues to write fiction and non-fiction that makes me cry, and laugh. So much laughing, when you’re around him. At the con this weekend, listen for the panel with the most laughter. I guarantee that Scalzi will be sitting on it.

Or, let me perform one more introduction. This is John Scalzi, your toastmaster for Chicon 7 and the Hugo Awards. I’m betting the awards ceremony will be funny, and fast-paced, because the man knows his audience. You’ll have fun, promise.

What? The God-Emperor of Mars thing? Just give him time. I’m sure there will be more introductions in the future.
ABOVE, THE WINNING ENTRY IN JOHN'S "WHATEVER" WEBSITE FAN ART CARTOON CONTEST, ILLUSTRATING HIS RECENTLY RELEASED NOVEL REDSHIRTS. TROY ZIMMERMAN IS THE ARTIST.

BELOW, CUTTING UP FOR FANS, HUGO IN HAND. (THE CAPTION IS HIS OWN.)

COMRADES! VICTORY IS OURS!
Above photo by James Warden. All other photos of John Scalzi are from his personal collection.

The Many Faces of Chicon 7 Toastmaster John Scalzi:
Above, at 20, with his then-girlfriend’s plant.
Right, Scalzi in a hat.

Above photo by James Warden. All other photos of John Scalzi are from his personal collection.
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also known as Mira Grant

ARTIST GUEST
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SCIENTIFIC FICTION NUMBER
LEFT, SY LIEBERGOT.

ABOVE, APOLLO 13 DIRECTOR RON HOWARD WITH SY.

BETWEEN, SY, CENTER, ACTING AS EGIL (SYSTEMS CONTROLLER) DURING SKYLAB.

Photos from Sy Liebergot's personal collection
MAN ON A MISSION

Sy Liebergot is a retired NASA Apollo Mission Flight Controller, retrospective space history lecturer and author who will share his remarkable personal life experiences during our tour. As a NASA EECOM (Electrical, Environmental and Consumables Management) Flight Controller in Mission Control, his professional engineering career spanned the entire Apollo Lunar Program, Skylab, the Apollo-Soyuz Test Project (ASTP) early Shuttle, and the International Space Station (ISS).

From his autobiography, Apollo EECOM: Journey of a Lifetime:

Sy’s personal journey to the EECOM Flight Controller console in Mission Control began with a truly horrific childhood—one which he barely survived, whose remnants and after-images clearly influence his life to this day. The fact that he was able to endure, escape and overcome his terrifying origins provides the kind of compelling human drama that is all too often missing from these tales of daring-do. The heart and soul of his journey is a story of adversity confronted and gloriously defeated—of a man elevating himself through sheer stamina and determination from a background of poverty, deprivation and genuine terror to the loftiest possible heights of human achievement; participation in the great adventure to land humans on the Moon.

Liebergot’s Apollo space experience began with the very first launch of the unmanned AS-201 in 1966, a 38-minute ballistic “job” down range. Even though his Apollo experience included the exciting missions of Apollo 8 and Apollo 11, Apollo 13 became an unwelcome highlight of his flight controller career.

The Apollo 13 oxygen tank exploded. The multiple failures that flashed across his Mission Control console screens seemed far too overwhelming to be anything but instrumentation failure, and Sy was the first to suggest as much. He was also the flight controller into whose lap had been dumped the catastrophe that was suddenly unfolding—that the spacecraft and its crew, now 200,000 miles from earth and hurtling in the wrong direction, had less than three hours of life left in their Command and Service Module spacecraft.

As EECOM in Mission Control on Apollo 13, Sy was at the focal point of the crisis when the spacecraft oxygen tank exploded. He has advised and contributed to several books concerning the mission including the movie, Apollo 13; and was the technical adviser for an archival multi-media CD-ROM entitled Apollo 13, A Race Against Time, which is devoted to the Apollo 13 mission. He has appeared in PBS’s NOVA series, the History Channel’s Modern Marvels, and the acclaimed Public Broadcast System documentary Apollo 13, To The Edge and Back. He served as on-camera host for a space documentary, In The Shadow of the Moon, produced by the CBS affiliate in Austin, Texas. He has published his autobiography entitled Apollo EECOM: Journey Of A Lifetime.

Other highlights of Sy’s career include:

Skylab, the United States’ first attempt at an orbiting space station. He served as an EGIL (pronounced “eagle,” Electrical Generation and Integrated Lighting Systems Engineer), in the Skylab Program EECOM. Disaster seemed to follow 5y to the new spacecraft, when the unmanned Skylab 1 suffered a monster failure after its launch in 1973. The meteoroid shield that covered the workshop was torn off, taking with it one of the two large solar panel wings and fouling the other so that it could not deploy. Because the shield doubled as thermal insulation, once on orbit, Skylab found itself hot and underpowered—it was almost a total loss. Once again, the resourcefulness and ingenuity of ground personnel saved the spacecraft.

The Apollo-Soyuz Test Project (ASTP) was the first international space flight. It was a symbol of the new spirit of détente between the two superpowers and a pre-cursor of Russian-American cooperation on the ISS. The mission involved a linkup between an American Apollo CSM and a Russian Soyuz spacecraft. Liebergot was assigned as the Lead EECOM in 1974 and took on the challenge of exciting new experiences both technically and culturally.

(On a side note, and somewhat humorously, he was apprehensive about the trip to the USSR because of his
Russian heritage and his ignorance about what the KGB might know of his family. Sy’s paternal grandparents emigrated from Kiev in the Ukraine in 1900, and his father was their first born in the U.S. in 1910. His maternal grandparents emigrated from Novosibkov, Russia in 1913, together with his 4-year-old mother.

In 1979, Liebergot met with 40 other engineers in a small building in a back part of the Johnson Space Center (JSC) campus to write a program plan for a space station. Sy was able to apply his hard-earned operations knowledge at the inception of a new program.

A Space Station Program Office was created at JSC in 1981, with Sy as a senior engineer. Life was good; everyday tested his imagination and manned flight operations experience. 1986 found the space station program taken away from JSC and inexplicably moved to Reston, Virginia, near Washington, D.C. Disappointed, Sy retired from NASA and took a Shuttle engineering position with Rockwell.

(The new space station was named “Freedom.” The program offices were staffed by hundreds of personnel in Reston for eight years, consumed $8 billion, and yet produced no hardware. In 1995, it was moved back to JSC.)

Life takes odd turns. Sy was hired by a small engineering company and again found himself working in Mission Control, this time on the engineering side of the program which was most responsible for the ISS construction. This valuable experience led to him becoming a senior project engineer, directing the design and fabrication of the astronaut neutral buoyancy trainers for the International Space Station (ISS).

He remains an active booster and international public speaker about NASA’s space accomplishments and the importance of a good education. He lives in Pearland, Texas, with his wife, Craig.
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THE CALLING

by Mike Resnick and Eric Elam

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

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

Or maybe it’s me.

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

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

But God heard me, and a year later I was walking again, even if one of my legs had been purchased from a factory that created it. They cloned my spleen and left lung, forced their growth in a nutrient solution, and kept me alive until they could replace the damaged organs with the new ones.

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

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

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

I told my superiors that they should probably replace
me, but they told me that God was in my corner, and that Jesus wouldn't have quit, and by the time one of them started comparing me to Job I realized that I was on the very bottom rung of the ladder, that if I couldn't make it on Demosthenes there was no place left to send me — you simply couldn't get demoted from Demosthenes.

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

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

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

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

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

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

Of course, they didn't know squat about religion, and I found it especially comforting that they didn't know anything about warfare, either local or intergalactic.

Truth to tell, what they mostly knew was yard care and interior maintenance, but before long I got them interested in the murderball scores — well, maybe interested is an overstatement, but at least I got them to where we could discuss the game, the players, and the league standings.

And when that palled, I taught them poker, but since they had nothing to bet it lacked a certain excitement, and I settled for teaching them bridge. It could be frustrating, because of course they could compute the odds for any card showing up, or for anything that might still be in your hand after five or six tricks, while I was confined to educated guesswork. They'd come to me without names, and I didn't want to call them 1 through 4, so I finally dubbed them Club, Diamond, Heart and Spade. I suppose if a fifth had shown up I'd have called it No Trump.

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

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

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

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

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

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

"About Billy?" I asked, frowning.

"About crosses."

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

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

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

"Contradiction," he said.

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

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

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

"They are buried in the Demos' cemetery."

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

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

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

And my parishioners were visiting their church, worshipping their God, being buried in their graveyard.

It took me quite a while to wrap my mind around the thought. It wasn't just one crazed man or woman. I was drawing less that one percent of a small population, and their cemetery -- and, I assumed, their church -- was filling up with human beings.

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

And why had not a single fallen-away member of my church ever approached me to say why he had left, what the Demos' religion offered that ours lacked?

I couldn't make myself walk up to one of the men or women who no longer came to church on Sundays. I didn't want to sound like I was accusing them of something, not if they had found a religion that brought them the comfort ours clearly didn't...and if they hadn't left my church for the Demos, then I already knew the answer: my sermons bored them to tears.

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

"183," he answered.

"Why?" I demanded in exasperation.

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

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

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

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

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

That next morning, I awoke to the sound of Diamond planting something in the flowerbed outside of my cottage. It appeared to be a type of legume and I was about to ask him what kind it was, when it occurred to me that I had never wondered what was planted there before. Beans are beans, I figured, and at least it gave him something to do.

"Wouldn't Spade be better suited to digging those holes?" I asked him with a wry smile.

"We have each been preloaded with the same set of skills. Our efficiency of this task should be of equal measure, but I can have Spade finish here if you would desire."

"No, Diamond. Your efficiency is more than adequate," I replied, this time intentionally devoid of any humor. I suppose the real irony of my original statement was thinking that it would be received any less literally than it had been.

I found Spade inside of the church and requested his presence in my office. I half wanted the damned thing to refuse, just to see if it could. Of course he obliged.

Robots have about as much fight in them as the people of Heliotros did during the war. At least they surrendered, though. I find that to be a bit less unsettling than unquestioned obedience. They build these things to look like humans, but they can't seem to manufacture any humanity into them.

"I'd like you to do something for me, Spade," I said as he entered. "I'm going to have to miss a sermon or two, and I need someone to deliver them for me in my absence. Can you do that for me? I'll write them down so you know what to say."

"I will do as required," he answered without hesitation.

I thought about ordering him to disobey one of my commands, just to see what would happen. That bucket of wires would most likely do it, too. He'd ignore that request through a lifetime of utter compliance.

By Sunday, I had three weeks worth of sermons prepared. Spade had been witness to a few of my previous ones, and asked if he should emulate my mannerisms and tone. I told him I would rather him deliver good sermons, and had him watch a few on the holopad instead.

He presented a practice one to me on Friday, and his unflinching delivery gave off a false sense of sincerity that I actually rather envied. Was more than I was expecting, but as long as he doesn't sit up there and start watering the flowers, I'd consider it a damned victory.

I set out towards the Demos' church and left Spade to tend the Sunday affairs. I would have offered him wishes of good luck, but I figured he would just inform me of the statistical probability of his success, and decided against it. It was about a mile and half from my church to theirs, and the walk there was unexpectedly soothing. About a half mile in, the pavement gave way to soil and I knew I had entered Demos territory. They didn't seem to like what Men had done to the ground when they came, and they made it clear that it would behoove us to not do the same to theirs. Seeing how brutally they fought their own
kind, most Men thought it quite prudent to respect their
toughed on the matter. Can't say I blame 'em none, either.
Personally, I don't find their affinity for dirt very
practical in any modern sense, but I must admit it made
for some pleasant scenery on my walk there. Most of the
Demos were farmers, and I wondered if any of the rows
of crops I passed contained the same beans that Diamond
had planted outside my window. It wouldn't be out of
the question, seeing as how they had taken highly to the
different crops that Men had brought to Demosthenes.
On Earth, their appearance would suggest a race of
carnivores. However, we're about as far away from Earth
as I am from being a competent minister. No, the Demos
were decidedly vegetarian. If it didn't grow directly from
the soil, the Demos wouldn't eat it. Now, walking alone
through their lands, I began to find my lack of chloroplasts
and leafy appendages to be somewhat reassuring.
I had planned to arrive a bit early in hopes of
remaining as inconspicuous as possible. I had also
planned to be a surgeon, have a wife and kids by age
thirty, and have a left leg that didn't require a degree
in electrical engineering to design. The service had just
started by the time I arrived, and all but a few of the
parishioners were already seated inside. I was thankful to
find that the sermon was being given in English instead
of their native tongue. The Demos had a genetic gift for
learning new languages, and so even the youngest of
them were quite fluent. I made my way along the back
row quietly, looking for a place to sit down. No such
luck. My meandering through the aisle had begun to
draw the attention of more than a few Demos, pastor
included. Eventually I gave up and took a seat on the
back wall, but more and more eyes were beginning to
turn my way. It wasn't the eyes I found to be disturbing.
It was the agitation of the faces around the eyes. Either
they were jealous of my obvious sense of punctuality, or
it was something else that bothered them. I'd have bet
four robots it was the latter of the two. If my arrival hadn't
yet been noticed by a few oblivious parishioners, then I'd
reckon the pastor's stopping of his sermon and pointing
directly at me had surely grabbed their attention. It sure as
hell grabbed mine.
I've been punched on a first date, audited, shot at,
even shot...and yet none of those were quite as unpleasant
as having a few hundred alien felines all staring angrily
my way. The pastor had said something to a Man to his
right, and now that Man was walking up the main path
towards where I was standing.
“You can't wear that here,” he snapped.
At first it didn't occur to me what in the hell he was
referring to, but then it hit me. My collar. They must have
thought I was mocking them by wearing it here. So much
for not drawing attention to myself. Like I said, me and
plans don't exactly get along.
“I'm very sorry. I didn't realize it would be a problem.
I'm so used to wearing it these days. I'll take it off if you'd
like me to.”
“Yes,” he said. “You're welcome to stay, but you'll
have to take it off. Would you like me to help you?”
“With my collar? No, I think I can manage it by
myself. Thank you, though.”
That appeared to make him a bit uncomfortable.
“I'm sorry, you misunderstand. It's the leg. The
Demos find it disrespectful. They feel it shames the Father.
If the Father decided you should lose your leg, then it goes
against his will to use an artificial one.”
You know, I had never quite thought of it like that,
and yet it made all the sense to me in the world. I was
still a long way from making any decision regarding
the validity of their religion, but the fact that in just five
minutes they had made me question something I'd taken
for granted for years was simply astonishing to me. Either
way, I planned to see this thing through. I could easily just
tuck tail and run like some Heliotran, but if I was to stand
my ground then the leg would have to come off. Well,
stand isn't the most appropriate word choice, but you get
the idea.
My trousers were always sewn shorter on that side so
that I had access to the control panel if need be. The man
helped to hold me up while I fiddled with the locking
mechanism on the outside of the leg. The bulk of the
prosthesis is completely robotic and attaches itself to my
body via a metallic cap around the bottom of the stump.
The connection secures magnetically, and the lock was
designed to quickly disengage for easy removal. The cap
it binds to comes off pretty easily as well, assuming you
have about six years of medical school under your belt
with a specialization in artificial limbs. Figuring as how
slim the chances were that anyone here would be able to
reattach the nerve endings correctly to the base if I took
it off, the cap was going to have to stay. Once the leg was
gone, one of the Demos to my side stood up and scooped
me into his soft, furry arms. As it carried me towards the
front of the chapel two things occurred to me. The first
was that by taking off my artificial leg I had begun to
somehow feel more whole than I had with it on. Ironic,
but true. The second was that I think I might be allergic to
cats.
When we got to the pulpit, he set me down into the
dirt, ignoring the perfectly good chair positioned a mere
five feet away. My aching back and I would have taken
it as an insult, if not for knowing how much they adored
the stupid stuff. Not a single building built by the Demos
ever contained anything that Men would consider proper
flooring. They left the ground exactly as God made it, and
the insides of their churches were certainly no different.
They considered all soil to be holy, but the ground
beneath me was by far their most sacred. I'll try to keep
that in mind later, when I'm busy scrubbing the “honor”
out of my good trousers.
The pastor and I locked eyes for a good twenty
seconds or so, and then he proceeded with his sermon.
Not a single word was mentioned of the Man at his feet.
I stared at him intently, mesmerized by his confidence.
He commanded their attention like nothing I had ever
seen before. Hell, I'd be lucky to get even a quarter of my
church to pay any attention. And that’s on a good day.

In those moments laid before him, I learned more about the Demos than I had by walking amongst them for the entire past year. He spoke of the love of “the Father”. Of how the Father was Demothenes. He was Earth and New Leningrad. He was Heliotros and all of the Banitors. Having personally been to Banitor II, I might be inclined to disagree. Any Demos who wants to test his faith in the Almighty should spend a week on that piece of excrement and then tell me they see the Father beneath their paws. But he said these things with such conviction that I hoped for his sake it was true. Someone with beliefs so strong should never have to suffer the agony of having them shattered. I wish that upon no one, Man or Demos.

After some time, I found myself relaxing back upon the ground, staring into the rays of sunlight that poured through the skylight notched into the tangle of wood above my head. The walls and roof of the church where formed from enormous living trees, their massive trunks mashed side by side like fence posts. Their branches melted together into an intricate weave that baffled my mind in terms of construction. How they managed to achieve such a feat I will never understand. Even though the branches twisted and turned above, somehow the leaves grew only on the outside of the church like little, blue shingles. Lying there in that sunlight, in that dirt, listening to him speak of the planet like a living thing was, well...spiritual.

As he spoke of gravity and how it was merely the Father’s way of drawing you to him, I finally understood why the Demos cared so little for travel between worlds. To be separated from their connection to their God was the most painful thing they could imagine. It was shameful to pull yourself away from the Father’s embrace. If that is true, I’m a bit surprised I haven’t just floated away after all the times I’ve surely shamed myself in God’s eyes. I wonder what the Demos would think of me if I lifted into the air right now and out of the hole I’ve been staring through for so long. Probably not much more than they think of me now.

I must have lain by myself on the ground for an hour or so. That’s not to say I was only there for an hour. More like two. It’s just that the second one was spent with three Demos curled up around me like I was a damned newborn kitten. Apparently this spot is for those that need some kind of healing, and they obviously figure I need to be healed. Something tells me it’s not the leg they’re concerned for.

When it was all over, they carried me outside and for a while I actually thought they weren’t going to bring me my leg. I hope they don’t mind my putting it back on so soon, but it’s a long crawl back home without it. I think I’ve spent enough time in the dirt for one day, Father or not.

Back at my church, Spade gave me a full report on the day. Not surprisingly, the shock of seeing a robot at the pulpit actually kept a few backs straightened and ears perked. He even got the majority to tithe, which is odd considering how empty their pockets always seemed when I’ve passed the plate. I’d reckon word of mouth will put a few more rumps in the pews next week, as a few of my strays catch wind. I imagine they’ll want to see it for themselves. A few more weeks with tithes like these and I doubt my supervisors will mind my absence. Like I said, it’s not like they can demote me.

I poured myself another one of those drinks we never have and went over the day in my head. There was a lot to think about. The strange thing wasn’t that I was feeling closer to their God. That’s not it at all. It was that I was feeling closer to mine. I don’t know, maybe it’s that they’re one and the same. Maybe that’s why people have been joining their church. That it hasn’t necessarily opened their eyes to any new concepts of God, but instead made them truly see the ones they already had. They feel closer to him. The Father, Jehovah, Allah, God...call him whatever you’d like. Just because I felt nearer to him today than I have in years doesn’t mean that Jesus didn’t walk the streets of Jerusalem. It doesn’t mean that everything I’ve believed was wrong. Maybe I just wasn’t seeing the whole picture before. Today I felt something moving deep inside and I’d be a fool to try to ignore it. I’ve been called as much by my fair share of angry commanding officers and irate women with recently emptied glasses of water, but a fool I am not. A few more visits to the Demos’ church were certainly in order.

I was becoming a regular sight in their church, which was raising the eyebrows of a few former members of my flock. No doubt they were wondering what I was up to and why I had left a robot to perform such important church duties. After his third successful week, I instructed Spade to read through the Good Book, so that he could attempt to start preparing sermons of his own. He flipped through it so fast that I had to remind myself that he wasn’t mocking me. He’s a robot. Incorporating new information is something he excels at. In fact, he’d only really be mocking me if he read it as slowly as I do. Not that he’d even know how fast that would be. I doubt he’s ever seen me with it open. I’ll admit I don’t read it as much as a man in my position probably should.

The weeks that followed brought me closer to them in ways I hadn’t expected. I’m not saying that my time with the Demos has made me think of them like fellow Men. We’re just too different for that to totally be the case. After all, they are giant, orange cat people who smell worse than the skin under the cap on my leg probably does. That doesn’t mean I can’t respect them, though. Beneath the fur there are passionate hearts that pump unerring faith throughout their veins. If you aren’t at least a little bit jealous of that kind of conviction, then you probably are made of metal and wires, not flesh and blood.

They speak a great deal about death. To them it is the greatest gift a creature can be given. When something dies, it decomposes and becomes one with the soil. A piece of the Father. They believe in a type of Heaven, though it varies some from our sense of the word. It’s for this reason, and their utter faith in these beliefs, that
they do not fear death. They welcome it when it comes, as long as it isn’t intentionally self-inflicted. Suicide is not the Father’s will, and no Demos will risk an eternity created with such ultimate shame. For the average Demos, their life consists of a century and a half of joys singed with pain. When Men came to Demosthenes, it wasn’t long before they learned of the much shorter life spans of humans. They envy us greatly for this. I have a hard time thinking of myself as something to be envied. Anyone who does probably doesn’t know me very well. They say the grass is always greener on the other side. I don’t exactly know who they are, but they’re basking that on the incorrect assumption that my side even has grass. I think it’s more like poison ivy, to be honest.

It’s due to this yearning that their wars seem so brutal. Wounding someone when you could have instead sent them to the Father is to disgrace them and to disgrace yourself. I may not have been present for the funerals of the six Men buried here, but it’s safe to assume they were not buried in sadness. No wailing widows dressed in black at a Demos funeral. No Demos dressed in anything at all, for that matter. They always dressed as the Father had first made them.

In fact, for you to truly gain their respect, any Men attending the church had to do the same. Well, down to the skivvies, at least. I know when you take lessons on public speaking, they tell you to picture everyone in their underwear. I’d done that a few times myself when addressing my own church, but I don’t know if it would have felt quite as comforting if they actually were. Not all of the Men in their church had taken their conversion that far, but the ones who did were looked on like fellow brothers and sisters. I’ve never been one to be bashful, but it took me many visits to make the decision to do so for myself. I’ve taken off my clothes in more than a few “non-traditional” places in the past, but this would be much different than trying to get laughs in the middle of class, or streaking across the field of a murderball game. And for anyone wondering, the scariest part about that last one I mentioned wasn’t the thousands of people watching. It was trying to dodge the pendulum blades without any armor on.

When I finally made up my mind to undress, the sermon for that week was almost over. Towards the end of the service, the pastor would always ask if any of the members had need of the Father. If so, you would come to the front of the church and speak your question to the Root. Behind the pastor there was a special tree that was not part of the rows that formed the walls. It was considered sacred and those in need would speak their peace to the Father by speaking directly to it. No one else in the church needed to hear your prayers. It was just between the Father, you, and the Root. When you were finished, you were to press your ear to the ground at its base and listen for your answer.

When it was my turn, I propped myself up and began to undress myself. As my shirt came off, a few of the Demos near me gasped. They reached out and touched the scars from my battle wounds. I think a few of the furballs even started to cry. Hard to tell, but the hair under their eyes looked a little matted. I asked one of them if he would help me to the Root, and he seemed honored to do so. A similar reaction occurred from the other Demos I passed as he carried me down the aisle. Everyone seemed moved by the sight of the scars and touched them as we moved by. When we reached the foot of the Root, he set me down and backed up to where the pastor stood. I had a lot to say, and it took me awhile to say it. I’d tell you what it was, but like I said before...that’s just between me, God, and the tree.

I don’t know what I was listening for when I pressed my ear to the dirt. Vibrations? Voices? Whatever answers I was supposed to find, it wasn’t until I sat back up that I actually found them. The bark directly in front of my face had begun to ooze out a yellow liquid. It sat there like some type of offering, beckoning to me. I watched the sap creep its way down and thought about what I had whispered to its trunk only a few minutes ago. Hoping to find my answers, I put my mouth to it and drank. Sticky and bitter. Quite an awful taste, yet satisfying in ways taste buds just can’t understand.

When I signaled for the Demos to come get me, the pastor came instead. He studied my scars, poking and prodding as he went. When he was done he looked at me with a great sadness in his eyes.

“This Man is our Brother, now,” he roared. “He has been called by the Father, but our Brother was not ready to answer. We must help him to be ready when the Father calls once more.”

He leaned in and spoke so that only I could hear. The sap was a sign, and he knew just what it had meant.

When I got back to my church I called all four of the robots into my office. Things weren’t going to be the same, and there were preparations that needed to be made. I could no longer be the minister here. Not after today. Probably should have never been in the first damned place. I delegated gardening and cleaning duties to Diamond and Club, and of course left Sundays to Spade. My superiors may decide to send another throwaway they have no place to put, but this will do fine for now. That is, if they decide to even send anyone at all.

Heart was given the task of accompanying me off-world as my assistant. I had told my superiors I was returning to where I was most needed, and as soon as all loose ends were accounted for, we began our journey.

It took three days before we reached our destination, and when I stepped onto Omega for the first time since that day, I was surprised to see how peaceful it looked. Gone were the force fences and laser turrets that once dominated the landscape. Now I saw fields and trees and everything else that reminded me of what I loved about Demosthenes.

After a good deal of searching, Heart and I finally found it. It looked so different now, but I knew this was the place.

“This was where I was supposed to die, Heart,” I told
him. “Right here. It was my time, but I was afraid. I asked God for things I had no right to, and made promises I never wanted to make.”

“What can I assist you with?” he asked.

“I’m not afraid anymore, Heart. This is where I’m going to die, and I would like you to bury me here when I’m gone.”

“Contradiction,” he said. “You cannot know when you will die. Humans have an average lifespan of 78.1 years. Dying at your age is highly improbable.”

“I drank the sap from a Wrothsia tree, Heart. I didn’t realize quite what it meant at the time, but afterward their pastor informed me of the consequences. Ingestion of its sap is fatal. The poisons have been in my body for days. I’ll be lucky if I have another 48 hours.”

“I see,” he said. “Would you like me to make you a cross, like Jessica Montrose?”

“If you would like, Heart. That would be nice.”

“Very well, then. What would you like me to do after that?”

“Whatsoever you would like to do. I’m not going to be around to give you orders anymore,” I told him.

Live a life, Heart. Prove to me that robots have more to them than just waiting for damned commands.

“I shall keep it clean for you, then,” he replied.

I don’t know what I was expecting him to say, but that figures. Like I said. No fight in them. I hope between cleanings he’ll have enough time to find some.

Don’t worry about mine, Heart. Worry about who will clean yours.

We sat there together for some time, and then Heart helped me take the leg off. I told him I wouldn’t need it anymore and asked him not to bury it with me. I lay back against the dirt and remembered how the mud felt that day so long ago. Like it was sucking me in, down into the earth. I felt the warmth of the sunlight on my skin. It reminded me of my first day in the Demos’ church.

“I’m ready now, Father,” I whispered to myself. I lay there, waiting to join him.

I pray I won’t have to wait much longer.
After centuries of stasis, the island kingdom of Charis began to defy the edicts of the Church of God Awaiting—egged on, some say, by the mysterious warrior-monk Merlin Athrawes. Now, in the wars and intrigues that have cascaded from Charis's declaration of independence, the populous Republic of Siddermark is sliding into chaos. Vicar Clytnahn of the Church of God Awaiting has engineered a rebellion against the Lord Protector—bringing civil war to the nation at harvest time. King Cayleb of Charis, his queen Sharleyan, and Merlin Athrawes will have their hands full trying to stave off wholesale starvation in Siddermark while at the same time shipping in enough land combat units to fend off the "volunteers" from the Church's Temple Lands. And while Vicar Clytnahn is hailed in the Church for his boldness and audacity, there are those who remember how dependent Church power is on money from Siddermark... and who wonder what will happen if Siddermark starves.

Bursting with vivid invention and the sweep of lived history, Midst Toil and Tribulation will build this series' audience to a new level.
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Russia (Alexandria) [never printed]
Russia (AST)
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Movie Option: S-Scape Productions
U.S.A. (Pyr)
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<table>
<thead>
<tr>
<th>Title</th>
<th>Editions</th>
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</thead>
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<tr>
<td>Purgatory: A Chronicle of a Distant World</td>
<td></td>
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<td></td>
<td>U.S.A. (Tor—hardcover and paperback)</td>
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<td>France (Editions Denoel)</td>
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<td>Italy (Mondadori)</td>
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<td>U.S.A. (Aarc Manor)</td>
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<tr>
<td>(co-editor with Martin H. Greenberg)</td>
<td>U.S.A. (DAW)</td>
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<tr>
<td>(co-editor with Gardner Dozois)</td>
<td>U.S.A. (DAW)</td>
</tr>
<tr>
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<td></td>
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<tr>
<td>(1993)</td>
<td>U.S.A. (Tor—hardcover and paperback)</td>
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<tr>
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<td>Italy (Mondadori)</td>
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<tr>
<td></td>
<td>U.S.A. (Audible.com)</td>
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<tr>
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<td>U.S.A. (Tor)</td>
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<td></td>
<td>Israel (Zmor-Bitan)</td>
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<tr>
<td>Dinosaur Fantastic (1992)</td>
<td></td>
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<tr>
<td>(co-editor with Martin H. Greenberg)</td>
<td>U.S.A. (DAW)</td>
</tr>
<tr>
<td></td>
<td>U.S.A. (SFBC hardcover)</td>
</tr>
</tbody>
</table>

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- **Inside the Funhouse** (1992) (editor)
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  - U.S.A. (Fictionwise.com)
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  - U.S.A. (BenBella)
  - U.S.A. (Audible.com)

**Edited by Mike Resnick:**

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Holland (De Boekerij)

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U.S.A. (DAW)
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Poland (Proszynski i Ska)
U.S.A. (SFBC)
Bulgaria (Pan)
Movie Option (Miramax)
U.S.A. (Fictionwise)
Italy (Mondadori)
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U.S.A. (SFBC)
Bulgaria (Pan)
Movie Option (Miramax)
U.S.A. (Fictionwise)
U.S.A. (Meisha Merlin)
Movie Option (Jupiter 9)
U.S.A. (Audible.com)
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<th>Notes</th>
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<td>A Hunger in the Soul (1998)</td>
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<td>The Passage of the Light: The Recursive Science Fiction</td>
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<td>Kirinyaga: A Fable of Utopia (1998)</td>
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<td>U.S.A. (del Rey—hardcover and trade paperback)</td>
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<td>U.S.A. (Blackstone Audio)</td>
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<td>Korea (The Open Books)</td>
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<td>Movie Option (Jonathan Sanger)</td>
</tr>
<tr>
<td>China (SF World)</td>
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<td>(co-authored with Nick DiChario)</td>
<td>U.S.A. (Obscura Press—hardcover)</td>
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<td>In Space No One Can Hear You Laugh (2000)</td>
<td>U.S.A. (Farthest Star—hardcover and trade paperback)</td>
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<td>U.S.A. (Farthest Star—trade paperback)</td>
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<tr>
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<td>U.S.A. (Wildside—trade paperback)</td>
</tr>
<tr>
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<td></td>
</tr>
</tbody>
</table>
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(editor)
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(editor)
U.S.A. (DAW)

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U.S.A. (DAW Books—hardcover and paperback)

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The Galactic Comedy (2003)
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Legends of Santiago (2003)
U.S.A. (SFBC—hardcover)

I, Alien (2005) (editor)
U.S.A. (DAW)

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U.S.A. (Meisha Merlin—hardcover and trade paperback)
Movie Option (Jupiter 9)
U.S.A. (Audible.com)

Down These Dark Spaceways (2005) (editor)
U.S.A. (SFBC—hardcover)

Lady with an Alien (2005)
U.S.A. (Watson-Guptill—hardcover and trade paperback)
Denmark (Lamberth Forlag)
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U.S.A. (Pyr—hardcover)
U.S.A. (Easton Press)
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Poland (Fabryka Slow, S.P.)
Japan (Hayakawa)
Movie Option (Jupiter 9)
Italy (Mondadori)
Spain (Scyla Editores SA)
Hungary (Alexandra)

New Dreams for Old (2006) (collection)
U.S.A. (Pyr—trade paperback)
Spain (Alianza)

A Club in Monmartre (2006)
U.S.A. (Watson-Guptill—hardcover and trade paperback)

Movie Option (Jupiter 9)
<table>
<thead>
<tr>
<th>Title</th>
<th>Location</th>
<th>Publisher/Translator</th>
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<tr>
<td>Space Cadets (2006)</td>
<td>U.S.A. (LACon IV)</td>
<td>hardcover and trade paperback</td>
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<tr>
<td>Alien Crimes</td>
<td>U.S.A. (SFBC)</td>
<td>hardcover</td>
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<td>This Is My Funniest 2 (2007)</td>
<td>U.S.A. (BenBella)</td>
<td>trade paperback</td>
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<td>History Revisited (2007)</td>
<td>U.S.A. (BenBella)</td>
<td>trade paperback</td>
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<tr>
<td>Kilimanjaro (2008)</td>
<td>U.S.A. (Subterranean)</td>
<td>hardcover</td>
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<tr>
<td>Stalking The Vampire (2008)</td>
<td>U.S.A. (Pyr)</td>
<td>hardcover</td>
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<tr>
<td>Germany (Luebbe Verlag)</td>
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<tr>
<td>The Dragon Done It (2008)</td>
<td>U.S.A. (Ben)</td>
<td>hardcover</td>
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<td>The Other Teddy Roosevelts (2008)</td>
<td>U.S.A. (Subterranean)</td>
<td>hardcover</td>
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<td>Hazards (2008)</td>
<td>U.S.A. (Subterranean)</td>
<td>hardcover</td>
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<td>Dreamwish Beasts And Snarks (2008)</td>
<td>U.S.A. (Golden Gryphon)</td>
<td>hardcover</td>
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<tr>
<td>When Diplomacy Fails (2009)</td>
<td>U.S.A. (Isfic)</td>
<td>hardcover</td>
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<tr>
<td>Kilimanjaro: A Fable of Utopia</td>
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</table>
Stalking The Dragon (2009)  
U.S.A. (Pyr—trade paperback)  
Poland (Fabryka Słów, S.P.)  
Germany (Luebbe Verlag)  
U.S.A. (Audible.com)

...Always A Fan (2009)  
U.S.A. (Wildside—trade paperback)

Shaka II  
England (PS) (2009)

The Business of Science Fiction: Selections from The Resnick/Malzberg Dialogues (2010) (with Barry Malzberg)  
U.S.A. (McFarland—trade paperback)

Blasphemy (2010)  
U.S.A. (Golden Gryphon—hardcover)

The Buntline Special (2010)  
U.S.A. (Pyr—trade paperback)

The Elephants on Neptune (2011)  
Poland (Solaris—trade paperback)

The Doctor and the Kid (2011)  
U.S.A. (Pyr—trade paperback)

The Incarceration of Captain Nebula and Other Lost Futures (2011)  
U.S.A. (Subterranean—hardcover)

Resnick Abroad (2012)  
U.S.A. (Farthest Star—trade paperback; delayed until Chicon 7)

Masters of the Galaxy (2012)  
England (PS—hardcover)  
Italy (Edizioni Della Vigna)

The Cassandra Project (2012) (collaboration with Jack McDevitt)  
U.S.A. (Ace—hardcover) [in press]  
U.S.A. (Audible.com)

Stalking the Zombie (2012)  
U.S.A. (American Fantasy Press—hardcover)

Win Some, Lose Some (2012)  
U.S.A. (Isfic Press—hardcover)

Resnick’s Menagerie (2012)  
U.S.A. (Silverberry Press—hardcover)

Resnick Abroad (2012)  
U.S.A. (Alexander Books—trade paperback)

Resnick on the Loose (2012)  
U.S.A. (Wildside Press—trade paperback)

U.S.A. (Farthest Star—trade paperback)

The Doctor and the Rough Rider (2012)  
(Pyr—trade paperback) [in press]

The Gods of Sagittarius (with Eric Flint)  
U.S.A. (Baen) [in progress]

The Trojan Colt  
(Seventh Street—hardcover) [in progress]

The Worlds of Edgar Rice Burroughs (anthology, co-editing with Bob Garcia)  
(Baen) [in progress]

The Doctor and the Dinosaurs  
(Pyr—trade paperback) [in progress]

Second Contact  
China (SF World) [in progress]

Screenplays

Santiago (collaboration with Carol Resnick), producers Ed Elbert and Wayfarer, Inc. [in development]  
The Widowmaker (collaboration with Carol Resnick), producers Miramax [project cancelled]  
Some Heroes Die (collaboration with Harry Kloor), producers Jupiter 9 [in development]
Short Stories

"The Last Dog"—U.S.A. (Hunting Dog Magazine)
"Blue"—U.S.A. (Hunting Dog Magazine)
"Beachcomber"—U.S.A. (Chrysalis 8)
"Isaac Intrepid #1"—U.S.A. (August, 1979 Analog)
"Isaac Intrepid #2"—U.S.A. (January, 1980 Analog)
"Isaac Intrepid #3"—U.S.A. (July, 1980 Analog)
"Isaac Intrepid #4"—U.S.A. (December, 1980 Analog)
(collaboration with Lou Tabakow)

"Watching Marcia"—U.S.A. (The Arbor House Treasury of Mystery & Suspense)

"The Olympians"—U.S.A. (The Science Fictional Olympics)
"Me and My Shadow"—U.S.A. (Unauthorized Autobiographies)
"The Fallen Angel"—U.S.A. (Unauthorized Autobiographies)
"God and Mr. Slatterman"—U.S.A. (Unauthorized Autobiographies)
"The Inn of the Haired Toad"—U.S.A. (The Inn of the Haired Toad)
"Stalking the Unicorn with Gun and Camera"—U.S.A. (July, 1986 F&SF)

"The Toymaker and the General"—U.S.A. (War World)
"King of the Blue Planet"—U.S.A. (The Fleet, Vol. II)
"Kirinyaga"—U.S.A. (November, 1988 F&SF)

"His Award-Winning Science Fiction Story"—U.S.A. (Lan's Lantern #27)

Movie Option (Thousand Beauty Films)

"Beiermann's Soul"—U.S.A. (August, 1988 F&SF)
"Death Is an Acquired Trait"—U.S.A. (Argos #1)
"The Crack in the Cosmic Egg"—U.S.A. (Argos #2)
"Inquiry into the Auction of the U.S.A."—U.S.A. (Pulphouse Hardcover #2)

"For I Have Touched the Sky"—U.S.A. (December, 1989 F&SF)
"Slice of Life"—U.S.A. (Twilight Zone)
"Balance"—U.S.A. (Foundation's Friends)
"Bwana"—U.S.A. (January, 1990 Asimov's)

"Neutral Ground"—U.S.A. (The Further Adventures of Batman)

"How I Wrote the New Testament, Brought Forth the Renaissance, and Birdied the 17th Hole at Pebble Beach"—U.S.A. (June/July, 1990 Aboriginal SF)

"Was It Good for You Too?"—U.S.A. (Pulsar #15)
"The Manamouki"—U.S.A. (July, 1990 Asimov's)

"One Perfect Morning, with Jackals"—U.S.A. (March, 1991 Asimov's)

"Frankie the Spook"—U.S.A. (October, 1990 F&SF)

"Postime in Pink"—U.S.A. (Neener York)
"Museum Piece"—U.S.A. (The Further Adventures of the Joker)
"Origins"—U.S.A. (Dick Tracy: The Secret Files)

"The Nine Lives of Isaac Intrepid" (collaboration with Lou Tabakow—U.S.A. (Starshock)

"Pawns"—U.S.A. (The Fleet, Vol. VI)

"Bully!"—U.S.A. (Axolotl Press)

"Excerpt from the Diary of Dr. Morris Finkenstein"—U.S.A. (The Further Adventures of Superman)

"Song of a Dry River"—U.S.A. (March, 1992 Asimov's)

"Winter Solsticio"—U.S.A. (October/November, 1991 F&SF)

"A Little Night Music"—U.S.A. (The Ultimate Dracula)

"Monsters of the Midway"—U.S.A. (The Ultimate Frankenstein)


"Mrs. Hood Unloads"—U.S.A. (The Fantastic Robin Hood)

"Over There"—U.S.A. (September, 1991 Asimov's)

"Revolt of the Sugar Plum Fairies"—U.S.A. (After the King)

"Classifieds"—U.S.A. (July, 1991 Analog)

"Malish"—U.S.A. (Horsefantastic)

"Trading Up" (collaboration with Barbara Delaplace)—U.S.A. (Battlestation)

"Will the Last Person to Leave the Planet Please Shut Off the Sun?"—U.S.A. (Funny Fantasies, as "Final Solution")

"Editor Meacham and the Fate Worse than Death"—U.S.A. (Swashbuckling Editor Stories)

"The Light that Blinds, the Claws that Catch"—U.S.A. (July, 1992 Asimov's)

"The Lotus and the Spear"—U.S.A. (August, 1992 Asimov's)

"The Pale Thin God"—U.S.A. (Xanadu)

"Lady in Waiting"—U.S.A. (Alternate Kennedy's)

"The B Team"—U.S.A. (Gods at War)

"Every Man a God" (collaboration with Barry Malzberg)—U.S.A. (Tales of Riverworld)

"The Trials and Tribulations of Myron Blumberg, Dragon"—U.S.A. (Dragonfantastic)

"The Blue-Nosed Reindeer"—U.S.A. (A Christmas Bestiary)

"Mwalimu in the Squared Circle"—U.S.A. (March, 1993 Asimov's)

"Ghostly" (collaboration with Barry Malzberg)—U.S.A. (Bolos at War)

"Stop Press"—U.S.A. (Alien Pregnant By Elvis)

"Stanley The Eighteen-Percenter"—U.S.A. (Deals with the Devil)

"Genesis"—U.S.A. (Dark Regions)

"The Summer of My Discontent"—U.S.A. (Weird Tales from Shakespeare)

"Super Acorns" (collaboration with Lawrence Schimel)—U.S.A. (Superheros)

"The Tarnished Diamond"—U.S.A. (September, 1993 Amazing)

"Birdie" (collaboration with Nicholas A. Dichario)—U.S.A. (May, 1994 F&SF)

"Barnaby in Exile"—U.S.A. (February, 1994 Asimov's)

"A Little Knowledge"—U.S.A. (April, 1994 Asimov's)


"Alien Radio" (collaboration with Nicholas A. Dichario)—U.S.A. (The Ultimate Alien)

"Pleasantly Pink" (collaboration with Nicholas A. Dichario)—U.S.A. (The Ultimate Dragon)

"The Adventure of the Pearly Gates"—U.S.A. (Sherlock Holmes in Orbit)

"Working Stiff" (collaboration with Nicholas A. Dichario)—U.S.A. (February, 1995 F&SF)

"My Girl"—U.S.A. (Spring, 1994 Marion Zimmer Bradley's)

"The Kemosabee"—U.S.A. (Tales of the Great Turtle)

"Metamorphosis"—U.S.A. (Sept, 1994 Amazing)

"The Most Beautiful Girl Alive" (collaboration with Nicholas A. Dichario)—U.S.A. (The Shimmering Door)

"Squonking" (collaboration with Nicholas A. Dichario)—U.S.A. (Orphans of the Night)

"The Sweet, Sad Love Song of Fred and Wilma" (collaboration with Nicholas A. Dichario)—U.S.A. (S.F. Age)

"The Shiksa" (collaboration with Lawrence Schimel)—U.S.A. (Ancient Enchantresses)

"How Jerry Phipps Won His Hugo"—U.S.A. (Alternate Worldcons)

"Disillusions" (collaboration with Lawrence Schimel)—U.S.A. (When the Magic Stopped)

"When the Old Gods Die"—U.S.A. (April, 1995 Asimov's)

"The Land of No"—U.S.A. (June, 1996 Asimov's)

"Darker than You Wrote"—U.S.A. (The Williamson Effect)

"Merdinus" (collaboration with Linda Dunn)—U.S.A. (Castles Fantastic)

"Heart of Stone" (collaboration with Lyn Nichols)—U.S.A. (Pirate Writings)

"Mrs. Vamberry Takes a Trip"—U.S.A. (The Resurrected Holmes)

"Bibi" (collaboration with Susan Shwartz)—U.S.A. (Asimov's, Mid-December, 1995)

"The Joy of Hats" (collaboration with Nicholas A. Dichario)—U.S.A. (Killing Me Softly)

"The Starving Children on Mars" (collaboration with Louise Rowder)—U.S.A. (Don't Forget Your Spacesuit, Dear)

"The Roosevelt Dispatches"—U.S.A. (F&SF)
“In the Tombs of the Martian Kings”—U.S.A. (Old Mars) [In Press]

“Hush, Little Baby, Don’t You Cry” (collaboration with Brennan Harvey)—U.S.A. (Spirit of St. Louis) [In Press]

Regular Columns

“Ask Bwana”—In every issue of Speculations (discontinued after 60 issues)

“The Resnick/Malzberg Dialogues” (with Barry Malzberg)—In every issue of the SFWA Bulletin (59 and Counting)

“Forgotten Treasures”—(Discontinued) in 4 issues of the Magazine of Fantasy and Science Fiction

Galaxyonline—((Discontinued) 12 semi-monthly online columns

Series Editor

The Library of African Adventure (St. Martin’s Press)
Boyce, John, John Boyes, King of the Wa-Kikuyu (1993)

The Resnick Library of African Adventure (Alexander Books)
Lake, Alexander, Hunter’s Choice (1996)
Resnick, Laura, A Blonde in Africa (1996)
Pretorius, Major P.J., Jungle Man (2000)
Boyce, John, John Boyes, King of the Wa-Kikuyu (2000)

Jordan, John Alfreed, Elephants and Ivory (2001)
The Resnick Library of Worldwide Adventure (Alexander Books)
(Co-Edited with Carol Resnick)
Griswold, Louis, Tombs, Travel and Trouble (1998)
Nordhoff and Hall, Fairy Lands of the South Seas (2001)
France, Hector, Musk, Hashish and Blood (2001)
Frederick O’Brien, Mystic Isles of the South Seas [In Press]
Frederick O’Brien, White Shadows on the South Seas [In Press]
Julian Dugard, Green Hell [In Press]

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Edited by Rusty Hevelin

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Ask Bebe Bwana
Wimp! The Charge Down San Juan Hill
Showing Collies in Zero Gee
24 Views of Seven Hills
Mike and the Slime Gods
Admiral Resnick on the Moon
Stalking the Boojum
My Hasty Exit From Barsoom
The Hotel Of the Pesch ‘n Frog
Alternate Worldcons: xCon 38
Pursuit of the Wine of Gorg-a-way Mead
The Unbelievable Exhibit
Isaac Intrepid #5
The Pest of the Rain Forest
The Light Lady: An Affair of the Far Past
Winsome, Loathsome
The Doctor and the Author

Barry Malzberg
Laura Resnick
Teddy Roosevelt
Carol Cain
Mike Resnick
Reuben Sturman
Robert Heinlein
John Justin Mallory
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AUGUST 30 — SEPTEMBER 3, 2012
Mike Resnick's Awards and Nominations
through July 2012

Awards

United States

Hugo Winners

"Kirinyaga"
"The Manamouki"
"Seven Views of Olduvai Gorge"
"The 43 Antarean Dynasties"
"Travels With My Cats"

Nebula Winner

"Seven Views of Olduvai Gorge"

Skylark Award

For Lifetime Achievement in Science Fiction

HOMer Winners

"The Manamouki"
"Song of a Dry River"
"Mwalimu in the Squared Circle"
"Seven Views of Olduvai Gorge:
"When the Old Gods Die"
"Bibi" (with Susan Shwartz)
Kirinyaga: A Fable of Utopia
"Hothouse Flowers"
"Hunting the Snark"
"The Elephants on Neptune"

Asimov's Readers Poll Winners

"The 43 Antarean Dynasties"
"Hunting the Snark"
"The Elephants on Neptune"
"Old MacDonald Had a Farm"
"Travels With My Cats"

Science Fiction Chronicle Poll Winners:

"Kirinyaga"
"For I Have Touched the Sky"
"Bully!"
"The Manamouki"
"Seven Views of Olduvai Gorge"
"Bibi (with Susan Shwartz)

Alexander (AT&T) Winner

"Winter Solstice"

Golden Pagoda Award Winner

"The Manamouki"

Locus Award Winner

"When the Old Gods Die"

Science Fiction Weekly Poll Winners

"When the Old Gods Die"
"The 43 Antarean Dynasties"
"Hothouse Flowers"

American Dog Writers Awards for Best Short Fiction

"The Last Dog"
"Blue"

Year's Best SF Anthology

"Kirinyaga"
"For I Have Touched the Sky"
"One Perfect Morning, With Jackals"
"Mwalimu in the Squared Circle"
"Seven Views of Olduvai Gorge"
"The Land of Nod"
"The 43 Antarean Dynasties"
"Hothouse Flowers"

Bookworm Award for Best Young Adult Non-Fiction

Gymnastics and You

Spain

Ignotus Award (Spain) Winners

"Seven Views of Olduvai Gorge"
"The 43 Antarean Dynasties"
"Down Memory Lane"

Universitat Politecnica de Catalunya Novella Contest

"Seven Views of Olduvai Gorge"

El Melocoton Mecanico (Spain) Winner

"Old MacDonald Had a Farm"

Xatafi-Cyberdark Winner

"For I Have Touched the Sky"

France

Tour Eiffel Winner

The Dark Lady

Prix Ozone Winners

"Seven Views of Olduvai Gorge"
"How I Wrote the New Testament, Ushered in the Renaissance, and Birdied the 17th Hole at Pebble Beach"

Japan

Seuin-sho Winner

Kirinyaga: Fable of Utopia

Hayakawa SF Winner

"For I Have Touched the Sky"

Poland

SFinks Award

"For I Have Touched the Sky"
"When the Old Gods Die"

Nowa Fantastyka Award

"Kirinyaga"
Have you heard that New Zealand is thinking about running a Worldcon in 2020?

* Why go to the beautiful beaches of New Zealand when you can enjoy the icy shores of Boston in December?
* Why enjoy the landscape that was used in such films as The Lord of the Rings when you can enjoy the scenery used to produce Cheers?
* Enjoy the wonders of Boston during Christmas! Freezing temperatures! Ice! Snow! Psychotic drivers! Boston has all of that and more!

So, choose Boston (Facebook: Boston in 2020 Christmas Worldcon Bid) over New Zealand (www.nzin2020.org) when deciding where to go for Worldcon in 2020.

**Bid's Moral Compass**: Christopher J. Garcia (Head Muckety Muck). **Bid Committee**: Rick Carson (I'm Batman), Norman Cates (Grand Poobah), Jesi Lipp (Top Banana), Tim Miller (Big Cheese), Helen Montgomery (Head Honcho), Barbara VanTilburg (Kingpin), Leanae Verhulst (Official Guilty Party).

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

Futura Poll Winner
"Seven Views of Olduvai Gorge"

Catalan

Ictineus Award for Best Translated Story
"Soulmates" (with Lezli Robyn)

Nominations/Runners-up

United States

Hugo Nominees
  "Kirinyaga"
  "For I Have Touched the Sky"
  "Bully!"
  "The Manamouki"
  "Winter Solstice"
  "One Perfect Morning, With Jackals"
  "The Manamouki"
  "Mwalimu in the Squared Circle"
  "Barnaby in Exile"
  "A Little Knowledge"
  "Seven Views of Olduvai Gorge"
  "Best Editor -- 1994"
  "Best Editor -- 1995"
  "When the Old Gods Die"
  "Bibi" (with Susan Shwartz)
  "The Land of Nod"
  "The 43 Antarean Dynasties"
  "Hothouse Flowers"
  "Hunting the Snark"
  "The Elephants on Neptune"
  "Redchapel"
  "Putting it Together"
  "Old MacDonald Had a Farm"
  "I Have This Nifty Idea..."
  "Robots Don’t Cry"
  "Travels With My Cats"
  "A Princess of Earth"
  "Down Memory Lane"
  "All the Things You Are"
  The Worldcon Guest of Honor Speeches
    (with Joe Siclari)
  "Distant Replay"
  "Article of Faith"
  "Alastair Baffle’s Emporium of Wonders"
  "The Bride of Frankenstein"
  The Business of Science Fiction
    (with Barry Malzerg)
  "The Homecoming"

Nebula Nominees
  "Kirinyaga"
  "For I Have Touched the Sky"
  Ivory: A Legend of Past and Future
  "The Manamouki"

HOMer Runners-Up
  "Bully!"
  "Bwana"
  "How I Wrote the New Testament, Ushered in the Renaissance, and Birdied the 17th Hole at Pebble Beach"
  "Oracle"
  "The Lotus and the Spear"
  Purgatory: A Chronicle of a Distant World
  "The Pale Thin God"
  "Birdie" (with Nick DiChario)
  "Barnaby in Exile"
  A Miracle of Rare Design
  "A Little Knowledge"
  "The 43 Antarean Dynasties"
  "Redchapel"

Browning Award Finalist for Best SF Humorist)
  1993
  1994

Sturgeon Nominee
  "Kirinyaga"
  "The 43 Antarean Dynasties"

Locus Award Runner-Up
  "Kirinyaga"
  "Mwalimu in the Squared Circle"
  "Seven Views of Olduvai Gorge"

SF Chronicle Poll Runners-Up
Ivory: A Legend of Past and Future
  "One Perfect Morning, With Jackals"
  "The Land of Nod"

Nebula Preliminary Ballot
  23 novels
  5 novellas
  10 novelettes
  12 short stories

Year’s Best SF Anthology
  55 Honorable Mentions

Year’s Best Fantasy & Horror Anthology
  4 Honorable Mentions

Parsec Award nominee
  "A Princess of Earth"

England

Clarke Award Nominee
Ivory: A Legend of Past and Future
Analog Science Fiction and Fact & Asimov’s Science Fiction
Extend a Warm Chicon 2012 Welcome to You
and a Salute to Our Hugo Nominees

* Best Novella *

**Kiss Me Twice**
Mary Robinette Kowal • Asimov’s June 2011

**The Man Who Bridged the Mist**
Kij Johnson • Asimov’s October/November 2011

* Best Novelette *

**The Copenhagen Interpretation**
Paul Cornell • Asimov’s July 2011

**Ray of Light**
Brad R. Torgersen • Analog December 2011

* Best Short Story *

**The Homecoming**
Mike Resnick • Asimov’s April-May 2011

**Movement**
Nancy Fulda • Asimov’s March 2011

Best Editor
Stanley Schmidt • Sheila Williams
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Best Editor
(Long Form)

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and Hugo Award nominees

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and

JIM C. HINES

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In 1953 the World Science Fiction Convention created the Hugo Awards, named for Hugo Gernsback, honoring the best work in the genre. After a year's hiatus, the awards became an annual tradition, whose presentation is a highlight of every Worldcon. On three occasions Worldcons have presented Retro-Hugo Awards, filling in some of the blank spaces in SF's honors.

The Hugos are unique among genre awards in that they are decided by vote of the Worldcon membership—fans. The categories vary from time to time, and each convention committee chooses its own distinctive trophy base, but two things are a constant: the rocket is fundamentally the original design by Ben Jason and Jack McKnight, and the honor is considered the height of science fictional achievement.

Retro Hugo Awards, 1946 (Presented in 1996 at L.A.con III [Anaheim, California; August 29–September 2, 1996])

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>WINNER</th>
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<tbody>
<tr>
<td>NOVEL</td>
<td>The Mule by Isaac Asimov [Astounding Nov, Dec 1945]</td>
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<td>NOVELLA</td>
<td>Animal Farm by George Orwell [Secker &amp; Warburg, 1946]</td>
</tr>
<tr>
<td>NOVELETTE</td>
<td>“First Contact” by Murray Leinster [Astounding May 1945]</td>
</tr>
<tr>
<td>SHORT STORY</td>
<td>“Uncommon Sense” by Hal Clement [Astounding Sep 1945]</td>
</tr>
<tr>
<td>DRAMATIC PRESENTATION</td>
<td>The Picture of Dorian Gray (1945) [MGM] Written and directed by Albert Lewin; based on the novel by Oscar Wilde</td>
</tr>
<tr>
<td>PROFESSIONAL EDITOR</td>
<td>John W. Campbell, Jr. (Astounding Science Fiction)</td>
</tr>
<tr>
<td>PROFESSIONAL ARTIST</td>
<td>Virgil Finlay</td>
</tr>
<tr>
<td>FANZINE</td>
<td>Voice of the Image-Nation ed. by Forrest J Ackerman</td>
</tr>
<tr>
<td>FAN WRITER</td>
<td>Forrest J Ackerman</td>
</tr>
<tr>
<td>FAN ARTIST</td>
<td>William Rotsler</td>
</tr>
<tr>
<td>SPECIAL AWARDS</td>
<td>Forrest J Ackerman - for spearheading the first Los Angeles Worldcon in 1946; Walter J. Daugherty - for spearheading the first Los Angeles Worldcon in 1946; A. E. van Vogt - for being the Guest of Honor at the first Los Angeles Worldcon in 1946</td>
</tr>
</tbody>
</table>

G. Geophreigh Faybyan wins a special Hugo for Worst SF Novel of the Year
PROFESSIONAL ARTIST Frank Kelly Freas
FANZINE Science Fiction Newsletter ed. by Bob Tucker (aka: Wilson Tucker)
FAN WRITER Robert Silverberg
FAN ARTIST Jack Gaughan

Hugo Awards, 1953 (11th Worldcon [Philadelphia, Pennsylvania; September 3-5, 1953])

NOVEL The Demolished Man by Alfred Bester [Galaxy Jan,Feb,Mar,1952; Shasta, 1951]

PROFESSIONAL MAGAZINE (tie) Astounding Science Fiction ed.
by John W. Campbell, Jr.; Galaxy ed. by H. L. Gold

COVER ARTIST (tie) Hannes Bok; Ed Emshwiller

INTERIOR ILLUSTRATOR Virgil Finlay

EXCELLENCE IN FACT ARTICLES Willy Ley

NEW SF AUTHOR OR ARTIST Philip Jose Farmer

#1 FAN PERSONALITY Forrest J Ackerman

Retro Hugo Awards, 1954 (Presented in 2004 at Noreascon 4 [Boston, Massachusetts; September 2-6, 2004])

NOVEL Fahrenheit 451 (alt: The Firemen) by Ray Bradbury

NOVELLA “A Case of Conscience” by James Blish

NOVELLE “Earthman, Come Home” by James Blish

Awards Nov 1953)

SHORT STORY “The Billion Billion Names of God” by Arthur C. Clarke [Star Science Fiction Stories #1 ed. by Frederik Pohl (Ballantine, 1953)]

RELATED BOOK Conquest of the Moon by Wernher von Braun, Fred L. Whipple and Willy Ley [Viking Press, 1953]

DRAMATIC PRESENTATION, SHORT FORM The War of the Worlds (1953) [Paramount] Screenplay by Barre Lyndon; Directed by Byron Haskin; based on the novel by H. G. Wells

PROFESSIONAL EDITOR John W. Campbell, Jr.

PROFESSIONAL ARTIST Chesley Bonestell

FANZINE Slant ed. by Walter Willis and art editor James White

FAN WRITER Bob Tucker (aka: Wilson Tucker)

Hugo Awards, 1955 (Cleveland [Cleveland, Ohio; September 2-5, 1955])

NOVEL They’d Rather Be Right by Mark Clifton and Frank Riley [Astounding Aug,Sept,Oct,Nov 1954]

NOVELLE “The Darflsteller” by Walter M. Miller, Jr.
[Astounding Jan 1955]

SHORT STORY “Allamagoosa” by Eric Frank Russell

PROFESSIONAL MAGAZINE Astounding Science Fiction ed. by John W. Campbell, Jr.

PROFESSIONAL ARTIST Frank Kelly Freas

FANZINE Fantasy Times ed. by James V. Taurasi, Sr. and Ray Van Houten

SPECIAL AWARD Sam Moskowitz - as “Mystery Guest” and for his work on past conventions

Hugo Awards, 1956 (NyCon II [New York, New York; August 31-September 3, 1956])

NOVEL Double Star by Robert A. Heinlein [Astounding Feb,Mar,Apr 1956]

NOVELLE “Exploration Team” (alt: “Combat Team”) by Murray Leinster [Astounding Mar 1956]

SHORT STORY “The Star” by Arthur C. Clarke [Infinity Nov 1955]

PROFESSIONAL MAGAZINE Astounding Science Fiction ed. by John W. Campbell, Jr.

PROFESSIONAL ARTIST Frank Kelly Freas

FANZINE Inside and Science Fiction Advertiser ed. by Ron Smith

FEATURE WRITER Willy Ley

BOOK REVIEWER Damon Knight

PROMISING NEW AUTHOR Robert Silverberg

Hugo Awards, 1957 (Lonecon I [London, England; September 6-9, 1957]) Hugo given only to Periodicals this year

AMERICAN PROFESSIONAL MAGAZINE Astounding Science Fiction ed. by John W. Campbell, Jr.

BRITISH PROFESSIONAL MAGAZINE New Worlds ed. by John Carnell

FANZINE Science Fiction Times ed. by James V. Taurasi, Sr., Ray Van Houten and Frank R. Prieto, Jr.

Hugo Awards, 1958 (Tolcon [South Gate, California; August 29-September 1, 1958])

NOVEL OR NOVELLE The Big Time by Fritz Leiber [Galaxy Mar,1958]

SHORT STORY “Or All the Seas with Oysters” by Avram Davidson [Galaxy May 1958]

OUTSTANDING MOVIE The Incredible Shrinking Man (1957) [Universal] Screenplay by Richard Matheson, based on his novel; Directed by Jack Arnold

PROFESSIONAL MAGAZINE The Magazine of Fantasy & Science Fiction ed. by Anthony Boucher

OUTSTANDING ARTIST Frank Kelly Freas

OUTSTANDING ACTIFAN Walt Willis

Hugo Awards, 1959 (Detention [Detroit, Michigan; September 4-7, 1959])

NOVEL A Case of Conscience by James Blish Ballantine, 1958]

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

SHORT STORY “That Hell-Bound Train” by Robert Bloch
[F&SF Sep 1958]

SF OR FANTASY MOVIE No Award

PROFESSIONAL MAGAZINE The Magazine of Fantasy & Science Fiction ed. by Anthony Boucher and Robert P. Mills

PROFESSIONAL ARTIST Frank Kelly Freas

FANZINE Fanac ed. by Terry Carr and Ron Ellis

BEST NEW AUTHOR OF 1958 No Award

Hugo Awards, 1960 (Pitcon [Pittsburgh, Pennsylvania; September 3-5, 1960])

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

SHORT FICTION “Flowers for Algernon” by Daniel Keyes
[F&SF Apr 1959]

DRAMATIC PRESENTATION The Twilight Zone (TV series)
[CBS] by Rod Serling

PROFESSIONAL MAGAZINE The Magazine of Fantasy & Science Fiction ed. by Robert P. Mills

PROFESSIONAL ARTIST Ed Emshwiller

FANZINE Cry of the Nameless ed. by F. M. Busby, Elinor Busby, Burnett Toskey and Wally Weber

SPECIAL AWARDS Hugo Gernsback – as The Father of Magazine Science Fiction

Hugo Awards, 1961 (Seacon [Seattle, Washington; September 2-4, 1961])

NOVEL A Canticle for Leibowitz by Walter M. Miller, Jr.
[J. B. Lippincott, 1959]

SHORT FICTION “The Longest Voyage” by Poul Anderson
[Analog Dec 1960]
Hugo Awards, 1962  (Chicon III [Chicago, Illinois; August 31–
September 3, 1962])

NOVEL  Stranger in a Strange Land by Robert A. Heinlein
[Putnam, 1961]

SHORT FICTION  The “Hothouse” series (alt: The
Long Afternoon of Earth) by Brian W. Aldiss [F&SF
Feb,Apr,Jul,Sept,Dec 1961]

DRAMATIC PRESENTATION  The Twilight Zone (TV series)
[CBS] by Rod Serling

PROFESSIONAL MAGAZINE  Astounding!Analog ed. by John
W. Campbell, Jr.

PROFESSIONAL ARTIST  Ed Emshwiller

FANZINE  Who Killed Science Fiction? (one-shot) ed. by Earl
Kemp

Hugo Awards, 1963  (Discon I [Washington, DC; August 31–
September 2, 1963])

NOVEL  The Man in the High Castle by Philip K. Dick
[Putnam, 1962]

SHORT FICTION  “The Dragon Masters” by Jack Vance
[Galaxy Aug 1962]

DRAMATIC PRESENTATION  No Award

PROFESSIONAL MAGAZINE  The Magazine of Fantasy & Science
Fiction ed. by Robert P. Mills and Avram Davidson

PROFESSIONAL ARTIST  Roy G. Krenkel

FANZINE  Xero ed. by Richard A. Lupoff and Pat Lupoff

SPECIAL AWARDS  Isaac Asimov — for “adding science to
Science Fiction” by his F&SF science articles; P. Schuyler
Miller — “The Reference Library” (book reviews in Analog)

Hugo Awards, 1964  (Pacificon II [Oakland, California; September 4-7, 1964])

NOVEL  Here Gather the Stars (alt: Way Station) by Clifford D.
Simak [Galaxy Jun,Aug 1963]

SHORT FICTION  “No Truce with Kings” by Poul Anderson
[F&SF Jun 1963]

PROFESSIONAL MAGAZINE  Analog Science Fiction and Fact ed.
by John W. Campbell, Jr.

PROFESSIONAL ARTIST  Ed Emshwiller

FANZINE  Anno ed. by George H. Scithers

SF BOOK PUBLISHER  Ace


NOVEL  The Wunderer by Fritz Leiber [Ballantine, 1964]

SHORT FICTION  “Soldier, Ask Not” by Gordon R. Dickson
[Galaxy Oct 1964]

DRAMATIC PRESENTATION  Dr. Strangelove (1964) [Hawk
Films/Columbia] Screenplay by Stanley Kubrick and Terry
Southern and Peter George; Directed by Stanley Kubrick;
based on the novel Red Alert by Peter George

PROFESSIONAL MAGAZINE  Analog Science Fiction and Fact ed.
by John W. Campbell, Jr.

PROFESSIONAL ARTIST  John Schoenherr

FANZINE  Yandro ed. by Robert Coulson and Juanita Coulson

SF BOOK PUBLISHER  Ballantine

Hugo Awards, 1966  (Tricon [Cleveland, Ohio; September 1-5,
1966])

NOVEL  (tie) Dune by Frank Herbert [Chilton, 1965]; ...And
Call Me Conrad (alt: This Immortal) by Roger Zelazny [F&SF
Oct,Nov 1965; Ace, 1965]

SHORT FICTION  “Repent, Harlequin! Said the Ticktockman” by Harlan Ellison [Galaxy Dec 1965]

PROFESSIONAL MAGAZINE  If ed. by Frederik Pohl

PROFESSIONAL ARTIST  Frank Frazetta

FANZINE  ERB-dom ed. by Camille Cazedessus, Jr.

ALL-TIME SERIES  “Foundation” series by Isaac Asimov

Hugo Awards, 1967  (NyCon3 [New York, New York; August 31–
September 4, 1967])

NOVEL  The Moon is a Harsh Mistress by Robert A. Heinlein
[I/F Dec 1965, Jan, Feb, Mar, Apr 1966; Putnam, 1966]

NOVELLETTE  “The Last Castle” by Jack Vance [Galaxy Apr 1966]

SHORT STORY  “Neutron Star” by Larry Niven [If/Oct 1966]

DRAMATIC PRESENTATION  Star Trek —“The Menagerie”
(1966) [Desilu] Written by Gene Roddenberry; Directed by
Marc Daniels

PROFESSIONAL MAGAZINE  If ed. by Frederik Pohl

PROFESSIONAL ARTIST  Jack Gaughan

FANZINE  Niekas ed. by Edmund R. Meskys and Felice Rolfe

FAN WRITER  Alexei Panshin

FAN ARTIST  Jack Gaughan

SPECIAL AWARD  CBS Television - for 21st Century

Hugo Awards, 1968  (Baycon [Oakland, California; August 29–
September 2, 1968])

NOVEL  Lord of Light by Roger Zelazny [Doubleday, 1967]

NOVELLA  (tie) “Riders of the Purple Wage” by Philip Jose
Farmer [Dangerous Visions, 1967] and “Weyr Search” by
Anne McCaffrey [Analog Oct 1967] (TIE)

NOVELLETTE  “Gonna Roll the Bones” by Fritz Leiber
[Dangerous Visions, 1967]

SHORT STORY  “I Have No Mouth, and I Must Scream” by
Harlan Ellison [If Mar 1967]

DRAMATIC PRESENTATION  Star Trek —“The City on the
Edge of Forever” (1967) [Desilu] Written by Harlan Ellison;
Directed by Joseph Pevney

PROFESSIONAL MAGAZINE  If ed. by Frederik Pohl

PROFESSIONAL ARTIST  Jack Gaughan

FANZINE  Anno ed. by George H. Scithers

FAN WRITER  Ted White

FAN ARTIST  George Barr

SPECIAL AWARDS  Harlan Ellison —Dangerous Visions; Gene
Roddenberry—Star Trek

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

NOVEL  Stand on Zanzibar by John Brunner [Doubleday, 1968]

NOVELLA  “Nightwings” by Robert Silverberg [Galaxy Sep 1968]

NOVELLETTE  “The Sharing of Flesh” by Poul Anderson
[Galaxy Dec 1968]

SHORT STORY  “The Beast That Shouted Love at the Heart of
the World” by Harlan Ellison [Galaxy Jun 1968]

DRAMATIC PRESENTATION  2001: A Space Odyssey (1968)
[Paramount] Screenplay by Arthur C. Clarke and Stanley
Kubrick; Directed by Stanley Kubrick; based on the story
“The Sentinel” by Arthur C. Clarke

PROFESSIONAL MAGAZINE  The Magazine of Fantasy & Science
Fiction ed. by Edward L. Ferman
Sail away to the Scimitar Seas with these award-winning nautical fantasy novels

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ForeWord Reviews BOTY gold medal winner 2009

**Scimitar Sun**
ForeWord Reviews BOTY gold medal winner 2010

**Scimitar’s Heir**
ForeWord Reviews BOTY finalist 2011

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NOVELLA  “The Word for World is Forest” by Ursula K. Le Guin [Again, Dangerous Visions, 1972]
NOVELLE  “Goat Song” by Poul Anderson [F&SF Feb 1972]
DRAMATIC PRESENTATION  Slaughterhouse-Five (1972) [Universal] Screenplay by Stephen Geller; Directed by George Roy Hill; based on the novel by Kurt Vonnegut, Jr.
PROFESSIONAL EDITOR  Ben Bova
PROFESSIONAL ARTIST  Frank Kelly Freas
FANZINE  Energumen ed. by Michael Glicksohn and Susan Wood Glicksohn
FAN WRITER  Terry Carr
FAN ARTIST  Tim Kirk
SPECIAL AWARD  Pierre Versins—Encyclopedia of Utopias, Extraordinary Voyages and Science Fiction

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER  (Sponsored by the publisher of Analog Magazine and administered on their behalf by WSFS [Not a Hugo Award])  Jerry Pournelle

Hugo Awards, 1974  (Discon II [Washington, DC; August 29–September 2, 1974])
NOVELLE  “The Deathbird” by Harlan Ellison [F&SF Mar 1973]
PROFESSIONAL EDITOR  Ben Bova
PROFESSIONAL ARTIST  Frank Kelly Freas
FANZINE  (tie) The Alien Critic ed. by Richard E. Geis; Algol ed. by Andrew I. Porter
FAN WRITER  Susan Wood
FAN ARTIST  Tim Kirk
SPECIAL AWARD  Chesley Bonestell—for his beautiful and scientifically accurate illustrations

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER  (Sponsored by the publisher of Analog Magazine and administered on their behalf by WSFS [Not a Hugo Award])  (tie) Spider Robinson; Lisa Tuttle

Hugo Awards, 1975  (Aussiecon One [Melbourne, Australia; August 14-17, 1975])
NOVEL  The Dispossessed by Ursula K. Le Guin [Harper & Row, 1974]
NOVELLA  “A Song for Lyra” by George R. R. Martin [Analog Jun 1974]
NOVELLE  “Adrift Just Off the Islets of Langerhans” by Harlan Ellison [F&SF Oct 1974]
SHORT STORY  “The Hole Man” by Larry Niven [Analog Jan 1974]
DRAMATIC PRESENTATION  Young Frankenstein (1974) [20th Century Fox] Screenplay by Gene Wilder and Mel Brooks; Screen Story by Gene Wilder and Mel Brooks; Directed by Mel Brooks; based on the characters in the novel Frankenstein by Mary Wollstonecraft Shelley
PROFESSIONAL EDITOR  Ben Bova
PROFESSIONAL ARTIST  Frank Kelly Freas
FANZINE  The Alien Critic ed. by Richard E. Geis
FAN WRITER  Richard E. Geis

FAN ARTIST  William Rotlsier
SPECIAL AWARDS  Walt Lee—Reference Guide to Fantastic Films; Donald A. Wollheim—as “the fan who has done everything”

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER  (Sponsored by the publisher of Analog Magazine and administered on their behalf by WSFS [Not a Hugo Award])  P. J. Plaiger

Hugo Awards, 1976  (MidAmeriCon [Kansas City, Missouri; September 2-6, 1976])
NOVEL  The Forever War by Joe Haldeman [St. Martin’s Press, 1974]
NOVELLA  “Home Is the Hangman” by Roger Zelazny [Analog Nov 1975]
NOVELLE  “The Borderland of Sol” by Larry Niven [Analog Jan 1975]
SHORT STORY  “Catch That Zeppelin!” by Fritz Leiber [F&SF Mar 1975]
DRAMATIC PRESENTATION  A Boy and His Dog (1975) [LQ/JAF] Screenplay by L. Q. Jones and Wayne Cruset; Story by Harlan Ellison; Directed by L. Q. Jones
PROFESSIONAL EDITOR  Ben Bova
PROFESSIONAL ARTIST  Frank Kelly Freas
FANZINE  Locus ed. by Charles N. Brown and Dena Brown
FAN WRITER  Richard E. Geis
FAN ARTIST  Tim Kirk
SPECIAL AWARD  James E. Gunn—Alternate Worlds: The Illustrated History of Science Fiction

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER  (Sponsored by the publisher of Analog Magazine and administered on their behalf by WSFS [Not a Hugo Award])  Tom Reamy

Hugo Awards, 1977  (SunCon [Miami Beach, Florida; September 2-5, 1977])
NOVEL  Where Late the Sweet Birds Sang by Kate Wilhelm [Harper & Row, 1976]
NOVELLA (tie)  “By Any Other Name” by Spider Robinson [Analog Nov 1976]; “Houston, Houston, Do You Read?” by James Tiptree, Jr. [Aurora: Beyond Equality (Fawcett), 1976]
NOVELLE  “The Bicentennial Man” by Isaac Asimov [Stellar 2 ed. by Judy-Lynn del Rey (Ballantine), 1976]
SHORT STORY  “Tricentennial” by Joe Haldeman [Analog Jul 1976]
DRAMATIC PRESENTATION  No Award

Hugo Awards, 1978  (IlianaCon II [Phoenix, Arizona; August 30–September 4, 1978])
NOVELLA  “Stardance” by Spider Robinson and Jeanne Robinson [Analog Mar 1977]
NOVELLE  “Eyes of Amber” by Joan D. Vinge [Analog Jun 1977]
SHORT STORY  “Jeffy is Five” by Harlan Ellison [F&SF Jul 1977]
DRAMATIC PRESENTATION  Star Wars (1977) [Lucasfilm]
Written and directed by George Lucas
Hugo Awards, 1979

**Novel** Dreamscape by Vonda N. McIntyre [Houghton Mifflin, 1978]

**Novella** "The Persistence of Vision" by John Varley [F&SF Mar 1978]

**Novente** "Hunter's Moon" by Poul Anderson [Analog Nov 1978]

**Short Story** "Cassandra" by C. J. Cherryh [F&SF Oct 1978]

**Dramatic Presentation** Superman (1978) [Alexander Salkind] Screenplay by Mario Puzo and David Newman and Leslie Newman & Robert Benton; Story by Mario Puzo; Directed by Richard Donner; based on the character created by Jerry Siegel & Joe Shuster

**Professional Editor** Ben Bova

**Professional Artist** Vincent Di Fate

**Fanzine** *Science Fiction Review* ed. by Richard E. Geis

**Fan Writer** Bob Shaw

**Fan Artist** William Rotate

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

Hugo Awards, 1980


**Novella** "Enemy Mine" by Barry B. Longyear [Asimov's Sep 1979]

**Novente** "Sandkings" by George R. R. Martin [Omni Aug 1979]

**Short Story** "The Way of Cross and Dragon" by George R. R. Martin [Omni Jun 1979]

**Non-Fiction Book** *The Science Fiction Encyclopedia* by Peter Nicholls [Doubleday, 1979]

**Dramatic Presentation** Alien (1979) [20th Century Fox] Screenplay by Dan O'Bannon; Story by Dan O'Bannon and Ronald Shusett; Directed by Ridley Scott

**Professional Editor** George H. Scithers

**Professional Artist** Michael Whelan

**Fanzine** *Locus* ed. by Charles N. Brown

**Fan Writer** Bob Shaw

**Fan Artist** Alexis Gilliland

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

Hugo Awards, 1981

**Novel** The Snow Queen by Joan D. Vinge [Dial Press, 1980]

**Novella** "Lost Dorsai" by Gordon R. Dickson [Destinies v2 #1 Feb/Mar 1980]

**Novente** "The Cloak and the Staff" by Gordon R. Dickson [Analog Aug 1980]

**Short Story** "Grotto of the Dancing Deer" by Clifford D. Simak [Analog Apr 1980]

**Non-Fiction Book** *Cosmos* by Carl Sagan [Random House, 1980]

**Best Dramatic Presentation** The Empire Strikes Back (1980) [Lucasfilm] Screenplay by Leigh Brackett and Lawrence Kasdan; Story by George Lucas; Directed by Irvin Kershner

**Professional Editor** Edward L. Ferman

**Professional Artist** Michael Whelan

**Fanzine** *Locus* ed. by Charles N. Brown

**Fan Writer** Susan Wood

**Fan Artist** Victoria Poyser

**SPECIAL AWARD** Edward L. Ferman—for his effort to expand and improve writing quality in the field

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

Hugo Awards, 1982

**Novel** Downbelow Station by C. J. Cherryh [DAW, 1981]

**Novente** "The Saturn Game" by Poul Anderson [Analog Feb 1981]

**Novente** "Unicorn Variation" by Roger Zelazny [Asimov's Apr 1981]

**Short Story** "The Pusher" by John Varley [F&SF Oct 1981]

**Non-Fiction Book** *Dance Macabre* by Stephen King [Everest, 1981]

**Dramatic Presentation** Raiders of the Lost Ark (1981) [Lucasfilm] Screenplay by Lawrence Kasdan; Story by George Lucas and Philip Kaufman; Directed by Steven Spielberg

**Professional Editor** Edward L. Ferman

**Professional Artist** Michael Whelan

**Fanzine** *Locus* ed. by Charles N. Brown

**Fan Writer** Richard E. Geis

**Fan Artist** Victoria Poyser

**SPECIAL AWARD** Mike Glyer—for "keeping the 'fan' in 'fan'zine publishing"

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

Hugo Awards, 1983

**Novel** Foundation's Edge by Isaac Asimov [Doubleday, 1982]

**Novente** "Souls" by Joanna Russ [F&SF Jan 1982]

**Novente** "Fire Watch" by Connie Willis [Asimov's Feb 1982]

**Short Story** "Melancholy Elephants" by Spider Robinson [Analog Jun 1982]


**Dramatic Presentation** Blade Runner (1982) [Blade Runner Partnership] Screenplay by Hampton Fancher and David Peoples; Directed by Ridley Scott; based on the novel *Do Androids Dream of Electric Sheep?* by Philip K. Dick

**Professional Editor** Edward L. Ferman

**Professional Artist** Michael Whelan

**Fanzine** *Locus* ed. by Charles N. Brown

**Fan Writer** Richard E. Geis

**Fan Artist** Alexis Gilliland

John W. Campbell Award for Best New Writer (Sponsored by the publisher of *Analog* Magazine and administered
Hugo Awards, 1984 (L.A.con II [Anaheim, California; August 30–September 3, 1984])

NOVEL Startide Rising by David Brin [Bantam, 1983]
NOVELLA “Cascade Point” by Timothy Zahn [Analog Dec 1983]
NOVELLETTE “Blood Music” by Greg Bear [Analog Jun 1983]
SHORT STORY “Speech Sounds” by Octavia E. Butler [Asimov's mid-Dec 1983]

NON-FICTION BOOK The Encyclopedia of Science Fiction and Fantasy through 1968, Vol 3: Miscellaneous by Donald H. Tuck [Advent, 1983]

DRAMATIC PRESENTATION Return of the Jedi (1983) [Lucasfilm] Written by Lawrence Kasdan and George Lucas; Directed by Richard Marquand

PROFESSIONAL EDITOR Shawna McCarthy
PROFESSIONAL ARTIST Michael Whelan
SEMIPROZINE Locus ed. by Charles N. Brown
FANZINE File 770 ed. by Mike Glyer
FAN WRITER Mike Glyer
FAN ARTIST Alexis Gilliland

SPECIAL AWARDS Robert Bloch—for 50 years as an SF professional; Larry Shaw—as one of the early unsung editors in the field

Hugo Awards, 1985 (Aussiecon Two [Melbourne, Australia; August 22-26, 1985])

NOVEL Neuromancer by William Gibson [Ace, 1984]
NOVELLA “Press Enter ["]” by John Varley [Asimov's May 1984]
NOVELLETTE “Bloodchild” by Octavia E. Butler [Asimov's Jun 1984]
SHORT STORY “The Crystal Spheres” by David Brin [Analog Jan 1984]

NON-FICTION BOOK Wonder’s Child: My Life in Science Fiction by Jack Williamson [Bluejay, 1984]


PROFESSIONAL EDITOR Judy-Lynn del Rey (refused by Lester del Rey)
PROFESSIONAL ARTIST Michael Whelan
SEMIPROZINE Locus ed. by Charles N. Brown
FANZINE Lan's Lantern ed. by George “Lan” Laskowski
FAN WRITER Mike Glyer
FAN ARTIST Joan Hanke-Woods

Hugo Awards, 1986 (ConFederation [Atlanta, Georgia; August 28–September 1, 1986])

NOVEL Ender’s Game by Orson Scott Card [Tor, 1985]
NOVELLA “24 Views of Mt. Fuji, by Hokusai” by Roger Zelazny [Asimov's Jul 1985]
NOVELLETTE “Paladin of the Lost Hour” by Harlan Ellison [Universe 15, 1985; Twilight Zone Dec 1985]
SHORT STORY “Fermi and Frost” by Frederik Pohl [Asimov's Jan 1985]

NON-FICTION BOOK Science Made Stupid by Tom Weller [Houghton Mifflin, 1985]


PROFESSIONAL EDITOR Judy-Lynn del Rey (refused by Lester del Rey)
PROFESSIONAL ARTIST Michael Whelan
SEMIPROZINE Locus ed. by Charles N. Brown
FANZINE Lan's Lantern ed. by George “Lan” Laskowski
FAN WRITER Mike Glyer
FAN ARTIST Joan Hanke-Woods

Hugo Awards, 1987 (Aussiecon Three [Melbourne, Australia; August 27–30, 1987])

NOVEL Neuromancer by William Gibson [Ace, 1984]
NOVELLA “The Swedish Chef” by John Varley [Asimov's May 1984]
NOVELLETTE “Bloodchild” by Octavia E. Butler [Asimov's Jun 1984]
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FAN WRITER Mike Glyer
FAN ARTIST Joan Hanke-Woods

Hugo Awards, 1988 (Aussiecon Three [Melbourne, Australia; August 27–30, 1987])

NOVEL Neuromancer by William Gibson [Ace, 1984]
NOVELLA “The Swedish Chef” by John Varley [Asimov's May 1984]
NOVELLETTE “Bloodchild” by Octavia E. Butler [Asimov's Jun 1984]
SHORT STORY “The Crystal Spheres” by David Brin [Analog Jan 1984]
Hugo Awards, 1987  (Conspiracy '87 [Brighton, England; August 27–September 1, 1987])
NOVEL  Speaker for the Dead by Orson Scott Card [Tor, 1986]
NOVELLA “Gilgamesh in the Outback” by Robert Silverberg [Asimov’s Jul 1986; Rebels in Hell, 1986]
NOVELETTE “Permafrost” by Roger Zelazny [Omni Apr 1986]
SHORT STORY “Tangents” by Greg Bear [Omni Jan 1986]
NON-FICTION BOOK  Trillion Year Spree by Brian W. Aldiss and David Wingrove [Gollancz, 1986; Atheneum, 1986]
DRAMATIC PRESENTATION  Aliens (1986) [20th Century Fox] Screenplay by James Cameron; Story by James Cameron and David Giler & Walter Hill; Directed by James Cameron; based on characters created by Dan O’Bannon and Ronald Shusett
PROFESSIONAL EDITOR  Terry Carr
PROFESSIONAL ARTIST  Jim Burns
SEMIPOZINE  Locus ed. by Charles N. Brown
FANZINE  Ansible ed. by Dave Langford
FAN WRITER  Dave Langford
FAN ARTIST  Brad W. Foster
JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of Analog Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Karen Joy Fowler

Hugo Awards, 1988  (Nalacoa II [New Orleans, Louisiana; September 1-5, 1988])
NOVEL  The Uplift War by David Brin [Phantasia, 1987; Bantam Spectra, 1987]
NOVELLA “Eye for Eye” by Orson Scott Card [Asimov’s Mar 1987]
NOVELETTE “Buffalo Gals, Won’t You Come Out Tonight” by Ursula K. Le Guin [F&SF Nov 1987; Buffalo Gals and Other Animal Presences, 1987]
SHORT STORY “Why I Left Harry’s All-Night Hamburgers” by Lawrence Watt-Evans [Asimov’s Jul 1987]
NON-FICTION BOOK  Michael Whelan’s Works of Wonder by Michael Whelan [Ballantine Del Rey, 1987]
OTHER FORMS  Watchmen by Alan Moore and Dave Gibbons [DC/Warner, 1987]
PROFESSIONAL EDITOR  Gardner Dozois
PROFESSIONAL ARTIST  Michael Whelan
SEMIPOZINE  Locus ed. by Charles N. Brown
FANZINE  Texas SF Enquirer ed. by Pat Mueller
FAN WRITER  Mike Glyer
FAN ARTIST  Brad W. Foster
SPECIAL AWARD  The Science Fiction Oral History Association
JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of Analog Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Judith Moffett

Hugo Awards, 1989  (Norencon 3 [Boston, Massachusetts; August 31–September 4, 1989])
NOVEL  Cyteen by C. J. Cherryh [Warner, 1988]
NOVELLA “The Last of the Winnebagos” by Connie Willis [Asimov’s Jul 1988]
NOVELETTE “Schrodinger’s Kitten” by George Alec Effinger [Omni Sep 1988]
SHORT STORY “Kirinyaga” by Mike Resnick [F&SF Nov 1988]
PROFESSIONAL EDITOR  Gardner Dozois
PROFESSIONAL ARTIST  Michael Whelan
SEMIPOZINE  Locus ed. by Charles N. Brown
FANZINE  File 770 ed. by Mike Glyer
FAN WRITER  Dave Langford
FAN ARTIST  (tie) Brad W. Foster; Diana Gallagher Wu
SPECIAL AWARD  Saul Jaffe—SF-Lovers Digest and Alex Schomburg—Norencon III Special Art Award
JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of Analog Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Michaela Roessner

Hugo Awards, 1990  (ConFiction [The Hague, The Netherlands; August 23–27, 1990])
NOVEL  Hyperion by Dan Simmons [Doubleday Foundation, 1989]
NOVELLA “The Mountains of Mourning” by Lois McMaster Bujold [ Analog May 1989]
NOVELETTE “Enter a Soldier. Later: Enter Another” by Robert Silverberg [Asimov’s Jun 1989; Time Gate, 1989]
SHORT STORY “Boobs” by Suzy McKee Charnas [Asimov’s Jul 1989]
NON-FICTION BOOK  The World Beyond the Hill by Alexei Panshin and Cory Panshin [J. P. Tarcher, 1989]
DRAMATIC PRESENTATION  Indiana Jones and the Last Crusade (1989) [Lucasfilm/Paramount] Screenplay by Jeffrey Boam; Story by George Lucas and Menno Meyjes; Directed by Steven Spielberg; based on characters created by George Lucas and Philip Kaufman
PROFESSIONAL EDITOR  Gardner Dozois
PROFESSIONAL ARTIST  Don Maitz
ORIGINAL ART WORK  Cover (Rimrunners by C. J. Cherryh) by Don Maitz [Warner Questar, 1989]
SEMIPOZINE  Locus ed. by Charles N. Brown
FANZINE  The Mad 3 Party ed. by Leslie Turek
FAN WRITER  Dave Langford
FAN ARTIST  Stu Shiffman
JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of Analog Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Kristine Kathryn Rusch

Hugo Awards, 1991  (Chicon V [Chicago, Illinois; August 29–September 2, 1991])
NOVEL  The Vor Game by Lois McMaster Bujold [Baen, 1990]
NOVELLA “The Hemingway Hoax” by Joe Haldeman [Asimov’s Apr 1990]
NOVELETTE “The Manamouki” by Mike Resnick [Asimov’s Jul 1990]
SHORT STORY “Bears Discover Fire” by Terry Bisson [Asimov’s Aug 1990]
NON-FICTION BOOK  How to Write Science Fiction and Fantasy by Orson Scott Card [Writer’s Digest, 1990]
DRAMATIC PRESENTATION  Edward Scissorhands (1990) [20th Century Fox] Screenplay by Caroline Thompson; Story by Tim Burton and Caroline Thompson; Directed by Tim Burton
PROFESSIONAL EDITOR  Gardner Dozois
PROFESSIONAL ARTIST  Michael Whelan
SEMIPOZINE  Locus ed. by Charles N. Brown
FANZINE  Lan’s Lantern ed. by George “Lan” Laskowski

THE 70TH WORLD SCIENCE FICTION CONVENTION

CHICON 7 #95
FAN WRITER  Dave Langford
FAN ARTIST  Teddy Harvia

SPECIAL AWARD  Andrew I. Porter—excellence in editing Science Fiction Chronicle and Elst Weinstein—Best Hoax, the Hugos; for keeping humor alive in fandom

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of Analog Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Julia Ecklar (1st year of eligibility)

Hugo Awards, 1992  (MagiCon [Orlando, Florida; September 3-7, 1992])
NOVELLETT “Gold” by Isaac Asimov [Analog Sep 1991]
NON-FICTION BOOK  The World of Charles Addams by Charles Addams [Knopf, 1991]
PROFESSIONAL EDITOR  Gardner Dozois
PROFESSIONAL ARTIST  Michael Whelan
ORIGINAL ART WORK  Cover (The Summer Queen by Joan D. Vinge) by Michael Whelan
SEMPRIZINE  Locus ed. by Charles N. Brown
FANZINE  Mimosa ed. by Dick Lynch and Nicki Lynch
FAN WRITER  Dave Langford
FAN ARTIST  Brad W. Foster

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of Analog Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Ted Chiang

Hugo Awards, 1993  (ConFrancisco [San Francisco, California; September 2-6, 1993])
NOVEL (tie) A Fire Upon the Deep by Vernor Vinge [Tor, 1992]; Doomsday Book by Connie Willis [Bantam Spectra, 1992]
NOVELLA “Barnacle Bill the Spacer” by Lucius Shepard [Asimov’s Jul 1992]
SHORT STORY “Even the Queen” by Connie Willis [Asimov’s Apr 1992]
NON-FICTION BOOK  A Wealth of Fable by Harry Warner, Jr. [SCIFI Press, 1992]
DRAMATIC PRESENTATION  Star Trek: The Next Generation—“The Inner Light” (1992) [Paramount] Teleplay by Morgan Gendel and Peter Allan Fields; Story by Morgan Gendel; Directed by Peter Lauriston
PROFESSIONAL EDITOR  Gardner Dozois
PROFESSIONAL ARTIST  Don Maitz
ORIGINAL ART WORK  Dinotopia by James Gurney [Turner, 1992]
SEMPRIZINE  Science Fiction Chronicle ed. by Andrew I. Porter
FANZINE  Mimosa ed. by Dick Lynch and Nicki Lynch
FAN WRITER  Dave Langford
FAN ARTIST  Peggy Ranson

SPECIAL AWARD  Takumi Shibano - for building bridges between cultures and nations to advance science fiction and fantasy

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of Analog Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Laura Resnick (2nd year of eligibility)

Hugo Awards, 1994  (ConAdrian [Winnipeg, Canada; September 1-5, 1994])
NOVELLA “Down in the Bottomlands” by Harry Turtledove [Analog Jan 1993]
NOVELLETT “Georgia on My Mind” by Charles Sheffield [Analog Jan 1993]
SHORT STORY “Death on the Nile” by Connie Willis [Asimov’s Mar 1993]
NON-FICTION BOOK  The Encyclopedia of Science Fiction by John Clute and Peter Nicholls [Orbit, 1993; St. Martin’s Press, 1993]
DRAMATIC PRESENTATION  Jurassic Park (1993) [Universal/Amblin] Screenplay by Michael Crichton and David Koepp; Directed by Steven Spielberg; based on the novel by Michael Crichton
PROFESSIONAL EDITOR  Kristine Kathryn Rusch
PROFESSIONAL ARTIST  Bob Eggleton
ORIGINAL ART WORK  Space Fantasy Commemorative Stamp Booklet by Stephen Hickman [US Postal Service, 1993]
SEMPRIZINE  Science Fiction Chronicle ed. by Andrew I. Porter
FANZINE  Mimosa ed. by Dick Lynch and Nicki Lynch
FAN WRITER  Dave Langford
FAN ARTIST  Brad W. Foster

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of Analog Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Amy Thomson

Hugo Awards, 1995  (Intersection [Glasgow, Scotland; August 24-28, 1995])
NOVEL  Mirror Dance by Lois McMaster Bujold [Baen, 1994]
NOVELLA “Seven Views of Olдуvai Gorge” by Mike Resnick [F&SF Oct/Nov 1994]
NOVELLETT “The Martian Child” by David Gerrold [F&SF Sep 1994]
SHORT STORY “None So Blind” by Joe Haldeman [Asimov’s Nov 1994]
PROFESSIONAL EDITOR  Gardner Dozois
PROFESSIONAL ARTIST  Jim Burns
SEMPRIZINE  Interzone ed. by David Pringle
FANZINE  Ansible ed. by Dave Langford
FAN WRITER  Dave Langford
FAN ARTIST  Teddy Harvia

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of Analog Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Jeff Noon (2nd year of eligibility)

Hugo Awards, 1996  (L.A.con III [Anaheim, California; August 29-September 2, 1996])
NOVEL  The Diamond Age by Neal Stephenson [Bantam Spectra, 1995]
NOVELLA “The Death of Captain Future” by Allen Steele [Asimov’s Oct 1995]
NOVELETTE  "Think Like a Dinosaur" by James Patrick Kelly [Asimov's Jun 1995]
SHORT STORY  "The Lincoln Train" by Maureen F. McHugh [F&SF Apr 1995]
NON-FICTION BOOK  Science Fiction: The Illustrated Encyclopedia by John Clute [Dorling Kindersley, 1995]
DRAMATIC PRESENTATION  Babylon 5—"The Coming of Shadows" (1995) [Babylonian Productions] Written by J. Michael Straczynski; Directed by Janet Greek
PROFESSIONAL EDITOR  Gardner Dozois
PROFESSIONAL ARTIST  Bob Eggleton
ORIGINAL ART WORK  Dinotopia: The World Beneath by James Gurney [Turner, 1995]
SEMIPROZINE  Locus ed. by Charles N. Brown
FANZINE  Ansible ed. by Dave Langford
FAN WRITER  Dave Langford
FAN ARTIST  William Rotolsr
SPECIAL AWARD  William Rotolsr - for his services to Los Angeles fandom

**JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER** (Sponsored by the publisher of Analog Magazine and administered on their behalf by WSFS [Not a Hugo Award]) David Feintuch (2nd year of eligibility)

**Hugo Awards, 1997** (LoneStarCon 2 [San Antonio, Texas; August 28–September 1, 1997])
NOVEL  Blue Mars by Kim Stanley Robinson [HarperCollins Voyager, 1996; Bantam Spectra, 1996]
NOVELLA  "Blood of the Dragon" by George R. R. Martin [Asimov's Jul 1996]
NOVELETTE  "Bicycle Repairman" by Bruce Sterling [Intersections (Tor), 1996; Asimov's Oct/Nov 1996]
SHORT STORY  "The Soul Selects Her Own Society" by Connie Willis [Asimov's Apr 1996]
NON-FICTION BOOK  Time & Chance by L. Sprague de Camp [Donald M. Grant, 1996]
DRAMATIC PRESENTATION  Babylon 5—"Severed Dreams" (1996) [Babylonian Productions] Written by J. Michael Straczynski; Directed by David Eagle
PROFESSIONAL EDITOR  Gardner Dozois
PROFESSIONAL ARTIST  Bob Eggleton
SEMIPROZINE  Locus ed. by Charles N. Brown
FANZINE  Mimosa ed. by Dick Lynch and Nicki Lynch
FAN WRITER  Dave Langford
FAN ARTIST  William Rotolsr

**JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER** (Sponsored by the publisher of Analog Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Mary Doria Russell (2nd year of eligibility)

**Hugo Awards, 1998** (BuckCon [Baltimore, Maryland; August 5-9, 1998])
NOVEL  Forever Peace by Joe Haldeman [Ace, 1997]
NOVELLA  "...Where Angels Fear to Tread" by Allen Steele [Asimov's Oct/Nov 1997]
NOVELETTE  "We Will Drink a Fish Together..." by Bill Johnson [Asimov's May 1997]
SHORT STORY  "The 43 Antarean Dynasties" by Mike Resnick [Asimov's Dec 1997]
NON-FICTION BOOK  The Encyclopedia of Fantasy by John Clute and John Grant [Orbit, 1997; St. Martin's Press, 1997]
DRAMATIC PRESENTATION  Contact (1997) [SouthSide Amusement/Warner Brothers] Screenplay by James V. Hart and Michael Goldenberg; Directed by Robert Zemeckis; based on the story by Carl Sagan and Ann Druyan; based on the novel by Carl Sagan

**Hugo Awards, 1999** (AussieCon Three [Melbourne, Australia; September 2-6, 1999])
NOVEL  To Say Nothing of the Dog by Connie Willis [Bantam Spectra, 1998]
NOVELLA  "Oceanic" by Greg Egan [Asimov's Aug 1998]
NOVELETTE  "Taklamakan" by Bruce Sterling [Asimov's Oct/Nov 1998]
SHORT STORY  "The Very Pulse of the Machine" by Michael Swanwick [Asimov's Feb 1998]

**Hugo Awards, 2000** (Chicon 2000 [Chicago, Illinois; August 31–September 4, 2000])
NOVEL  A Deepness in the Sky by Vernor Vinge [Tor, 1999]
NOVELLA  "The Winds of Marble Arch" by Connie Willis [Asimov's Oct/Nov 1999]
NOVELETTE  "10 to 16 to 1" by James Patrick Kelly [Asimov's]
Jun 1999]  
SHORT STORY  "Scherzo with Tyrannosaur" by Michael Swanwick [Asimov’s Jul 1999]  
RELATED BOOK  Science Fiction of the 20th Century by Frank M. Robinson [Collector's Press, 1999]  
DRAMATIC PRESENTATION  Galaxy Quest (1999) [DreamWorks SKG] Screenplay by David Howard and Robert Gordon; Story by David Howard; Directed by Dean Parisot  
PROFESSIONAL EDITOR  Gardner Dozois  
PROFESSIONAL ARTIST  Michael Whelan  
SEMIPROZINE  Locus ed. by Charles N. Brown  
FANZINE  File 770 ed. by Mike Glyer  
FAN WRITER  Dave Langford  
FAN ARTIST  Joe Mayhew  
JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of Analog Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Cory Doctorow (2nd year of eligibility)  

Hugo Awards, 2001  
THEME  The Millennium Philcon [Philadelphia, Pennsylvania; August 30–September 3, 2001]  
NOVEL  Harry Potter and the Goblet of Fire by J. K. Rowling [Bloombury, 2000; Scholastic, 2001]  
NOVELLA  "The Ultimate Earth" by Jack Williamson [Analog Dec 2000]  
NOVELETTE  "Millennium Babies" by Kristine Kathryn Rusch [Asimov’s Jan 2000]  
SHORT STORY  "Different Kinds of Darkness" by David Langford [F&SF Jan 2000]  
DRAMATIC PRESENTATION  "Crouching Tiger, Hidden Dragon" (2000) [China Film] Screenplay by Wang Hui-Ling and James Schamus and Tsai Kuo Jung; Directed by Ang Lee; based on the book by Wang Du Lu  
PROFESSIONAL EDITOR  Gardner Dozois  
PROFESSIONAL ARTIST  Bob Eggleton  
SEMIPROZINE  Locus ed. by Charles N. Brown  
FANZINE  File 770 ed. by Mike Glyer  
FAN WRITER  Dave Langford  
FAN ARTIST  Teddy Harvia  
JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of Analog Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Kristine Smith (2nd year of eligibility)  

Hugo Awards, 2002  
THEME  ConJose [San Jose, California; August 29–September 2, 2002]  
NOVELLA  "Fast Times at Fairmont High" by Vernor Vinge [The Collected Stories of Vernor Vinge (Tor), 2001]  
NOVELETTE  "Hell Is the Absence of God" by Ted Chiang [Starlight #3 (Tor), 2001]  
RELATED BOOK  The Art of Chesley Bonestell by Ron Miller and Frederick C. Durant III with Melvin H. Schuetz [Paper Tiger, 2001]  
DRAMATIC PRESENTATION  The Lord of the Rings: The Fellowship of the Ring (2001) [New Line Cinema/The Saul Zaentz Company/WingNut Films] Screenplay by Fran Walsh & Philippa Boyens & Peter Jackson; Directed by Peter Jackson; based on the book The Fellowship of the Ring by J. R. R. Tolkien; Peter Jackson; Barrie M. Osborne and Tim Sanders, Producers; Bob Weinstein and Harvey Weinstein, Executive Producers  
PROFESSIONAL EDITOR  Ellen Datlow  
PROFESSIONAL ARTIST  Michael Whelan  
SEMIPROZINE  Locus ed. by Charles N. Brown  
FANZINE  Ansible ed. by Dave Langford  
FAN WRITER  Dave Langford  
FAN ARTIST  Teddy Harvia  
WEB SITE  Locus Online (www.locusmag.com) by Mark R. Kelly  

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of Analog Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Jo Walton (2nd year of eligibility)  

Hugo Awards, 2003  
THEME  Torcon 3 [Toronto, Canada; August 28–September 1, 2003]  
NOVEL  Hominids by Robert J. Sawyer [Analog Jan, Feb, Mar, Apr 2002; Tor, 2002]  
NOVELETTE  "Slow Life" by Michael Swanwick [Analog Dec 2002]  
SHORT STORY  "Falling onto Mars" by Geoffrey A. Landis [Analog Jul/Aug 2002]  
RELATED BOOK  Better to Have Loved: The Life of Judith Merril by Judith Merril and Emily Pohl-Weary [Between the Lines, 2002]  
DRAMATIC PRESENTATION, SHORT FORM  Buffy the Vampire Slayer — "Conversations with Dead People" (2002) [20th Century Fox Television/Mutant Enemy Inc.] Teleplay by Jane Espenson & Drew Goddard; Directed by Nick Marck  
PROFESSIONAL EDITOR  Gardner Dozois  
PROFESSIONAL ARTIST  Bob Eggleton  
SEMIPROZINE  Locus ed. by Charles N. Brown, Jennifer A. Hall and Kirsten Gong-Wong  
FANZINE  Mimosa ed. by Rich Lynch and Nicki Lynch  
FAN WRITER  Dave Langford  
FAN ARTIST  Sue Mason  

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of Analog Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Wen Spencer (2nd year of eligibility)  

Hugo Awards, 2004  
THEME  Noreascon 4 [Boston, Massachusetts; September 2-6, 2004]  
NOVEL  Paladin of Souls by Lois McMaster Bujold [Eos, 2003]  
NOVELLA  "The Cookie Monster" by Vernor Vinge [Analog Oct 2003]  
NOVELETTE  "Legions in Time" by Michael Swanwick [Asimov’s Apr 2003]  
SHORT STORY  "A Study in Emerald" by Neil Gaiman [Shadows Over Baker Street ed. by Michael Reaves & John Pelan (Del Rey), 2003]  
RELATED BOOK  The Chesley Awards for Science Fiction and Fantasy Art: A Retrospective by John Grant, Elizabeth L. Humphrey and Pamela D. Scoville [Artist’s and Photographer’s Press Ltd., 2003]  
DRAMATIC PRESENTATION, LONG FORM  The Lord of the Rings: The Return of the King (2003) [New Line Cinema] Screenplay by Fran Walsh & Philippa Boyens & Peter Jackson; Directed by Peter Jackson; based on the book The Return of the King by J. R. R. Tolkien  
DRAMATIC PRESENTATION, SHORT FORM  "Gollum’s Acceptance Speech at the 2003 MTV Movie Awards" (2003)
Hugo Awards, 2005  (Interaction [Glasgow, Scotland; August 4-8, 2005])

NOVEL  Jonathan Strange & Mr. Norrell by Susanna Clarke [Bloomsbury, 2004]

NOVELLA “The Concrete Jungle” by Charles Stross [The Atrocity Archives (Golden Gryphon), 2004]

NOVELLA “The Faery Handbag” by Kelly Link [The Faery Reel: Tales from the Twilight Realm (Viking), 2004]

SHORT STORY “Travels with My Cats” by Mike Resnick [Asimov’s Feb 2004]

RELATED BOOK The Cambridge Companion to Science Fiction by Edward James and Farah Mendlesohn [Cambridge University Press, 2003]

DRAMATIC PRESENTATION, LONG FORM The Incredibles (2004) [Pixar Animation/Disney] Written and directed by Brad Bird


PROFESSIONAL EDITOR Ellen Datlow

PROFESSIONAL ARTIST Jim Burns

SEMIPROZINE Avisible ed. by Dave Langford

FANZINE Plokta ed. by Alison Scott, Steve Davies and Mike Scott

FAN WRITER Dave Langford

FAN ARTIST Sue Mason

WEB SITE Sci Fiction (www.scifi.com/scifiction) by Ellen Datlow

Hugo Awards, 2006  (L.A.con IV [Los Angeles, California; August 23-27, 2006])

NOVEL Spin by Robert Charles Wilson [Tor, 2005]

NOVELLA “Inside Job” by Connie Willis [Asimov’s Jan 2005]

NOVELLE “Two Hearts” by Peter S. Beagle [F&SF Oct/Nov 2005]

SHORT STORY “Tk’tk’tk” by David D. Levine [Asimov’s Mar 2005]

RELATED BOOK Storyteller: Writing Lessons and More from 27 Years of the Clarion Writers’ Workshop by Kate Wilhelm [Small Beer Press, 2005]

DRAMATIC PRESENTATION, LONG FORM Serenity (2005) [Universal Pictures/Mutant Enemy, Inc.] Written and directed by Joss Whedon

DRAMATIC PRESENTATION, SHORT FORM Doctor Who—“The Empty Child” / The Doctor Dances” (2005) [BBC Wales/BBC1] Written by Steven Moffat; Directed by James Hawes

PROFESSIONAL EDITOR David G. Hartwell (Tor Books; Year’s Best SF)

PROFESSIONAL ARTIST Donato Giancola

SEMIPROZINE Locus ed. by Charles N. Brown, Kirsten Gong-Wong and Liza Groen Trombi

FANZINE Plokta ed. by Alison Scott, Steve Davies and Mike Scott

FAN WRITER Dave Langford

FAN ARTIST Frank Wu

Hugo Awards, 2007  (Nippon 2007 [Yokohama, Japan; August 30—September 3, 2007])

NOVEL Rainbows End by Vernor Vinge [Tor, 2006]

NOVELLA “A Billion Eyes” by Robert Reed [Asimov’s Oct/Nov 2006]

NOVELLE “The Djinn’s Wife” by Ian McDonald [Asimov’s Jul 2006]

SHORT STORY “Impossible Dreams” by Tim Pratt [Asimov’s Jul 2006]

RELATED BOOK James Tiptree, Jr.: The Double Life of Alice B. Sheldon by Julie Phillips [St. Martin’s Press, 2006]

DRAMATIC PRESENTATION, LONG FORM Pan’s Labyrinth (2006) [Picturehouse] Screenplay by Guillermo del Toro; Directed by Guillermo del Toro

DRAMATIC PRESENTATION, SHORT FORM Doctor Who—“Girl in the Fireplace” (2006) [BBC Wales/BBC1] Written by Steven Moffat; Directed by Euros Lyn

EDITOR—LONG FORM Patrick Nielsen Hayden (Tor Books)

EDITOR—SHORT FORM Gordon Van Gelder (The Magazine of Fantasy and Science Fiction)

PROFESSIONAL ARTIST Donato Giancola

SEMIPROZINE Locus ed. by Charles N. Brown, Kirsten Gong-Wong and Liza Groen Trombi

FANZINE Science-Fiction Five-Yearly ed. by Lee Hoffman, Geri Sullivan and Randy Byers

FAN WRITER Dave Langford

FAN ARTIST Frank Wu

Hugo Awards, 2008  (Denvention 3 [Denver, Colorado; August 6-10, 2008])

NOVEL The Yiddish Policemen’s Union by Michael Chabon [HarperCollins, 2007; Fourth Estate, 2007]

NOVELLA “All Seated on the Ground” by Connie Willis [Asimov’s Dec 2007; Subterranean Press, 2007]

NOVELLE “The Merchant and the Alchemist’s Gate” by Ted Chiang [F&SF Sep 2007; Subterranean Press, 2007]

SHORT STORY “Tideline” by Elizabeth Bear [Asimov’s Jun 2007]

RELATED BOOK Brave New Words: The Oxford Dictionary of Science Fiction by Jeff Prucher [Oxford University Press, 2007]


DRAMATIC PRESENTATION, SHORT FORM Doctor Who—“Blink” (2007) [BBC] Written by Steven Moffat; Directed by Hettie Macdonald

EDITOR—LONG FORM David G. Hartwell (Tor Books/Forge)

EDITOR—SHORT FORM Gordon Van Gelder (The Magazine of...
Hugo Awards, 2009  (Anticipation [Montreal, Canada; August 6-10, 2008])
NOVELLA  "The Erdmann Nexus" by Nancy Kress [Asimov’s Oct-Nov 2008]
NOVELETTE  "Shoggoths in Bloom" by Elizabeth Bear [Asimov’s Mar 2008]
SHORT STORY  "Exhalation" by Ted Chiang [Eclipse Two ed. by Jonathan Strahan (Night Shade), 2008]
RELATED BOOK  Your Hate Mail Will Be Graded: A Decade of Whatever, 1998-2008 by John Scalzi [Subterranean Press, 2008]
GRAPHIC STORY  Girl Genius, Volume 8: Agatha Heterodyne and the Chapel of Bones [Airship Entertainment, 2008] Written by Kaja & Phil Foglio; Art by Phil Foglio; Colors by Cheyenne Wright
DRAMATIC PRESENTATION, LONG FORM  WALL-E (2008) [Pixar/Walt Disney] Screenplay by Andrew Stanton & Jim Reardon; Story by Andrew Stanton & Pete Docter; Directed by Andrew Stanton
EDITOR—LONG FORM  David G. Hartwell
EDITOR—SHORT FORM  Ellen Datlow
PROFESSIONAL ARTIST  Donato Giancola
SEMPROZINE  Weird Tales ed. by Ann VanderMeer and Stephen H. Segal
FANZINE  Electric Velocipede ed. by John Klima
FAN WRITER  Cheryl Morgan
FAN ARTIST  Frank Wu
JON W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of Analog Magazine and administered on their behalf by WSFS [Not a Hugo Award])  David Anthony Durham (2nd year of eligibility)

Hugo Awards, 2010  (Aussiecon Four [Melbourne, Australia; September 2-6, 2010])
NOVEL  (tie) The Windup Girl by Paolo Bacigalupi [Night Shade, 2009] and The City & The City by China Miéville [Del Rey, 2009; Macmillan UK, 2009]
NOVELLA  "Palimpsest" by Charles Stross [Wireless, 2009; Ace, 2009; Orbit, 2009]
NOVELETTE  "The Island" by Peter Watts [The New Space Opera 2 ed. by Gardner Dozois & Jonathan Strahan (Eos), 2009]
SHORT STORY  "Bridesicle" by Will McIntosh [Asimov’s Jan 2009]
RELATED WORK  This Is Me, Jack Vance! (Or, More Properly, This Is “I”) by Jack Vance [Subterranean, 2009]
GRAPHIC STORY  Girl Genius, Volume 9: Agatha Heterodyne and the Heirs of the Storm [Airship Entertainment, 2009] Written by Kaja & Phil Foglio; Art by Phil Foglio; Colors by Cheyenne Wright
DRAMATIC PRESENTATION, LONG FORM  Moon (2009) [Liberty Films] Screenplay by Nathan Parker; Story by Duncan Jones; Directed by Duncan Jones
DRAMATIC PRESENTATION, SHORT FORM  Doctor Who—"The Waters of Mars" (2009) [BBC Wales] Written by Russell T Davies & Phil Ford; Directed by Graeme Harper
EDITOR—LONG FORM  Patrick Nielsen Hayden
EDITOR—SHORT FORM  Ellen Datlow
PROFESSIONAL ARTIST  Shaun Tan
SEMPROZINE  Clarkesworld ed. by Neil Clarke, Sean Wallace and Cheryl Morgan
FANZINE  StarShipSofa ed. by Tony C. Smith
FAN WRITER  Frederik Pohl
FAN ARTIST  Brad W. Foster
John W. Campbell Award for Best New Writer (Sponsored by the publisher of Analog Magazine and administered on their behalf by WSFS [Not a Hugo Award])  Seanan McGuire (1st year of eligibility)

Hugo Awards, 2011  (Renovation [Reno, Nevada; August 17-21, 2011])
NOVEL  Blackout/All Clear by Connie Willis [Ballantine Spectra, 2010]
NOVELLA  The Lifecycle of Software Objects by Ted Chiang [Subterranean, 2010]
NOVELETTE  "The Emperor of Mars" by Allen M. Steele [Asimov’s Jun 2010]
SHORT STORY  "For Want of a Nail" by Mary Robinette Kowal [Asimov’s Sep 2010]
GRAPHIC STORY  Girl Genius, Volume 10: Agatha Heterodyne and the Guardian Muse [Airship Entertainment, 2010] Written by Kaja & Phil Foglio; Art by Phil Foglio; Colors by Cheyenne Wright
DRAMATIC PRESENTATION, LONG FORM  Inception (2010) [Warner] Written and directed by Christopher Nolan
DRAMATIC PRESENTATION, SHORT FORM  Doctor Who—"The Pandorica Opens/The Big Bang" (2010) [BBC Wales] Written by Steven Moffat; Directed by Toby Haynes
EDITOR—LONG FORM  Lou Anders
# 2012 Hugo Award Nominees

Seeking to join this list of science fiction’s honored works and workers are the nominees for the 2012 Hugo Awards. “No Award” is also listed in each category.

## NOVEL

<table>
<thead>
<tr>
<th>Title</th>
<th>Author(s)</th>
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<tbody>
<tr>
<td>Among Others</td>
<td>Jo Walton (Tor)</td>
</tr>
<tr>
<td>A Dance with Dragons</td>
<td>George R. R. Martin (Bantam Spectra)</td>
</tr>
<tr>
<td>Deadline</td>
<td>Mira Grant (Orbit)</td>
</tr>
<tr>
<td>Embassytown</td>
<td>China Mieville (Macmillan/Del Rey)</td>
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<td>Leviathan Wakes</td>
<td>James S. A. Cory (Orbit)</td>
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## NOVELLA

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<thead>
<tr>
<th>Title</th>
<th>Author(s)</th>
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<tr>
<td>Countdown</td>
<td>Mira Grant (Orbit)</td>
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<tr>
<td>“The Ice Owl”</td>
<td>Carolyn Ives (The Magazine of Fantasy and Science Fiction Oct.-Nov. 2011)</td>
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<tr>
<td>“Kiss Me Twice”</td>
<td>Mary Robinette Kowal (Asimov’s June 2011)</td>
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<tr>
<td>“The Man who Bridged the Mist”</td>
<td>Kij Johnson (Asimov’s Oct.-Nov. 2011)</td>
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<td>“The Man who Ended History: A Documentary”</td>
<td>Ken Liu (Paraverte 3)</td>
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<td>Silently and Very Fast</td>
<td>Catherynne M. Valente (Clarkeworld, WSFA)</td>
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## NOVELETTE

<table>
<thead>
<tr>
<th>Title</th>
<th>Author(s)</th>
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<tbody>
<tr>
<td>“The Copenhagen Interpretation”</td>
<td>Paul Cornell (Asimov’s July 2011)</td>
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<tr>
<td>“Fields of Gold”</td>
<td>Rachel Swirsky (Eclipse Four)</td>
</tr>
<tr>
<td>“Ray of Light”</td>
<td>Brad Torgersen (Analog Dec. 2011)</td>
</tr>
<tr>
<td>“Six Months, Three Days”</td>
<td>Charlie Jane Anders (Tor.com)</td>
</tr>
<tr>
<td>“What We Found”</td>
<td>Geoff Ryman (The Magazine of Fantasy and Science Fiction Sept.-Oct. 2011)</td>
</tr>
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</table>

## SHORT STORY

<table>
<thead>
<tr>
<th>Title</th>
<th>Author(s)</th>
</tr>
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<tbody>
<tr>
<td>“The Cartographer Wasps and the Anarchist Bees”</td>
<td>E. Lily Yu (Clarkeworld April 2011)</td>
</tr>
<tr>
<td>“The Homecoming”</td>
<td>Mike Resnick (Asimov’s Apr.-May 2011)</td>
</tr>
<tr>
<td>“Movement”</td>
<td>Nancy Fulda (Asimov’s Mar. 2011)</td>
</tr>
<tr>
<td>“Shadow War of the Night Dragons: Book One: The Dead City: Prologue”</td>
<td>John Scalzi (Tor.com)</td>
</tr>
</tbody>
</table>

## RELATED WORK

<table>
<thead>
<tr>
<th>Title</th>
<th>Author(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Encyclopedia of Science Fiction, Third Edition</td>
<td>John Clute, David Langford, Peter Nicholls and Graham Sleight (Gollancz)</td>
</tr>
</tbody>
</table>

## DRAMATIC PRESENTATION (LONG FORM)

<table>
<thead>
<tr>
<th>Title</th>
<th>Author(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Captain America: The First Avenger</td>
<td>Christopher Markus and Stephan McFeely; directed by Joe Johnston (Marvel)</td>
</tr>
<tr>
<td>Game of Thrones: Season 1</td>
<td>created by David Benioff and D. B. Weiss; written by David Benioff, D. B. Weiss, Bryan Cogman, Jane Espenson, and George R. R. Martin; directed by Brian Kirk, Daniel Minahan, Tim van Patten, and Alan Taylor (HBO)</td>
</tr>
<tr>
<td>Harry Potter and the Deathly Hallows Part 2</td>
<td>screenplay by Steve Kloves; directed by David Yates (Warner Bros.)</td>
</tr>
<tr>
<td>Hugo screenplay</td>
<td>John Logan; directed by Martin Scorsese (Paramount)</td>
</tr>
<tr>
<td>Source Code</td>
<td>screenplay by Ben Ripley; directed by Duncan Jones (Vendome)</td>
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## DRAMATIC PRESENTATION (SHORT FORM)

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>“The Doctor’s Wife”</td>
<td>Neil Gaiman; directed by Richard Clark (BBC Wales)</td>
</tr>
<tr>
<td>“The Drink Tank’s Hugo Acceptance Speech”</td>
<td>Christopher J. Garcia and James Bacon (Renovation)</td>
</tr>
<tr>
<td>“The Girl Who Waited”</td>
<td>Tom MacRae; directed by Nick Hurran (BBC Wales)</td>
</tr>
<tr>
<td>“A Good Man Goes to War”</td>
<td>Steven Moffat; directed by Peter Hoar (BBC Wales)</td>
</tr>
<tr>
<td>“Remedial Chaos Theory”</td>
<td>Community) written by Dan Harmon and Chris McKenna; directed by Jeff Melman (NBC)</td>
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## EDITOR—SHORT FORM

<table>
<thead>
<tr>
<th>Title</th>
<th>Author(s)</th>
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<tbody>
<tr>
<td>John Joseph Adams</td>
<td>Neil Clarke</td>
</tr>
<tr>
<td>Stanley Schmidt</td>
<td>Jonathan Strahan</td>
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<tr>
<td>Sheila Williams</td>
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## EDITOR—LONG FORM

<table>
<thead>
<tr>
<th>Title</th>
<th>Author(s)</th>
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<tbody>
<tr>
<td>Lou Anders</td>
<td>Liz Gorinsky</td>
</tr>
<tr>
<td>Anne Lesley Groell</td>
<td>Patrick Nielsen Hayden</td>
</tr>
<tr>
<td>Betsy Wolheim</td>
<td></td>
</tr>
</tbody>
</table>
FANS HAVING FUN!!

PROFESSIONAL ARTIST
Dan dos Santos
Bob Eggleton
Michael Komarck
Stephen Martiniere
John Picacio

SEMIPROZINE
Apex Magazine edited by Catherynne M. Valente, Lynne M. Thomas, and Jason Sizemore
Interzone edited by Andy Cox
Lightspeed edited by John Joseph Adams
Locus edited by Lisa Green Trombi, Kirsten Gong-Wong, et al.
New York Review of Science Fiction edited by David G. Hartwell, Kevin J. Maroney, Kris Dikeman, and Aaron Grumer

FANZINE
Banana Wings edited by Claire Brialey and Mark Plummer
The Drink Tank edited by Christopher J. Garcia and James Bacon
File 770 edited by Mike Glyer
Journey Planet edited by James Bacon, Christopher J. Garcia, et al.
SF Signal edited by John DeNardo

FAN WRITER
James Bacon
Claire Brialey
Christopher J. Garcia
Jim C. Hines
Steven H Silver

FAN ARTIST
Brad W. Foster
Randall Munroe
Spring Schoenhuth
Maurine Starkey
Steve Stiles
Taral Wayne

FANCAST
The Coode Street Podcast Jonathan Strahan and Gary K. Wolfe
Galactic Suburbia Podcast Alisa Krasnostein, Alex Pierce, and Tansy Rayner Roberts (presenters) and Andrew Finch (producer)
SF Signal Podcast John DeNardo and DP Frantz, produced by Patrick Hester
SF Squeecast Lynne M. Thomas, Seanan McGuire, Paul Cornell, Elizabeth Bear, and Catherynne M. Valente
StarShipSofa Tony C. Smith

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER
(Sponsored by the publisher of Analog Magazine and administered on their behalf by WSFS [Not a Hugo Award])
Mur Lafferty (1st year of eligibility)
Stina Leicht (1st year of eligibility)
Karen Lord (2nd year of eligibility)
Brad R. Torgersen (2nd year of eligibility)
E Lily Yu (1st year of eligibility)

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Logo by Brad Foster.

P.O. BOX 27277 ★ AUSTIN, TX 78755 ★ INFO@LONESTARCON.ORG
TO THE MEMBERS OF WORLDCON -

Che Guevara once said, "The revolution is not an apple that falls when it is ripe. You have to make it fall." We agree. It is time to stop talking about change, and time to start making it happen.

The Orlando committee will run for you a Worldcon that will be appealing to new members and get them coming back year after year, while holding onto the traditions that makes Worldcon the premier event on the fannish calendar.

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We want an inclusive Worldcon, not exclusive. We want all fandoms to come together and the next generation of fans flocking to the Worldcon banner.

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...the Revolution begins.

September 2-6
Walt Disney World
Orlando in 2015
Fandoms of the World, Unite!!
www.orlandoin2015.org
Chicon I: 1940

Edward Elmer Smith (1890-1965) was the first author to be named Guest of Honor to a Worldcon when he was recognized at the second World Science Fiction Convention, Chicon 1. He is best known for his two defining space opera series. The earlier work, The Skylark of Space was originally written before Hugo Gernsback coined the term science fiction and appeared in the same 1928 issue as the original Buck Rogers story. The Skylark of Space, featuring the exploits of the heroic Dick Seaton and the villainous Blackie DuQuesne, were so popular Smith wrote three sequels before turning his attention to his Lensman series, which helped establish many of the common themes of space opera that persist to this day. The popularity of the Lensman stories helped establish the first round of SF small presses when Lloyd Eshbach founded Fantasy Press in order to publish Spacehounds of the IPC (the Lensman series was being published by Buffalo Book Co.) In addition to his writing, Smith held a Ph.D. in chemical engineering and worked in the food industry, developing methods for improving donuts and making powdered sugar adhere better, thus providing an additional boon to science fiction fans everywhere.
— Steven H Silver

TASFIC: 1952

Hugo Gernsback (1884-1967)

The Hugo Awards weren’t named in honor of Hugo Gernsback on a whim.

Most of us are familiar with a broad outline of the historical record: born in Luxembourg, science education, 1904 emigration to the US, introduction of DIY wireless, publication of a mail order catalog; expansion into a publishing empire (Modern Electrics, The Electrical Experimenter, Science & Invention), a radio station (WRNY), production of an early television broadcast. Author of the ‘sugar-coated science’ novel Ralph 124C41+, inventor of the term scientifiction (mercifully changed to science fiction). Publisher of the world’s first science fiction magazine—Amazing Stories. Slow payer. Victim (or architect) of bankruptcy. Purveyor of awful anagrams, and—

Creator of the world’s first social network. ??
With the introduction of the Science Fiction League

in Wonder Stories magazine in 1934, Gernsback laid the foundation for fandom, opening the publication to user-generated content and a crude form of ‘friendling’ (contributor contact information was made public), providing a much needed outlet for those who wanted more and helping to give rise to the world we live in today.

We are living in a science fiction world, making it more than fitting that we name the genre’s most prestigious award for the publisher of the magazine that gave it a voice and founded its social network, Fandom.
— Steve Davidson

Chicon III: 1962

Theodore Sturgeon (1918-1985) is the author of the novels More than Human and Venus Plus X, but he really made his mark in writing short fiction, beginning in 1938, although his first science fiction story, “Ether Breather,” appeared the following year. Sturgeon began writing during a three year stint in the merchant marine when he was a teenager. His short fiction includes the stories “Microcosmic God,” “The Stars Are the Styx,” and “Killdozer,” among many others, all of which have been collected in a thirteen volume series by North Atlantic Press. He wrote the screenplay for the Star Trek episodes “Shore Leave” and “Amok Time,” the latter of which introduced pon farr, the Vulcan salute, and the catch phrase “Live Long and Prosper.” Kurt Vonnegut, Jr. is believed to have loosely based the character Kilgore Trout on Theodore Sturgeon. Sturgeon may be best known today for his 1951 formulation of Sturgeon’s Law, which states that “Ninety percent of science fiction is crud, but then, ninety percent of everything is crud.” His 1970 short
story “Slow Sculpture” received both the Hugo and the Nebula Award. The Theodore Sturgeon Memorial Award, presented for short fiction annually by the Center for the Study of Science Fiction has been presented annually since 1987.

— Steven H Silver

Chicon IV: 1982

A. Bertram Chandler (1912-1984)

A. Bertram Chandler was born in the United Kingdom and joined the merchant navy in 1928, eventually immigrating to Australia in 1956, where he continued to command ships until he retired in 1975. He used this experience to create the character of John Grimes, who appeared in numerous novels and short stories as he worked his way up the ranks through the Federation Survey Service, his entry into the Rim Worlds Confederacy, and his activities as the Commodore of the latter organization. Chandler has noted that Grimes tended to be one rank above whatever rank Chandler was when writing the stories, while his wife referred to the character as being an Horatio Hornblower figure.

Chandler began writing when John W. Campbell, Jr. mentioned to him that he was short on fiction. Chandler wrote the story “This Means War” and sold the story to Astounding. At Campbell’s request, when Chandler sold work to other magazines, he used a pseudonym, either George Whitley or Andrew Dunstan. Chandler’s fiction also won him four Ditmar Awards.

— Steven H Silver

Frank Kelly Freas (1922-2005)

Frank Kelly Freas’s art ranged from quick sketches to complex illustrations. He was studying pre-med when he gave in to his artistic inclinations and worked as the art director for Curtis-Wright Public Relations before serving nearly five years in the air force during World War II. Following the war, he studied illustration and began to publish his art in Weird Tales and Astounding, quickly becoming a full-time artist, contributing both covers and interior illustrations to Astounding. Among his most famous paintings is the cover illustration for Fredric Brown’s Martians Go Home and he created the mission patch used by NASA for Skylab 1. He was also the official NASA artist for seven missions. Freas pioneered the

movement among science fiction artists of selling prints of his artwork and was also one of the first SF artists to collect his paintings in book form. In addition to his work for science fiction, Freas spent about four years doing illustrations for Mad Magazine. Freas served as the Coordinating Judge for the Illustrators of the Future from the contest’s founding in 1988 until shortly before his death. He won eleven Hugo Awards, including a five-year winning streak and one retro-Hugo.

— Steven H Silver

Lee Hoffman (1932-2007)

Lee Hoffman, 1982 Chicon Fan Guest of Honor, changed the face of fandom in the early 1950’s. Not only was she a woman, but she published Quandry, one of the most influential fanzines of the time. Quandry led the way, putting fun and whimsy into what had become a very serious fandom.

Lee burst upon the zine scene, building Quandry into a regular, high quality, enormously popular fanzine before she physically made the acquaintance of other fans. Fans simply assumed that Lee was male. The story of her meeting Bob Tucker, and his surprise at discovering her gender, is now part of our fannish mythos. Her fanzine Science-Fiction Five-Yearly (1951-2006) has the honor of being the longest running regularly published fanzine ever (thanks to its quinquennial schedule and co-editors!)

Lee was a complete fan. She and her husband, was an accomplished writer, and drew cartoons. Her artistic skills manifested in drawings as well as small carvings, with such creations as a pallid bust of Pallas, and a wolf-headed sword cane that measured less than 2 inches. She later became involved with clubs in New York and South Florida, including SFSFS, the South Florida Science Fiction Society. Lee was a “doer”. As Guest of Honor at the first Pancon, she pitched in to help set up. The next year, she returned with a screwdriver on her necklace, the better to assemble the art show panels.

First published as a professional writer in 1966 with The Legend of Blackjack Sam, Lee wrote 24 novels of science fiction, westerns and romance (as Georgia York). Her novel The Valdez Horses won the Silver Spur award in 1967.

— Edie Stern

Photo of Chandler by Susan Wood; photos of Sturgeon, Hoffman and Freas by © Andrew Porter
Hal Clement (1922-2003)

Hal Clement could provide an entire line-up of guests of honor on his own. The man who was born Harry Stubbs wrote science fiction as Hal Clement, painted as George Richard, and pursued fannish activities under his own name. He flew 35 combat missions over Europe during World War II (presumably under the name Stubbs) and also began publishing science fiction during the war years. A chemistry and astronomy teacher, he always worked to make sure the science in his stories was accurate and frequently would play with the laws of physics to see how differently modeled worlds would behave, most notably in his novel Mission of Gravity. In 1988, he was named the Damon Knight Grand Master by the Science Fiction and Fantasy Writers of America, and in 1996 he received a retro-Hugo for his story “Uncommon Sense.” Many of his stories and novels were collected in a three volume set published by NESFA Press with cover illustrations he painted as George Richard. The Chicago area fan club SuperConDuckTivity named its award for Young Adult science fiction in his honor and the winner of the Hal Clement Award for Young Adults for Excellence in Children’s Science Fiction Literature is announced each year at their convention, Ducton, with the presentation being made at Worldcon.

— Steven H Silver

Martin H. Greenberg (1941-2011)

Dr. Martin H. Greenberg was the most prolific anthologist and book packager in the world. During his nearly 40-year career in publishing, he created 1,298 anthologies (including 199 single author collections) and almost 900 novels, along with 228 nonfiction books, for more than 2,450 published works. During this time, he commissioned more than 8,200 original short stories and reprinted more than 13,300 short stories (including 807 novels).

Starting with Political Science Fiction: An Introductory Reader, a reprint anthology of SF stories to help illustrate political science concepts in the classroom, Dr. Greenberg (who also held a Ph.D in political science) went on to found Tekno Books, and was one of the founders of the

— Steven H Silver

Richard Powers (1921-1996) was a Chicago native who studied art at the Mitzen Academy of the Chicago Art Institute and at the University of Kentucky before serving in World War II. By 1950, he was working as an artist with one of his first cover commissions being for Isaac Asimov's Pebble in the Sky. Upon taking work for Ballantine Books in 1953, Powers began to exhibit a more surrealist style of painting as opposed to the representational art style more often used in science fiction illustration, the result being that Powers work throughout the 50s and 60s was readily identifiable. His style was perfect for the New Wave period and began to influence other science fiction artists. His style, which eschewed the use of bug-eyed monsters and damsels in distress so common in the pulps, helped change the perception of science fiction into a more acceptable literature. Powers noted that he enjoyed working in science fiction because of the artistic freedom it afforded him. The Art of Richard Powers was edited by Chicon 7 Guest of Honor Jane Frank. Powers was a Guest of Honor at LoneStarCon I, the 1985 NASFiC, as well as Chicon IV. He was posthumously inducted into the Science Fiction Hall of Fame in 2008.

— Steven H Silver

Jon & Joni Stopa (1941-1996)

Joni Stopa met Joni Cornell (née Doyle) at Pittcon and the two were married by 1962 and living at Stopa's family sky lodge in Wilmot, Wisconsin, where they began hosting Wilcon, a three-day long invitation-only relaxation, in 1963. By that time, Joni had helped create the Pittcon art show, where she pressed Harlan Ellison into service. Joni also helped create the modern Masquerade, ensuring that costumers had plenty of room backstage, the chance to eat, and practice runs through the Masquerade space.

Throughout the 1960s, the Stopas entered and
won many costume contests. Jon was responsible for publications at Chicon III and his picture, in costume, appeared in The Proceedings: Chicon III. In the early 1970s the couple helped found ISFiC, which runs Windycon, where Joni was guest of honor in 1975. The Stopas were Fan Guests of Honor at ConClave 6 in 1981 and at Chicon V in 1991.


Joni Stopa collapsed on November 8, 1996 at Windycon XXII from a combination of heart problems, a stroke, and a staph infection. She died just under a month later.

— Steven H Silver

**Chicon 2000**

**Ben Bova** began publishing science fiction in 1959 with The Star Conquerors. In 1971, he was appointed editor of Analog Magazine following the death of its long-time editor, John W. Campbell, Jr., and received six Hugo Awards for his editorial skills at the magazine. After leaving Analog, Bova served as first fiction, and then general, editor of Omni, which had just been launched. He remained at the magazine until 1982. Bova has published the long-running “Grand Tour” series of science fiction novels, a future history which has included works set on most of the major planets of the solar system and in the asteroid belt. He has also created the undying hero, Orion, whose adventures place him in a variety of historical periods, from the fall of Troy to the Arthurian saga. His Voyagers sequence is a hard science take on space opera. Bova was also the editor of the Science Fiction Hall of Fame. In recent years, he has worked as a consultant in Hollywood on science fiction films. He holds a Masters in Communications and a Doctorate in Education. His novel Titan received the John W. Campbell Memorial Award and in 1982, he received the coveted Balrog Award for professional achievement.

— Steven H Silver

**Jim Baen (1943-2006)**

Jim Baen started his publishing career, appropriately enough, in the complaint department of Ace Books in 1970, after stints in the Army Security Agency, at CCNY, and in Greenwich Village as the manager of a folk music coffee shop (a “basket house”). After he’d had enough complaints he moved into the Assistant Gothic Editor spot at Ace. In 1972 he took Judy Lynn del Rey’s place at Galaxy magazine as Managing Editor, and became Editor of Galaxy and If in 1974. While at Galaxy he published such authors as Jerry Pournelle, Charles Sheffield, Spider Robinson, Joanna Russ, and John Varley, and was nominated for several Hugo Awards. In 1978 he returned to Ace to head their science fiction line, working for publisher Tom Doherty. When Doherty left to start Tor, Baen shortly followed and started the SF line there.

In 1983 he had the opportunity to start his own independent company, Baen Books, distributed then and now by Pocket/Simon & Schuster. Since then, Baen Books has become a market leader, publishing books at the heart of SF, by authors such as David Drake, Lois McMaster Bujold, David Weber, John Ringo, Mercedes Lackey, Larry Niven, Eric Flint, and many more. Jim Baen was very active on the bane.com website, “Baen’s Bar,” where his interests in evolutionary biology, space technology, politics, military history, and bad puns are discussed along with science fiction. Before his death in June 2006 Jim had become one of the great innovators of ebook publishing, establishing Baen’s ground-breaking program of novels available on-line to readers by subscription, and without DRM encryption.

— Toni Weiskopf

**Bob Eggleton** has produced art for major and minor publishers in the science fiction field, providing his interpretations of dinosaurs, sea monsters, aliens, landscapes, heroes, and villains. Eggleton uses a wide variety of techniques in his art, having sought to be influenced by classical art techniques. His artwork has graced fantasy, science fiction, and horror books and he has also collaborated with John Grant on multiple art books, including The Stardragons and Dragonhenge. Eggleton has a well-known affection for Godzilla, and on one trip to Japan was able to appear as an extra in the film Godzilla against Mechagodzilla. He has provided conceptual art for Hollywood and served as a concept artist for Star Trek: The Experience. The winner of several Hugo Awards, upon being informed that he had won his first Hugo, Eggleton flew to the convention in Winnipeg to accept the award the day after the Hugo Ceremony. In addition to his nine Hugos, including one for Best Related Book, Eggleton has received the Skylark, Chesley, and Gaughan Awards. The asteroid 13562 has been named in his honor.

— Steven H Silver

**Bob and Ann Passovoy**

Bob and Anne Passovoy have been active in science-fiction fandom since the early 1970s. They are founding members of the Dorsai Irregulars, a fannish security service organization, and have worked on numerous conventions over the years, both with the DI and as individuals. They were board members of ISFiC (Illinois Science Fiction in Chicago), the governing body of Windycon, the Chicago area’s oldest SF convention, with
Anne serving as President. Bob was also a board member for Chicon IV.

Bob and Anne were the first to bring filk to a large audience in fandom, as they were drafted to provide emergency entertainment at the MidAmeriCon masquerade in 1976 when the judges were locked in deliberation and no one was allowed to leave the ballroom and re-enter. They sang everything that they could think of to keep the fans in their seats, including "The Chicken Song." Remarkably, everyone survived.

Anne has won two Pegasus Awards, one for her original song, "Harbors," the other for her setting of Poul Anderson's "Mary O'Meara." They were inducted into the Filk Hall of Fame in 2008.

Bob is responsible for the Midwest school of fannish auctioneering, which you will see here at Chicon 7. A Midwest-style auction is always entertaining, as the auctioneers look for new and interesting ways to entice the audience to bid while still keeping the artwork moving.

Bob is also a doctor. Aside from helping out with various medical emergencies at conventions, Bob also developed the "5-2-1" rule for convention goers—a minimum of five hours of sleep per night, two meals and one shower per day—that we recommend to all of you.

Bob and Anne are delightful, funny people and we were happy to have them as our Fan Guests of Honor at Chicon 2000.

— Bill Roper

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With Worldcon expected to be outside of North America in 2004, we are planning a NASFiC at the Tempe Mission Palms in downtown Tempe, AZ, with free airport shuttle, easy access to local rail, and a wide variety of restaurants nearby.

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### The Long List of World Science Fiction Conventions

Produced by the WSFS Long List Committee

<table>
<thead>
<tr>
<th>Number</th>
<th>Year</th>
<th>City</th>
<th>Site</th>
<th>Guest</th>
<th>Chairman</th>
<th>Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Nov 1939</td>
<td>New York</td>
<td>Caravan Hall</td>
<td>Frank R. Paul</td>
<td>Sam Moskowitz</td>
<td>200</td>
</tr>
<tr>
<td>2</td>
<td>1-2 Sep 1940</td>
<td>Chicago</td>
<td>Hotel Chicagoan</td>
<td>E. E. “Doc” Smith</td>
<td>Mark Reinsberg, Erle Korshak</td>
<td>128</td>
</tr>
<tr>
<td>3</td>
<td>4-6 Jul 1941</td>
<td>Denver</td>
<td>Shirley-Savoy Hotel</td>
<td>Robert A. Heinlein</td>
<td>Olon F. Wiggins</td>
<td>90</td>
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<td>1942-1945</td>
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<tr>
<td>4</td>
<td>30 Aug-1 Sep 1946</td>
<td>Los Angeles</td>
<td>Park View Manor</td>
<td>A. E. Van Vogt, E. Mayne Hull</td>
<td>Walter J. Daugherty</td>
<td>130</td>
</tr>
<tr>
<td>5</td>
<td>30 Aug-1 Sep 1947</td>
<td>Philadelphia</td>
<td>Penn-Sheraton Hotel</td>
<td>John W. Campbell, Jr.</td>
<td>Milton Rothman</td>
<td>200</td>
</tr>
<tr>
<td>6</td>
<td>3-5 Jul 1948</td>
<td>Toronto</td>
<td>RAI Purdy Studios</td>
<td>Robert Bloch (pro), Bob Tucker (fan)</td>
<td>Ned McKeown</td>
<td>200</td>
</tr>
<tr>
<td>7</td>
<td>3-5 Sep 1949</td>
<td>Cincinnati</td>
<td>Hotel Metropole</td>
<td>Lloyd A. Eshbach (pro), Ted Carnell (fan)</td>
<td>Don Ford</td>
<td>190</td>
</tr>
<tr>
<td>8</td>
<td>1-4 Sep 1950</td>
<td>Portland</td>
<td>Multnomah Hotel</td>
<td>Anthony Boucher</td>
<td>Donald B. Day</td>
<td>400</td>
</tr>
<tr>
<td>9</td>
<td>1-3 Sep 1951</td>
<td>New Orleans</td>
<td>St. Charles Hotel</td>
<td>Fritz Leiber</td>
<td>Harry B. Moore</td>
<td>190</td>
</tr>
<tr>
<td>10</td>
<td>30 Aug-1 Sep 1952</td>
<td>Chicago</td>
<td>Hotel Morrison</td>
<td>Hugo Gernsback</td>
<td>Julian C. May</td>
<td>870</td>
</tr>
<tr>
<td>11</td>
<td>5-7 Sep 1953</td>
<td>Philadelphia</td>
<td>Bellevue-Stratford Hotel</td>
<td>Willy Ley</td>
<td>Milton Rothman</td>
<td>750</td>
</tr>
<tr>
<td>12</td>
<td>3-6 Sep 1954</td>
<td>San Francisco</td>
<td>Sir Francis Drake Hotel</td>
<td>John W. Campbell, Jr.</td>
<td>Lester Cole, Gary Nelson</td>
<td>700</td>
</tr>
<tr>
<td>13</td>
<td>2-5 Sep 1955</td>
<td>Cleveland</td>
<td>Manger Hotel</td>
<td>Isaac Asimov (pro), Sam Moskowitz (mystery GoH)</td>
<td>Nick Falasca, Noreen Falasca</td>
<td>380</td>
</tr>
<tr>
<td>14</td>
<td>31 Aug-3 Sep 1956</td>
<td>New York</td>
<td>Biltmore Hotel</td>
<td>Arthur C. Clarke</td>
<td>David A. Kyle</td>
<td>850</td>
</tr>
<tr>
<td>15</td>
<td>6-9 Sep 1957</td>
<td>London</td>
<td>King’s Court Hotel</td>
<td>John W. Campbell, Jr.</td>
<td>Ted Carnell</td>
<td>268</td>
</tr>
<tr>
<td>16</td>
<td>29 Aug-1 Sep 1958</td>
<td>South Gate, Calif</td>
<td>Alexandria Hotel</td>
<td>Richard Matheson</td>
<td>Anna S. Moffatt</td>
<td>322</td>
</tr>
<tr>
<td>17</td>
<td>4-7 Sep 1959</td>
<td>Detroit</td>
<td>Pick-Fort Shelby Hotel</td>
<td>Poul Anderson (pro), John Berry (fan)</td>
<td>Roger Sims, Fred Prophet</td>
<td>371</td>
</tr>
<tr>
<td>18</td>
<td>3-5 Sept 1960</td>
<td>Pittsburgh</td>
<td>Penn-Sheraton Hotel</td>
<td>James Blish</td>
<td>Dirce Archer</td>
<td>568</td>
</tr>
<tr>
<td>19</td>
<td>2-4 Sep 1961</td>
<td>Seattle</td>
<td>Hyatt House</td>
<td>Robert A. Heinlein</td>
<td>Wally Weber</td>
<td>300</td>
</tr>
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<td>20</td>
<td>31 Aug-3 Sep 1962</td>
<td>Chicago</td>
<td>Pick-Congress Hotel</td>
<td>Theodore Sturgeon</td>
<td>Earl Kemp</td>
<td>730 / 830</td>
</tr>
<tr>
<td>21</td>
<td>31 Aug-2 Sep 1963</td>
<td>Washington, DC</td>
<td>Statler-Hilton Hotel</td>
<td>Murray Leinster</td>
<td>George Scithers</td>
<td>600</td>
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<tr>
<td>22</td>
<td>4-7 Sep 1964</td>
<td>Oakland</td>
<td>Hotel Leamington</td>
<td>Leigh Brackett (pro), Edmond Hamilton (pro), Forrest J Ackerman (fan)</td>
<td>J. Ben Stark, Al haLevy</td>
<td>523</td>
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<tr>
<td>Number</td>
<td>Year</td>
<td>City</td>
<td>Site</td>
<td>Guest</td>
<td>Chairman</td>
<td>Attendance</td>
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<tr>
<td>23</td>
<td>Loncon II</td>
<td>London</td>
<td>Mount Royal Hotel</td>
<td>Brian W. Aldiss</td>
<td>Ella Parker</td>
<td>350</td>
</tr>
<tr>
<td>24</td>
<td>Tricon</td>
<td>Cleveland</td>
<td>Sheraton-Cleveland</td>
<td>L. Sprague de Camp</td>
<td>Ben Jason</td>
<td>850</td>
</tr>
<tr>
<td>25</td>
<td>Nycon 3</td>
<td>New York</td>
<td>Statler-Hilton Hotel</td>
<td>Lester del Rey (pro)</td>
<td>Ted White</td>
<td>1,500</td>
</tr>
<tr>
<td>26</td>
<td>Baycon</td>
<td>Oakland</td>
<td>Hotel Claremont</td>
<td>Philip Jose Farmer (pro)</td>
<td>Bill Donaho</td>
<td>1,430</td>
</tr>
<tr>
<td>27</td>
<td>St. Louiscon</td>
<td>St. Louis</td>
<td>Chase-Park Plaza</td>
<td>Jack Gaughan (pro)</td>
<td>Ray Fisher</td>
<td>1,534</td>
</tr>
<tr>
<td>28</td>
<td>Heicon '70</td>
<td>Heidelberg</td>
<td>Heidelberg Stadthalle</td>
<td>E. C. Tubb (UK)</td>
<td>Manfred Kage</td>
<td>620</td>
</tr>
<tr>
<td>29</td>
<td>Noreascon I</td>
<td>Boston</td>
<td>Sheraton-Boston Hotel</td>
<td>Clifford D. Simak (pro)</td>
<td>Tony Lewis</td>
<td>1,600</td>
</tr>
<tr>
<td>30</td>
<td>L.A.Con I</td>
<td>Los Angeles</td>
<td>International Hotel</td>
<td>Frederik Pohl (pro)</td>
<td>Charles Crayne</td>
<td>2,007</td>
</tr>
<tr>
<td>31</td>
<td>Torcon</td>
<td>Toronto</td>
<td>Royal York Hotel</td>
<td>Robert Bloch (pro)</td>
<td>John Millard</td>
<td>2,900</td>
</tr>
<tr>
<td>32</td>
<td>Discon II</td>
<td>Washington, DC</td>
<td>Sheraton Park Hotel</td>
<td>Roger Zelazny (pro)</td>
<td>Jay Haldeman</td>
<td>3,587</td>
</tr>
<tr>
<td>33</td>
<td>Aussiecon One</td>
<td>Melbourne</td>
<td>Southern Cross Hotel</td>
<td>Ursula K. Le Guin (pro)</td>
<td>Robin Johnson</td>
<td>606</td>
</tr>
<tr>
<td>34</td>
<td>MidAmeriCon</td>
<td>Kansas City, MO</td>
<td>Radisson Muehlebach Hotel Phillips House</td>
<td>Robert A. Heinlein (pro)</td>
<td>Ken Keller</td>
<td>3,014 / 4,200</td>
</tr>
<tr>
<td>35</td>
<td>SunCon</td>
<td>Miami Beach</td>
<td>Hotel Fontainebleau</td>
<td>Jack Williamson</td>
<td>Don Lundry</td>
<td>3,240</td>
</tr>
<tr>
<td>36</td>
<td>IguanaCon II</td>
<td>Phoenix</td>
<td>Hyatt Regency, Adams House Phoenix Convention Center &amp; Symphony Hall</td>
<td>Harlan Ellison (pro)</td>
<td>Tim Kyger</td>
<td>4,700</td>
</tr>
<tr>
<td>37</td>
<td>Seacon '79</td>
<td>Brighton</td>
<td>Metropole Hotel</td>
<td>Brian Aldiss (UK)</td>
<td>Peter Weston</td>
<td>3,114</td>
</tr>
<tr>
<td>38</td>
<td>Noreascon Two</td>
<td>Boston</td>
<td>Sheraton-Boston Hotel Hynes Civic Auditorium</td>
<td>Damon Knight (pro)</td>
<td>Suzanne Carnival</td>
<td>3,792</td>
</tr>
<tr>
<td>39</td>
<td>Denvention Two</td>
<td>Denver</td>
<td>Denver Hilton Hotel Currigan Convention Center Exhibition Hall and Arena</td>
<td>Clifford D. Simak (pro)</td>
<td>Ross Pavlac</td>
<td>4,275</td>
</tr>
<tr>
<td>40</td>
<td>Chicon IV</td>
<td>Chicago</td>
<td>Hyatt Regency Chicago</td>
<td>A. Bertram Chandler (pro)</td>
<td>Craig Miller</td>
<td>6,400</td>
</tr>
<tr>
<td>41</td>
<td>ConStellation</td>
<td>Baltimore</td>
<td>Baltimore Convention Centre</td>
<td>John Brunner (pro)</td>
<td>Michael Walsh</td>
<td>8,365</td>
</tr>
<tr>
<td>42</td>
<td>L.A.con II</td>
<td>Anaheim</td>
<td>Anaheim Hilton Anaheim Convention Center</td>
<td>Gordon R. Dickson (pro)</td>
<td></td>
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<tr>
<td>Number</td>
<td>Year</td>
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<tr>
<td>44</td>
<td>28 Aug-1 Sep 1986</td>
<td>Atlanta</td>
<td>Marriott Marquis Atlanta Hilton</td>
<td>Ray Bradbury Terry Carr (fan)</td>
<td>Penny Frierson Ron Zukowski</td>
<td>5,811</td>
</tr>
<tr>
<td>46</td>
<td>1-5 Sep 1988</td>
<td>New Orleans</td>
<td>Marriott, Sheraton, and International Hotels New Orleans Municipal Auditorium</td>
<td>Donald A. Wollheim Roger Sims (fan)</td>
<td>John H. Guidry</td>
<td>5,300</td>
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<tr>
<td>47</td>
<td>31 Aug-4 Sep 1989</td>
<td>Boston</td>
<td>Hynes Convention Center Sheraton-Boston Hotel, Hilton Hotel, Park Plaza Hotel</td>
<td>Andre Norton (pro) Ian &amp; Betty Ballantine (pro) The Stranger Club (fan)</td>
<td>Mark L. Olson</td>
<td>6,837 / 7,795</td>
</tr>
<tr>
<td>50</td>
<td>3-7 Sep 1992</td>
<td>Orlando</td>
<td>Orange County Convention and Civic Center The Peabody Hotel The Clarion Hotel</td>
<td>Jack Vance (pro) Vincent Di Fate (artist) Walter A. Willis (fan)</td>
<td>Joe Siclari</td>
<td>5,319 / 6,368</td>
</tr>
<tr>
<td>51</td>
<td>2-6 Sep 1993</td>
<td>San Francisco</td>
<td>Moscone Convention Center ANA Hotel Parc Fifty Five Nikko Hotel</td>
<td>Larry Niven Alicia Austin Tom Digby Jan Howard Finder Mark Twain (Dead GoH)</td>
<td>David W. Clark</td>
<td>6,602 / 7,725</td>
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<tr>
<td>52</td>
<td>1-5 Sep 1994</td>
<td>Winnipeg</td>
<td>Winnipeg Convention Centre Crowne Plaza, Place Louis Riel, and Sheraton</td>
<td>Anne McCaffrey (pro) George Barr (artist) Robert Runte (fan)</td>
<td>John Mansfield</td>
<td>3,570</td>
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<tr>
<td>Number</td>
<td>Year</td>
<td>City</td>
<td>Site</td>
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<td>Chairman</td>
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<tr>
<td>55</td>
<td>LoneStarCon 2</td>
<td>San Antonio</td>
<td>Henry B. Gonzales Convention Center, Marriot Rivercenter, Marriot Riverwalk</td>
<td>Algis Budrys (pro) Michael Moorcock (pro) Don Maitz (artist) Roy Tackett (fan)</td>
<td>Karen Meschke</td>
<td>4,634 / 5,614</td>
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<td></td>
<td>28 Aug-1 Sep</td>
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<tr>
<td>57</td>
<td>Aussiecon Three</td>
<td>Melbourne</td>
<td>World Congress Center Centra Hotel</td>
<td>George Turner (pro) Greg Benford (pro) Bruce Gillespie (fan) J. Michael Straczynski (special)</td>
<td>Perry Middlemiss</td>
<td>1,548 / 2,872</td>
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<td>2-6 Sep 1999</td>
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<td>58</td>
<td>Chicon 2000</td>
<td>Chicago</td>
<td>Hyatt Regency Chicago Fairmont Hotel Swissotel</td>
<td>Ben Bova (author) Bob Eggleton (artist) Jim Baen (editor) Bob &amp; Anne Passovoy (fan)</td>
<td>Tom Veal</td>
<td>5,794 / 6,574</td>
</tr>
<tr>
<td></td>
<td>31 Aug-4 Sep</td>
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<td></td>
<td>Philcon 30</td>
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<tr>
<td>60</td>
<td>ConJosh</td>
<td>San Jose</td>
<td>McEnery Convention Center, San Jose Civic Auditorium, Fairmont Hotel, Hilton Hotel, Crowne Plaza Hotel</td>
<td>Vernor Vinge (author) David Cherry (artist) Bjo &amp; John Trimble (fan) Ferdinand Feghoot (imaginary)</td>
<td>Tom Whitmore</td>
<td>5,162 / 5,916</td>
</tr>
<tr>
<td></td>
<td>29 Aug-2 Sep</td>
<td></td>
<td></td>
<td></td>
<td>Kevin Standlee</td>
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<tr>
<td>61</td>
<td>Torcon 3</td>
<td>Toronto</td>
<td>Metro Toronto Convention Centre Royal York Hotel</td>
<td>George R. R. Martin (author) Frank Kelly Freas (artist) Mike Glyer (fan) Robert Bloch (GoHst of Honor)</td>
<td>Peter Jarvis</td>
<td>3,834 / 4,986</td>
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<td>28 Aug-1 Sep</td>
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<tr>
<td>62</td>
<td>Noreascon 4</td>
<td>Boston</td>
<td>Hynes Convention Center Sheraton Boston Hotel Boston Marriott Copley Place</td>
<td>Terry Pratchett (pro) William Tenn (pro) Jack Speer (fan) Peter Weston (fan)</td>
<td>Deb Geisler</td>
<td>6,008 / 7,485</td>
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<td></td>
<td>2-6 Sep 2004</td>
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<tr>
<td>63</td>
<td>Interaction</td>
<td>Glasgow</td>
<td>Scottish Exhibition and Conference Centre (SECC) Glasgow Moat House Hotel, Hilton Glasgow</td>
<td>Greg Pickersgill Christopher Priest Robert Sheckley Lars-Olov Strandberg Jane Yolen</td>
<td>Vincent Docherty</td>
<td>4,115 / 5,202</td>
</tr>
<tr>
<td></td>
<td>4-8 Aug 2005</td>
<td></td>
<td></td>
<td></td>
<td>Colin Harris</td>
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<tr>
<td>64</td>
<td>L.A.con IV</td>
<td>Anaheim</td>
<td>Anaheim Convention Center Anaheim Hilton Anaheim Marriott</td>
<td>Connie Willis (author) James Gurney (artist) Howard DeVore (fan) Frankie Thomas (special)</td>
<td>Christian B. McGuire</td>
<td>5,738 / 6,291</td>
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<td>23-27 Aug 2006</td>
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<td>30 Aug-3 Sep</td>
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<tr>
<td>66</td>
<td>6-10 Aug 2008</td>
<td>Denver</td>
<td>Sheraton Colorado Convention Center</td>
<td>Lois McMaster Bujold (pro)&lt;br&gt;Rick Sternbach (artist)&lt;br&gt;Tom Whitmore (fan)&lt;br&gt;Kathy Mar (special music)&lt;br&gt;Robert A. Heinlein (ghost)</td>
<td>Kent Bloom</td>
<td>3,752 / 4,854</td>
</tr>
<tr>
<td>67</td>
<td>6-10 Aug 2009</td>
<td>Montreal</td>
<td>Palais des congres de Montreal</td>
<td>Neil Gaiman (pro)&lt;br&gt;Elisabeth Vonarburg (pro)&lt;br&gt;Taral Wayne (fan)&lt;br&gt;David Hartwell (editor)&lt;br&gt;Tom Doherty (publisher)</td>
<td>Rene Walling&lt;br&gt;Robbie Bourget</td>
<td>3,925 / 4,499</td>
</tr>
<tr>
<td>68</td>
<td>2-6 Sep 2010</td>
<td>Melbourne</td>
<td>Melbourne Convention &amp; Entertainment Centre (MCEC)</td>
<td>Kim Stanley Robinson&lt;br&gt;Robin Johnson&lt;br&gt;Shaun Tan</td>
<td>Perry Middlemiss&lt;br&gt;Rose Mitchell</td>
<td>2,101 / 3,462</td>
</tr>
<tr>
<td>69</td>
<td>17-21 Aug 2011</td>
<td>Reno, NV</td>
<td>Reno-Sparks Convention Center&lt;br&gt;Atlantis Hotel&lt;br&gt;Peppermill Hotel</td>
<td>Ellen Asher&lt;br&gt;Tim Powers&lt;br&gt;Charles N. Brown&lt;br&gt;Boris Vallejo</td>
<td>Patty Wells</td>
<td></td>
</tr>
<tr>
<td>70</td>
<td>30 Aug-3 Sep 2012</td>
<td>Chicago, IL</td>
<td>Hyatt Regency Chicago</td>
<td>Mike Resnick (author)&lt;br&gt;Peggy Rae Sapienza (fan)&lt;br&gt;Story Musgrave (astronaut)&lt;br&gt; Jane Frank (agent)&lt;br&gt;Rowena Morrill (artist)</td>
<td>Dave McCarty</td>
<td></td>
</tr>
<tr>
<td>71</td>
<td>29 Aug-2 Sep 2013</td>
<td>San Antonio, TX</td>
<td>Henry B. Gonzales Convention Center&lt;br&gt;Marriott Rivercenter&lt;br&gt;Marriott Riverwalk</td>
<td>Ellen Datlow&lt;br&gt;James Gunn&lt;br&gt;Willie Siros&lt;br&gt;Norman Spinrad&lt;br&gt;Darrell K. Sweet</td>
<td>Bill Parker&lt;br&gt;Laura Domitz</td>
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</table>

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ILLUSTRATION BY WILLIAM ROTSLER
NOTES ON THE LONG LIST OF WORLDCONs

General Notes

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

Number - Year - Name

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

Guests

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

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

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

Site

Under Site we have listed:

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

Chairman

Who chaired a particular Worldcon is sometimes less clear than one might expect. Our policy in constructing this list is to be as accurate as possible without being misleading. We have attempted to follow the convention’s official record (where it exists) supplemented by other contemporary records. In all cases where we are aware of ambiguity, we have included notes. When multiple people with Chairman-like titles exist (including Co-Chairman, Deputy Chairman, Associate Chairman, Vice-Chairman, and Deputy Assistant Co-Chairman) we list only the actual top manager at the time of the convention in the main list, and all other people who were in line management positions with titles including the word fragment “chair” in the notes (i.e., all line managers with titles matching “[c]chair”). When the title is co-Chairman and it appears that both were functional top managers, both are included in the Long List. People in support positions (non-line management positions) with Chair-like titles (e.g., “Chairman’s Staff” or “Assistant to the Chairman”) are not listed. This list does not include bid leadership – only leadership after the bid was won. Where we found ambiguity, we have documented it.

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

Attendance

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

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

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

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

Convention Notes

1939–Nycon I

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

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

1940–Chicon I

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

1947–Philcon I

L. Jerome Stanton was Toastmaster.

1949–Convention

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

Ted Carnell, the Fan Guest of Honor, was also toastmaster with the title “Entertainment Master of Ceremonies.” He was brought to North America by the Big Pond Fund.
1950—NorWasCon
Donald Day replaced Jack de Courcy as Chairman after the latter’s resignation.
Theodore Sturgeon was the toastmaster and had the title “Entertainment Master of Ceremonies.”

1952—TASFIC
“TASFIC” stood for “Tenth Anniversary Science Fiction Convention”; it was popularly known as Chicon II, and subsequent Chicons counted it as such.

1953—11th Worldcon
Officially known as “The 11th Worldcon,” it was popularly known as Philcon II. Milton A. Rothman replaced James A. Williams as Chairman upon Williams’ death. Tom Clareson, PhD was Vice-Chairman.
Isaac Asimov was Toastmaster.

1954—SFCon
Though SFCon and Westercon shared the hotel and con chairs, Westercon was held on Friday, September 3rd, with Jack Williamson as GoH, while Worldcon was held Saturday-Monday September 4-6, with John W. Campbell, Jr., as GoH.
Robert Bloch was Toastmaster.

1955—Clevendon
The identity of the Special Mystery Guest was not revealed (even to the honoree) until the first night of the convention. The Program book noted that “Mr. Boucher [the Toastmaster] will make the presentation of the Achievement Awards and identify the Mystery Guest.”
Anthony Boucher was Toastmaster.

1956—NYCon II
Officially known as “NEWYORCON” but – in the words of a report at the time “The fans wouldn’t have it” – and it has been NYCon II since.
Robert Bloch was Toastmaster.

1957—Loncon I
Loncon’s program book does not use the name “Loncon” but refers to the convention as the “15th World Science Fiction Convention.”

1958—Solacon
Combined with West Coast Science Fantasy Conference (Westercon), sharing Guests of Honor and Chairmen. Solacon was physically in Los Angeles, but (by mayoral proclamation) technically in South Gate, California, to fulfill their bid slogan of “South Gate in 58.”
Anthony Boucher was Toastmaster.

1959—Detention
John Berry, the Fan GoH, was brought to North America by a special fan fund.
Isaac Asimov had been listed as the Toastmaster in all promotional material prior to the convention. At the convention the program book added “…with the assistance of Robert Bloch” who acted as Asimov’s foil at the banquet.

1960—Pittcon
Ray Smith was Vice Chairman. The Program Book lists a “non-con program” day on Friday, 2 Sept.
Isaac Asimov was Toastmaster.

1961—Searcon
Harlan Ellison was Toastmaster.

1962—Chicon III
Wilson Tucker was Toastmaster.
For a long time the stated attendance figure was 550 members, but this seems to have been the result of a series of ancient typos when setting successive program books.
The convention proceedings and other contemporary documentation supports 730 members at the con and 830 members overall.

1963—Discon I
Isaac Asimov was Toastmaster.

1964—Pacificon II
Combined with West Coast Science Fantasy Conference (Westercon), sharing Guests of Honor and Chairmen.
Pacificon II was held in Oakland, CA, which was not the same city (LA, 1946) where Pacificon I was held.
Anthony Boucher was Toastmaster.

1965—Loncon II
Tom Boardman was Toastmaster.

1966—Tricon
Officially jointly hosted by Cleveland, Detroit, and Cincinnati (hence “Tricon”). The question of who chaired the convention is complicated. The Tricon program book lists Cleveland’s Ben Jason as Chairman and Detroit’s Howard DeVore and Cincinnati’s Lou Tabakow as Associate Chairmen, but included all three in the Long List as did NyCon 3 the following year. People involved with the convention confirm that it was run by the three of them working jointly, so they are being treated as co-Chairmen here.
Isaac Asimov was Toastmaster.

1967—NyCon 3
The convention’s name was written as “NyCon 3” at the convention, but – somehow – subsequently got changed to Nycon III in versions of the Long List, perhaps echoing NyCon II.
Harlan Ellison was Toastmaster.

1968—Baycon
Combined with West Coast Science Fantasy Conference (Westercon), sharing Guests of Honor and Chairmen.
Robert Silverberg was Toastmaster.

1969—St. Louiscon
Eddie Jones, the TAFF (Trans Atlantic Fan Fund) winner, replaced Ted White, who withdrew as Fan Guest to dramatize the TAFF winner.
Harlan Ellison was Toastmaster.

1970—Heicon
Heicon had decided prior to the convention to select the TAFF winner as its Fan Guest. The subsequent winner of the 1970 TAFF election was Elliot Shorter.
Heicon also called itself “Heicon ’70 International”.
John Brunner was Toastmaster.

1971—Noreascon I
Robert Silverberg was Toastmaster.

1972—L.A.Con I
Robert Bloch was Toastmaster.

1973—Torcon II
Lester del Rey was Toastmaster.

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

Andrew J. Offutt was Toastmaster.

**1975–Aussiecon One**

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

John Bangsund was Toastmaster.

**1976–MidAmeriCon**

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

Wilson Tucker was Toastmaster.

**1977–SunCon**

SunCon was bid by "7 in '77", a group of well-known con-runners who promised that if they won they would then select an ideal site. They selected a hotel in Orlando, Florida, which subsequently went bankrupt, upon which SunCon moved to facilities in Miami Beach.

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

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

Robert Silverberg was Toastmaster.

**1978–IguanaCon II**

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

Greg Brown was the initial Chairman but was later replaced by Tim Kyger. After the convention, Gary Farber was recognized as having fulfilled the function of Vice-Chair.

Josef Nesvada was announced as the European GoH for IguanaCon. He could not get travel papers and did not attend. He was not listed as a guest in PR3. In the program book he was listed on the main GoH page, but was not listed in IguanaCon's own entry in the Long List. Finally, he was not listed in IguanaCon's PR 5, which came out in 1980 and provided a detailed history of what went on, who resigned and who replaced who.

F. M. Busby was Toastmaster.

**1979–Seacon 79**

Seacon 79 was held in Brighton, England, which was not the same city (Seattle, 1961) where Seacon I was held.

Bob Shaw was Toastmaster.

**1980–Noreascon Two**

Robert Silverberg was Toastmaster.

**1981–Denvention Two**

Ed Bryant was Toastmaster.

**1982–Chicon IV**

Larry Smith and Bob Hillis were vice-chairmen of Chicon IV.

Marta Randall was Toastmaster.

**1983–Constellation**

Jack L. Chalker was Toastmaster.

**1984–LACON II**

Like South Gate, Anaheim is part of the greater Los Angeles area.

The Toastmaster and MC positions were essentially equivalent, with Robert Bloch (Toastmaster) officiating at the Hugo Ceremony and Jerry Pournelle (Master of Ceremonies) at the Guest of Honor Speeches and Other Awards Ceremony.

This was the largest Worldcon to date.

**1985–Aussiecon II**

David Grigg replaced John Foyster, who resigned for family reasons, as Chairman.

**1986–ConFederation**

Bob Shaw was Toastmaster.

**1987–Conspiracy**

Alfred Bester did not attend the convention due to poor health.

Malcolm Edwards was Chairman until about nine months before the convention when he resigned from the committee for personal reasons. To minimize possible bad publicity from this, he agreed to remain as titulair Chairman and preside at some at-con ceremonies. Paul Oldroyd took over all of his duties, but under the title of "Coordinator". Both Malcolm and Paul agree that that Paul was the de facto Chairman at the time of the convention.

Brian W. Aldiss was Toastmaster.

**1988–Nolacon II**

Mike Resnick was Toastmaster.

**1989–Noreascon 3**

The Stranger Club was the first SF club in Boston and sponsor of the pre-War series of Boskones and the club was the Fan Guest of Honor of Noreascon 3. All of its known surviving members were invited to the convention as guests to represent the club and seven were located and attended: Art Widner, Chan Davis, Harry Stubbs (Hal Clement), Louis Russell Chauvenet, Timothy Orrok, Norman Stanley, and Robert D. Swisher.

The convention's name was officially agnostic: "Noreascon 3", "Noreascon Three" and "Noreascon III" were all declared correct forms of the name.

**1990–ConFiction**

Chelsea Quinn Yarbro was Toastmaster.

**1991–Chicon V**

Marta Randall was Toastmaster.

**1992–MagiCon**

Becky Thomson was Co-Chairman for the first two years after the site was selected, then vice-chairman thereafter and at the convention.

Spider Robinson was Toastmaster, but Mike Resnick acted as Toastmaster for the Meet-the-Pros party.

**1993–ConFrancisco**

David Clark replaced Terry Biffel as Chairman upon Biffel's death. Besides the Chairman, there were Vice Chairs: Peggy Rae Pavlat and Ruth L. Sachter; and Deputy Vice Chairs: Jeff Canfield and Judy Kindell.

The Guests of Honor were designated as "Honored Guests" and the Toastmaster, Guy Gavriel Kay, was called the "Master of Ceremonies". Mark Twain was "channeled" by Jon deCles.

**1994–ConAdian**

The Canadian National Science Fiction Convention
(Convention) was held 'in conjunction' with ConAdian - separate membership and mostly separate facilities.
Christine Barnson and Kevin Standlee were Deputy Chairs.
Barry B. Longyear was Toastmaster.

1995—Intersection
Intersection was also the 1995 Eurocon.
When Intersection won, Tim Illingworth and Vincent Docherty were Co-Chairmen. Docherty moved to Oman, resigned and was replaced by Martin Easterbrook. Illingworth subsequently resigned and was replaced by Docherty. Easterbrook and Docherty were Co-Chairmen during the last 18 months of planning and at the convention.
T.R. Smith was Vice-Chairman. Margaret Austin and Oliver Grieter-Andrew were Deputy Chairs.
Diane Duane and Peter Morwood were Toastmasters.

1996—L.A.Con III
Special Guest Elsie Wollheim died before the convention. Connie Willis was Toastmaster.

1997—LoneStarCon II
a.k.a. "The Second Occasional LoneStarCon Science Fiction Convention & Chili Cook-off"; the first LoneStarCon, held in Austin, was the 1985 NASFiC.
Neal Barrett, Jr. was Toastmaster.

1998—Bucconeer
Special Guest J. Michael Straczynski did not attend. Peggy Rae Pavlat has since changed her name to Peggy Sapienza.
Charles Sheffield was Toastmaster.

1999—AussieCon Three
GoH George Turner died prior to the convention. Special Guest J. Michael Straczynski attended.

2000—Chicon 2000
Mike Jeniceve and Becky Thomson were associate chairmen of Chicon 2000.
Harry Turtledove was Toastmaster.

2001—The Millennium Philcon
Laura Syms and Gary Feldbaum were Co-Vice-Chairmen.
Esther Friesner was Toastmaster.

2002—ConJosé
After the bid won, Tom Whitmore was appointed Chairman with Ruth Sachter as Vice-Chairman. Sachter resigned and subsequently Craig Howlett and Cindy Scott were appointed Co-Vice-Chairmen. Finally, Kevin Standlee was appointed Co-Chairman with Whitmore.
Tad Williams was Toastmaster.

2003—Torcon 3
Combined with the Canadian National Science Fiction Convention (Convention).
Artist GoH Frank Kelly Freas did not attend.
Spider Robinson was Toastmaster.

2005—Interaction
The Guests of Honour were listed with no designation as to type.
Interaction was also the 2005 Eurocon.
Initially Vince Docherty was Chairman with Colin Harris and Paul Treadaway as co-Vice Chairmen. Subsequently, Harris moved to Co-Chairman, and Treadaway moved to Deputy Chairman.
KIM Campbell was Board convenor of Interaction until her death in Nov 2003. (The Board had designated the convenor position as a Convention Co-Chair.)
GoH Robert Sheckley was unable to attend the convention.

2006—L.A.Con IV
Bobbi Armbuster and Craig Miller were Vice-Chairmen.
Fan GoH Howard DeVore and Special Guest Frankie Thomas both died before the convention.

2008—Denvention 3
Wil McCarthy was Toastmaster.

2009—Anticipation
Ralph Bakshi was originally announced as Artist GoH but withdrew for health reasons.

2011—Renovation
The Guests of Honor were listed with no designation as to type.
GoH Charles N. Brown died before the convention.
Renovation also had Special Guests Tricky Pixie (musicians) and Bill Willingham (a comics writer).

2012—Chicon 7
John Scalzi is Toastmaster.

2013—LoneStarCon III
The Guests of Honor were listed with no designation as to type.
Paul Cornell is Toastmaster.
Leslie Fish and Joe R. Lansdale are special guests.

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CONSTITUTION
OF THE WORLD SCIENCE FICTION SOCIETY
AUGUST 21, 2011

Article 1 - Name, Objectives, Membership, and Organization

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

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

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

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

(3) To attend those Worldcons.

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

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

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

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

Section 1.5: Memberships.

1.5.1: Each Worldcon shall offer supporting and attending memberships.

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

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

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

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

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

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

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

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

Section 1.7: The Mark Protection Committee.

1.7.1: There shall be a Mark Protection Committee of WSFS, which shall be responsible for registration and protection of the marks used by or under the authority of WSFS.
1.7.2: The Mark Protection Committee shall submit to the Business Meeting at each Worldcon a report of its activities since the previous Worldcon, including a statement of income and expense.

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

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

Section 1.8: Membership of the Mark Protection Committee.

1.8.1: The Mark Protection Committee shall consist of:

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

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

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

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

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

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

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

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

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


Article 2 - Powers and Duties of Worldcon Committees

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

(1) administering the Hugo Awards,

(2) administering any future Worldcon or NASFiC site selection required, and

(3) holding a WSFS Business Meeting.

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

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

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

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

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

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

Section 2.7: Membership Pass-along. Within ninety (90) days after a Worldcon, the administering Committee shall, except where prohibited by local law, forward its best information as to the names and postal addresses of all of its Worldcon members to the Committee of the next Worldcon.

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

Section 2.9: Financial Reports.
2.9.1: Each future selected Worldcon or NASFiC Committee shall submit an annual financial report, including a statement of income and expenses, to each WSFS Business Meeting after the Committee’s selection.
2.9.2: Each Worldcon or NASFiC Committee shall submit a report on its cumulative surplus/loss at the next Business Meeting after its convention.
2.9.3: Each Worldcon or NASFiC Committee should dispose of surplus funds remaining after accounts are settled for its convention for the benefit of WSFS as a whole.
2.9.4: In the event of a surplus, the Worldcon or NASFiC Committee, or any alternative organizational entity established to oversee and disburse that surplus, shall file annual financial reports regarding the disbursement of that surplus at each year’s Business Meeting, until the surplus is totally expended or an amount equal to the original surplus has been disbursed.

Article 3 - Hugo Awards

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

Section 3.2: General.
3.2.1: Unless otherwise specified, Hugo Awards are given for work in the field of science fiction or fantasy appearing for the first time during the previous calendar year.
3.2.2: A work originally appearing in a language other than English shall also be eligible for the year in which it is first issued in English translation.
3.2.3: The Business Meeting may by a 3/4 vote provide that works originally published outside the United States of America and first published in the United States of America in the current year shall also be eligible for Hugo Awards given in the following year.
3.2.4: A work shall not be eligible if in a prior year it received sufficient nominations to appear on the final award ballot.
3.2.5: Publication date, or cover date in the case of a dated periodical, takes precedence over copyright date.
3.2.6: Works appearing in a series are eligible as individual works, but the series as a whole is not eligible. However, a work appearing in a number of parts shall be eligible for the year of the final part.
3.2.7: In the written fiction categories, an author may withdraw a version of a work from consideration if the author feels that the version is not representative of what that author wrote.
3.2.8: The Worldcon Committee shall not consider previews, promotional trailers, commercials, public service announcements, or other extraneous material when determining the length of a work. Running times of dramatic presentations shall be based on their first general release.
3.2.9: The Worldcon Committee may relocate a story into a more appropriate category if it feels that it is necessary, provided that the length of the story is within the lesser of five thousand (5,000) words or twenty percent (20%) of the new category limits.
3.2.10: The Worldcon Committee may relocate a dramatic presentation work into a more appropriate category if it feels that it is necessary, provided that the length of the work is within twenty percent (20%) of the new category boundary.
3.2.11: The Worldcon Committee is responsible for all matters concerning the Awards.

Section 3.3: Categories.
3.3.1: Best Novel. A science fiction or fantasy story of forty thousand (40,000) words or more.
3.3.2: Best Novella. A science fiction or fantasy story of between seventeen thousand five hundred (17,500) and forty thousand (40,000) words.
3.3.3: Best Novelette. A science fiction or fantasy story of between seven thousand five hundred (7,500) and seventeen thousand five hundred (17,500) words.
3.3.4: Best Short Story. A science fiction or fantasy story of less than seven thousand five hundred (7,500) words.
3.3.5: Best Related Work. Any work related to the field of science fiction, fantasy, or fandom, appearing for the first time during the previous calendar year or which has been substantially modified during the previous calendar year, and which is either non-fiction or, if fictional, is noteworthy primarily for aspects other than the fictional text, and which is not eligible in any other category.

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

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

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

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

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

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

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

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

1. had an average press run of at least one thousand (1000) copies per issue,
2. paid its contributors and/or staff in other than copies of the publication,
3. provided at least half the income of any one person,
4. had at least fifteen percent (15%) of its total space occupied by advertising,
5. announced itself to be a semiprozine.

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

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

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

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

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

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

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

Section 3.7: Nominations.

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

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

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

Section 3.8: Tallying of Nominations.

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

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

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

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

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

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

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

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

Section 3.10: Voting.

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

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

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

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

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

Section 3.11: Tallying of Votes.

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

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

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

3.11.4: The complete numerical vote totals, including all preliminary tallies for first, second, ... places, shall be made public by the Worldcon Committee within ninety (90) days after the Worldcon. During the same period the nomination voting totals shall also be published, including in each category the vote counts for at least the fifteen 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
Article 4 - Future Worldcon Selection

Section 4.1: Voting.

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

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

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

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

Section 4.2: Voter Eligibility.

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

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

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

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

Section 4.5: Tallying.

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

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

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

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

4.5.5: If “None of the Above” wins, or if two 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’s 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 6.43: Tallying of Votes. Votes shall first be tallied by the voter’s first choices. If no majority is then obtained, the candidate who places last in the initial tallying shall be eliminated and the ballots listing it as first choice shall be redistributed on the basis of those ballots’ second choices. This process shall be repeated until a majority-vote winner is obtained. If two or more candidates are tied for elimination during this process, the candidate that received fewer first-place votes shall be eliminated. If they are still tied, all the tied candidates shall be eliminated together.

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

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

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

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

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

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

Group 1: Meetings

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

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

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

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

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

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

Group 2: New Business

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

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

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

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

Group 3: Debate Time Limits

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

Rule 3.2: Allotment of Time. If a question is divided, the time limits applicable to the question before it was divided shall apply to each portion of the divided question. Debate time shall be allotted equally to each side of a question. Time spent on points of order or other neutral matters arising from a motion shall be divided equally and charged to each side.
Rule 3.3: Amendments. Debate on all amendments to main motions shall be limited to five (5) minutes, allotted equally to each side. Time spent on debate of an amendment shall be charged against the time for the main motion.

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

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

Group 4: Official Papers

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

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

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

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

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

Group 5: Variations of Rules

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

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

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

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

Rule 5.5: Previous Question. A person speaking to a motion may not immediately offer a motion to close debate. The motion for the Previous Question (also known as the motion “close debate,” “call the question,” and “vote now”) shall not be in order when there is less than one minute of debate time remaining, nor when either or both sides of the debate have yet to speak to a question. Before voting on the motion for the Previous Question, the Presiding Officer shall, without debate, ask for a show of hands of those persons who still wish to speak to the matter under consideration.
Rule 5.6: Lay on the Table. The motion to Lay on the Table shall require a two-thirds (2/3) vote for adoption.

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

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

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

Group 6: Mark Protection Committee Elections

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

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

Group 7: Miscellaneous

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

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

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

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

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

Rule 7.6: Committees. All committees are authorized to organize themselves in any lawful manner and to adopt rules for the conduct of their business, which may include conducting balloting by mail and limiting debate, subject to any contrary provisions of the Constitution, the Standing Rules, or instructions given to the committee by the Business Meeting.
Rule 7.7: Nitpicking and Flyspecking Committee. The Business Meeting shall appoint a Nitpicking and Flyspecking Committee. The Committee shall: (1) Maintain the list of Rulings and Resolutions of Continuing Effect (2) Codify the Customs and Usages of WSFS and of the Business Meeting.


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

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

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

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

BUSINESS PASSED ON FROM RENOVATION

1.1
Short Title: Best Fancast
Insert a new section after existing Section 3.1.13 to create a new category:

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

Provided that unless this amendment is re-ratified by the 2016 Business Meeting, Section 3.3.X shall be repealed, and Provided that the question of re-ratification shall be automatically be placed on the agenda of the 2016 Business Meeting with any constitutional amendments awaiting ratification.

1.2
Short Title: Semiprozine
Moved, to amend the WSFS Constitution:

Add a new section: 3.Y.Z: A Professional Publication is one which meets at least one of the following two criteria:
(1) it provided at least a quarter the income of any one person or,
(2) was owned or published by any entity which provided at least a quarter the income of any of its staff and/or owner.

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

3.3.12: Best Semiprozine. Any generally available non-professional periodical publication devoted to science fiction or fantasy, or related subjects which by the close of the previous calendar year has published four (4) or more issues (or the equivalent in other media), at least one (1) of which appeared in the previous calendar year, and which in the previous calendar year met at least one (1) of the following criteria:
(1) paid its contributors and/or staff in other than copies of the publication,
(2) was generally available only for paid purchase.

3.3.13: Best Fanzine. Any generally available non-professional periodical publication devoted to science fiction, fantasy, or related subjects which by the close of the previous calendar year has published four (4) or more issues (or the equivalent in other media), at least one (1) of which appeared in the previous calendar year, and which does not qualify as a semiprozine or a fanzine and which in the previous calendar year met neither of the following criteria:
(1) paid its contributors or staff monetarily in other than copies of the publication,
(2) was generally available only for paid purchase.

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

(OF THE CHICAGO BID)

by Dave McCarty

There was a long and twisting road to get us from where this Worldcon started as a bid (almost 10 years ago), to where we are now. After our bid to host the 2008 Worldcon came up just a bit shy, we decided to run again for 2012. We knew we wanted things to be a bit different for the new bid, so we came up with a new theme...based on celebrating the fact that Chicago was the home to many of the original pulp publishers in the ‘30s. We came up with our plan based on that and threw in a few fun twists. One of the fun twists was that we decided that in addition to our regular “Supporter” and “friend” donations, we would have two special types, “Hero” and “Villain,” as a joke. We made them insanely expensive because all we wanted was the joke.

We launched our new bid at Denvention 3, in 2008. We were hoping to see a little love from the folks there to help us get started....we ended up getting a lot more love than we imagined in our wildest dreams. It’s hard to really say how awesome that felt. While all the love we received was amazing....four people absolutely stunned us by signing up as heroes. Something we never thought would happen. If that were the end of the story, that really wouldn’t be enough to comment on. The thing is, while we’d created this category as a joke....these four people really did become heroes to us.

Kurt Baty (the earliest friend we had)

Losing the vote for our first bid in 2006 was a very hard thing. There are folks out there who get how tough it is...but a lot of people don’t. Those first few days after the vote, most of us felt like zombies. That last day of the Worldcon, Kurt asked if he could have a few minutes. Since I now had all the time in the world, I didn’t see the harm. When we sat down, Kurt went on with great enthusiasm about how wonderful the effort he’d seem from our team was, how special he thought it was, and how dearly he hoped we’d get right back on the horse. To be fair, the thought of trying again didn’t feel tempting until Kurt’s energy rubbed off on me. Two years later, on the first day we opened our bid table at Denvention, we watch Kurt racing around the Denver convention center lobby and grab seemingly everyone he knew and drag them over to get in our line. All that activity he helped drive our way really helped us feel like we were something special. Then of course, Kurt capped it with joining our bid as a hero....but he’d already started that process two years before!

Covert Beach (friends help you move, real friends help you move bodies)

Another hero who announced his presence on our first day in Denver was Covert. We’d run into him at conventions during the first bid, had fun chats but not a lot more. When he got up to front in Denver and said he wanted to be a hero....well, we didn’t see that coming. It seemed a surprise...but obviously a welcome one. Among our other duties at Denver was to throw a couple parties and try to have some fun. We were having our very first smoothie parties...with all the frozen fruit and ice and fun. The parties were great...and of course, they ran well into the night. If *anyone* is still up and wanting to party, I want to help them have fun. So, we were open nearly to the dawn. Everyone who’s thrown a room party at a convention knows...as you run later and later, you lose your help. Folks who help set up and run have things in the morning and they need to get to bed. So we’re running later and later and our staff numbers are dwindling nearly as fast as the party goers. But there we are, shutting down around 4 or 5 am and there’s about 4 of us left to deal with cleaning this huge room. We’re all savagely tired, but there’s work to be done...so we start doing it. Who comes back into our room to
help us get done (and honestly, had more energy than any of us at that point)? Covert. He could see every one of us dragging and decided he'd help fix that. I think it was nearly 90 minutes to get everything cleaned up, and Covert lead us through all of it. We needed a hand desperately and he didn't hesitate to give one.

**James and Kathryn Daugherty (the kindest things can come from places you'd never expected)**

In the period between the two Chicago bids (for '08 and '12), I was asked to help with the Worldcon in Japan (Nippon 2007). I was working in a small area that nobody ever pays attention to at a Worldcon...opening & closing ceremonies, the masquerade and the Hugo awards. Since the pressure was totally off (because nobody has ever heard of these things), it was a very stress free engagement. Perhaps the most stress free part of the whole event involves a long story that I can't faithfully share here...but suffice to say it had me running up and down the convention center halls in Japan like a madman. I encountered Kathryn in the middle of this and rather than just step aside and let me go on like a madman... she threw herself into the process and helped actually make it an accomplishable task. It was really amazing how much her calmness and knowledge helped...as well as her humor. The next year in Denver, in the midst of the madness we encountered when we opened our bid table....James and Kathryn took me aside to once again, calm me down and let me know how much they were looking forward to what we were going to do. I am a fairly boisterous person, there's a clang and clamor that sort of pervades my life and things I do....but every time I spoke with James and Kathryn, things happened at a different pace than I was used to. They provided a sense of elegance that I don't get from many people in my life. Each encounter left me feeling more centered than before. I can't thank them enough for that and for the support they showed the bid. I am terribly disappointed that my last time with Kathryn was at her memorial service this past June, but I'm looking forward a great deal to showing James everything we've set up. They're forever in my heart and will always be heroes to me.

**ABOVE, COVERT BEACH**

**RIGHT, JAMES AND KATHRYN DAUGHTERTY**

Photos courtesy of our Heroes

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**Yngvivi is NOT a**

Redress the Mess.

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138 CHICON 7
CHICON 7 PROGRAM PARTICIPANTS

Daniel Abraham
John Joseph Adams
Saladin Ahmed
Brad Aiken
D.H. Aire
Tim Akers
Kathryn Allan
Sandrad Ulbrich Almanz
Paul Dale Anderson
David-Glenn Anderson
Anna Sheehan
William S. Annis
Gene Armstrong
Eleanor Arnason
Inanna Arthen / Vyrdolak
Catherine Asaro
Scratch Bacharach
Paulo Bacigalupi
James Bacon
Kate Baker
Gerri Ball
Gerri Balter
Leigh Bardugo
Liz Batty
Elizabeth Bear
Adam Beaton
Bradley P. Beaulieu
Alan F. Beck
K.A. Bedford
Barbara Bengels
Matthew Bennardo
Carol Berg
Karen Bergstralh
John Berlyne
Martin Berman-Gorvine
Elizabeth Berrien
Joshua Bilmes
Marie Bilodeau
Donald J. Bingle
Stephen Blackmore
Rick Boatright

Toni Bogolub
Jan Bogstad
Gwenda Bond
David Boop
Ben Bova
Walter Boyes
Paul Bright
David Brin
Jennifer Brozek
James Bryant
Ginjer Buchanan
Tobias S. Buckell
Robert Buettner
Annie Bellet
Sue Burke
Karen Burnham
Richard Lee Byers
Pat Cadigan
James L. Cambias
Jacqueline Carey
Caroline
David Carrico
Grant Carrington
Susan Casper
Michael Cassutt
Adam-Troy Castro
Judy Castro
Norman Cates
Lillian Cauldwell
Jeanne Cavelos
Aurora Celeste
Quifan Chen
J. Kathleen Cheney
B.A. Chepaitis
Blind Lemming Chiffon
Richard Chwedyk
Amber Clark
Neil Clarke
David L Clements
John L. Coker, III
Myke Cole
Cary A. Conder
Brother Guy
Consolmango
Brenda Cooper
Michael Coorlim
Paul Cornell
Juanita Coulson

John Coxon
Dale Cozort
Dave Creek
Joy Crelin
Deirdre Crimmins
Mary Crowell
Ctein
Daio
Tad Daley
Loren Damewood
Joni Dashoff
Ellen Datlow
James Stanley Daugherty
Howard Davidson
Russell Davis
Tanglwyst de Holloway
Chris Deis
Seleste deLaney (aka Julie Particka)
Virginia DeMarce
Linda Deneroff
Bob Devney
Diana Rowland
Nick DiChario
Jan DiMasi
Vincent Docherty
Michelle Dockrey
Betsy Dornbusch
James S. Dorr
Tom Dowd
Tom Doyle
Gardner Dozois
Dr. Phil
Oz Drummond
Richard Dutcher
Anaea Lay
Scott Edelman
Phyllis Eide
Eightball
Janice M. Eisen
Phyllis Eisenstein
Kurt Erichsen
Lawrence Watt-Evans
Tony Fabris
Cynthia Felice
Fabio Fernandes
Mark J. Ferrari
The Wombat

Katherine Finegan
Carl Fink
C. C. Finlay
Jim Fiscus
Eric Flint
Mike Flynn
Matt Forbeck
Susan Forest
Ty Franck
Jane Frank
Will “scifantasy” Frank
Valerie Estelle Frankel
Laura Frankos
Doug Fratz
Janet Freeman
Lisa C Freitag
Jim Frenkel
Evan Friedman
Beverly Friend
Teresa Frohock
Nancy Fulda
Barbara Galler-Smith
M Todd Gallowglass
Dr. Charles E. Gannon
Christopher J Garcia
Bob Garcia
Richard Garfinkle
Gwynne Garfinkle
Karina Rita Gastreich
Deb Geisler
Janice Gelb
Paul Genesse
Chris Gerrit
Candra Gill
Richard Gilliam
Carolyn Ives Gilman
Laura Anne Gilman
Dennis Y. Ginoza
Barbara G.Tann
Lezli Robyn
Mike Glyer
Lynn Gold
Laura E. Goodin
Paula Goodlett
David McDonald
Liz Gorinsky
Stephanie Grace
Dr. Sandra M. Grayson

THE 70TH WORLD SCIENCE FICTION CONVENTION
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Chair Division

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**ILLUSTRATION BY WILLIAM ROTSLER**
Country Breakdown of Registration

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<thead>
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Advertiser Index

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<tr>
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<tbody>
<tr>
<td>American Fantasy Press</td>
<td>60</td>
</tr>
<tr>
<td>Baen</td>
<td>120, 121</td>
</tr>
<tr>
<td>Boston 2020</td>
<td>84</td>
</tr>
<tr>
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<td>8</td>
</tr>
<tr>
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<td>2</td>
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<td>67</td>
</tr>
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<td>102</td>
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<td>130</td>
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<tr>
<td>DAW</td>
<td>87</td>
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<td>119</td>
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<td>109</td>
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<td>18, 82</td>
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<td>129</td>
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<td>138</td>
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<tr>
<td>SUNY Press</td>
<td>53</td>
</tr>
<tr>
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<td>front inside cover 4, 9, 49, 68, 69</td>
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<td>Westerncon 66</td>
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Advisors:

Additional:

Art Credits

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<td>41, 67, 109, 115, 141</td>
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<td>Maureen Starkey</td>
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<td>Charlie Williams</td>
<td>83</td>
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<td>Troy Zimmerman</td>
<td>52</td>
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</tbody>
</table>

Acknowledgments

We would like to thank our wonderful contributors: Mike Resnick, Lezli Robyn, Kristine Kathryn Rusch, Barry Malzberg, Guy Lillian, Michael Swanwick, John T. Sapienza, Jr., Rowena Morrill, Michael Whelan, Holly Musgrave, Dr. Jerry P. Galloway, Mary Robinette Kowal, and Sy Lieberget. Without you what you hold in your hand would still be an amorphous idea.
THE GOLDEN APPLES OF THE SUN

by Guy H. Lillian III

It was hot out there, but we were glad of it. The heat came from the glare of the sun, free for the time being from the clouds that loomed overhead, blazing bright and hot above the excited crowd milling about the Observatory. Seven south of the city, in the middle of farmers’ fields, the old dome looked funny in the light; we’d been there many times but for Star-Gazing Parties, and of course, they came at night.

But now we needed the sun, towards which all the many scopes were turned. We scammeder from eyepiece to eyepiece, sampling one of the prizes telescopes and their views. All were turned to one object today, or I should say two. Through each scope we could see them—the broad sunspot-marked face of Sol and the small round dot near its edge—Venus. A golden apple of the sun.

We don’t know how we missed the last Transit of Venus—these events come in pairs, we’re told, and there was one in 2004. But there wouldn’t be another until 2117—and it’ll be a very old man then. We’d see it now, June 5, 2012. And there she was, there they were—Sol pumpkin yellow through the filters, the planet of love a neat period in its expanse. So small a space it took in Sol’s countenance—so freaky to realize that Venus is about the size of our own cosmic ball, and that this would be how we would look to astronomers contemplating the Transit of Earth from Mars...

Ecstatic, we endured the heat for as long as we could. Clouds came up and swallowed the view shortly after we left. That old cosmic mechanism in motion—though we didn’t know it then, a salute.

I needed’t tell you to whom the sun and Venus paid tribute, because you felt it too—that ripple through the space-time continuum when, that very day, Ray Bradbury passed from time. Certainly the community of science fiction felt it—a seismic upheaval, with aftershocks for days. Ray Bradbury, man. Our prophet. Our poet. Our magician. Our magic.

I remember being a kid in the adults’ science fiction section of the library in Tonawanda, New York, looking at the evocative and strange covers of the wonderful, somewhat frightening books. Including Ray Bradbury’s The Martian Chronicles. I was too young to read it then. I lived for the day I would.

I remember getting my dad to buy me the paperback when it appeared on the rack. That was in Rosamond, California, one weekend when we were visiting my grandparents. I probably read the whole book that weekend. To preserve it, I put electrical tape on the spine and painted the title onto the tape. I still have that paperback; I still have all those Pocket Books pb’s I collected as a boy, with all those evocative names: The October Country, with its suggestion, even in deepest summer, of autumn chill and charm. Something Wicked this Way Comes, a rare novel. The Illustrated Man. A Medicine for Melancholy. The Golden Apples of the Sun. The paperback edition of 20,000 Leagues Under the Sea with the special introduction, “The Ardent Blasphemers” ... by Ray Bradbury. At Confederation in 1986 Bradbury delivered a Guest of Honor speech that was as much an evangelical oration—and he mentioned that essay. I nearly wept. I remembered it, and its effect on me, that well.

Between those two moments I had worked at DC Comics and actually had personal dealings with Bradbury. I wrote a piece on Julius Schwartz for Amazing World of DC Comics and asked Ray for a quote about his old friend and agent. (Julie sold many of Bradbury’s early Dark Carnival stories.) He responded with a short note about Schwartz that I worked into my article. Ray Bradbury and Guy H. Lillian III—collaborators.

But yes ... Confederation. The best convention I ever attended, for so many reasons. One of them: I got to see Bradbury in the flesh. Confederation had the wit to ask Ray to be Guest of Honor. Two moments adjacent in time came to me from that convention. One was Ray’s speech, of course, that rousing evangelical oration I mentioned before. “We are the idea beasts!” He had fandom doing flips in the aisles. Right afterwards, in the heady glow that followed that incredible sermon from the mount, Ray bowed to Nolacoon’s harlequin as she placed a set of beads about his neck. I about collapsed.

I was walking through LACon III when I saw him again, giving another of his patented pep talks, but this was an even more special moment. I was hanging with Julius Schwartz. Julie was Ray’s first agent; he sold most of the stories in Dark Carnival. Schwartz asked my friend Inge Glass and me to follow them as they patrolled the dealers’ room, just in case Ray needed something. All those suddenly widened eyes and the whispers, “Ray Bradbury! Ray Bradbury!” as the big white-haired man in the wonderful ice cream suit made his way ...

There came another LACon, IV by number, and the years were piling up. Julie was gone by then, but I was married to Rosy, and we could both tell things were coming to an end. Ray was in a wheelchair, sprawling, like all the ligatures were coming loose, and though his words were as wonderful as ever, the voice was in its 9th decade by then, and weak. Surround yourself with your loves. I stood back as the infinite autograph line wound its way to him, and watched, until Rosy, understanding, came up. “Come on,” she said. “It’s time to say goodbye.”

What was his quality? That week, as I watched him recite “If Only We Had Taller Been” (seated next to Arthur C. Clarke, two down from Carl Sagan) and flub the last answer on You Bet Your Life (“The Heiress!” I kept shouting), both on YouTube, I wondered, Why did science fiction mourn this 91-year-old man so profoundly? I’ve never seen a loss rock our world to such a degree—not even Sir Arthur’s. What was it about Bradbury that had me—and no doubt, others—close to weeping?

A lot of it was his fame, of course—everybody knew the name, everybody associated it with science fiction—but there was substance and distinction behind the fame. Bradbury’s science fiction was not based in technology or politics—or really, in the future at all. His fiction was rooted in nostalgia, in the dreams and hopes of his youth. In love, as he said, the love of a dreamer for life’s myriad joys. For Lon Chaney movies, and comic books, and dinosaurs, and spaceships, and vampires, and Mars, for all the things that make imagination soar in kids and kids-at-heart. For the work and the soul of Ray Bradbury.
IN MEMORIAM

Philip Rahman, Publisher
Sakyo Komatsu, Author, 2007 Worldcon GoH
Leslie Esdaile (a.k.a. L. A. Banks), Author
William Sleator, Author
Colin Harvey, Author
Paul Roberts, Fan
Bill Trojan, Publisher, Fan
Paul Metz, Fan
Dan Hoey, Fan
Paul Cherry, Fan
Bill Kunkel, Fan artist
Michael S. Hart, Project Gutenberg founder
Ella Mirkin, Fan
Mark W. Worthen, Author, Editor
Sara Douglass Warneke (a.k.a. Sara Douglass), Author
Frank Harwood, Fan
Vittorio Curtoni, Author, Editor
Amy Paul (a.k.a. Revered Blessing Bird), Fan
Barry Polonsky (a.k.a. Oneleggedman), Fan
Viktor Farkas, Author
Les Daniels, Author
Chris Croughton (a.k.a. Keris), Filker
Wendall Ing, Fan
John Hawkins, Agent
Anne McCaffrey, Author, Hugo Award Winner, 1994 Worldcon GoH
Susan Palermo-Piscitello, Fan
John Berry, Fan 1959 Worldcon GoH
Robert E. Briney, Fan
Juan Carlos Planells, Author
Bob Sabella, Fan
Darrell K. Sweet, Artist, 2007 NASFiC GoH, 2013 Worldcon GoH
Jerry Robinson, Comic Artist
Euan Harvey, Author
Louis Thirion, Author
Thomas J. Bassler (T. J. Bass), Author
Russell Hoban, Author
Gianluca Casseri, Author, Editor
Joe Simon, Comic Author
Henri-Richard Bessière (a.k.a. F. Richard-Bessière and Richard Bessière), Author
A.J. Barker (Andre Barker Bridget), Fan
Klaus Dieter Preschüt (a.k.a. Dieter Darker), Fan
Alice E. Washburn (a.k.a. Badger), Fan
James Hevelin (a.k.a. Rusty Hevelin) Fan, 1981 Worldcon GoH
Ronald Searle, Artist
Glenn Lord, Editor, Agent

Richard Alf, Comic Con Founder
Arne Sjögren, Fan
Phyllis MacLennan, Author
Howard Hopkins, Author
Carlo Fruttero, Author
Robert Lovell, Fan
Lister Matheson, Clarion East Director
Ardath Mayhar, Author
Samuel Youd (a.k.a. John Christopher) Fan, Author
Todd Frazier, Fan
Christoffer Schander, Fan
Jack Scovil, Agent
Kathryn Daugherty, Fan
Mark Bourne, Author
Ralph McQuarrie, Artist
Paul Haines, Author
Dick Schaal, Fan Book Dealer, Chicon IV Director
Hans Kneifel, Author
Moebius (a.k.a. Jean Giraud, Gir) Artist
Alicia Johnson, Fan
Don Markstein, Fan
M. A. R. Barker (a.k.a. Philip Barker), Linguist, Author, Game-Designer
Gene DeWeese (Thomas Eugene DeWeese, Jean DeWeese, Thomas Stratton, Victoria Thomas), Author
Christine Brooke-Rose, Author
Peter Phillips, Author
Andy Vinton, Fan
Ray E. Beam, Fan
Nick Webb, Publisher, Author
David Ryan Bisci, Fan
K. D. Wentworth, Author
Richard Harter, Fan
Maurice Sendak, Author, Artist
Jay Kay Klein, Fan, Photographer, 1974 Worldcon GoH
Leo Dillon, Artist, Hugo Award Winner
Ian Macauley, Fan, Editor
Ray Bradbury, Author, 1986 Worldcon GoH
Dian Hardison, Fan
Jim Young, Author, Fan
Christopher Tucker, Fan
Suzanne Alles Blom, Author, Fan
Gisela Gagliardi, Fan
Margaret Mahy, Author
Sally Ride, Astronaut
Mary Tamm, Actress