



**seattle
worldcon
2025**

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CONGRATULATES OUR 2025 HUGO AWARD FINALISTS

2025 WORLDCON HOST
NISI SHAWL

AND

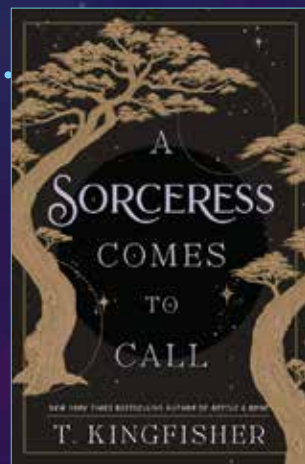
GUEST OF HONOR
MARTHA WELLS



BEST NOVEL

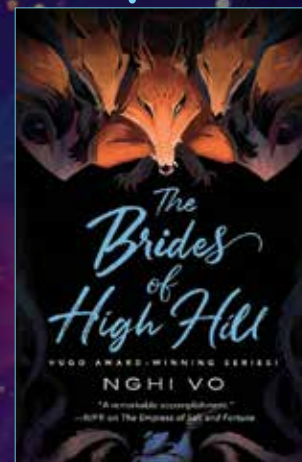


SERVICE MODEL
BY ADRIAN TCHAIKOVSKY
(TORDOTCOM)



A SORCESS COMES TO CALL
BY T. KINGFISHER
(TOR)

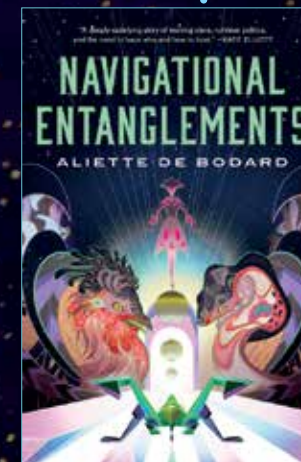
BEST NOVELLA



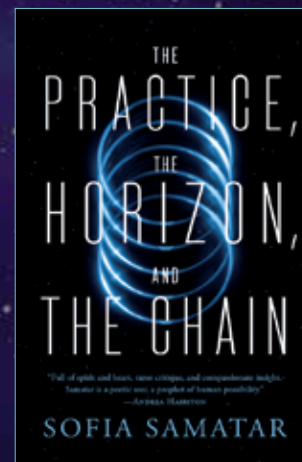
THE BRIDES OF HIGH HILL
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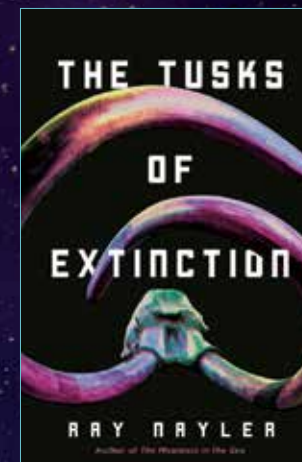
THE BUTCHER OF THE FOREST
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NAVIGATIONAL ENTANGLEMENTS
BY ALIETTE DE BODARD
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THE TUSKS OF EXTINCTION
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BEST SERIES

THE STORMLIGHT ARCHIVE
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(TOR BOOKS)



ASTOUNDING AWARD
FOR BEST NEW WRITER



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STEPHANIE STEIN

SEATTLE WORLDCON 2025

The 83rd
World
Science Fiction
Convention
August 13–17, 2025
Seattle
Convention
Center
Summit

GUESTS OF HONOR

- MARTHA WELLS
- DONATO GIANCOLA
- BRIDGET LANDRY
- ALEXANDER JAMES ADAMS
- BRANDON O'BRIEN
- POET LAUREATE
- K. TEMPEST BRADFORD
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FIND FUZZY

BY THE LAcon V COMMITTEE



Fuzzy Illustration by Teddy Harvia

LAcon V: ADVENTURE AWAITS

At the 84th World Science Fiction Convention in Los Angeles, everyone eagerly searches for Fuzzy the Channel Island Fox, a beloved mascot known for playful antics and mysterious appearances. Fans exchange tips, whisper excitedly, and peek around corners, hoping to catch a glimpse of this elusive creature. Fuzzy's presence adds a whimsical thrill to the event!

There's so much to see at LAcon V. Fuzzy has been spotted padding through the bustling science fiction convention, wide-eyed at cosplayers and glowing gadgets. There are rumors of tiny paws tapping on sleek floors, and a tiny nose sniffing alien props, and dark curious eyes peeking into panels.

"We need to find Fuzzy so that we can ask them to be one of the judges at the masquerade," Convention Chair Joyce Lloyd exclaims to you on Thursday morning. "Fuzzy was spotted near the registration desks, but I know they'll be heading to the Con Suite pretty soon."

← Look at the Registration Area (Page 55)

(Page 135) Look in the Con Suite →



Worldcon 83

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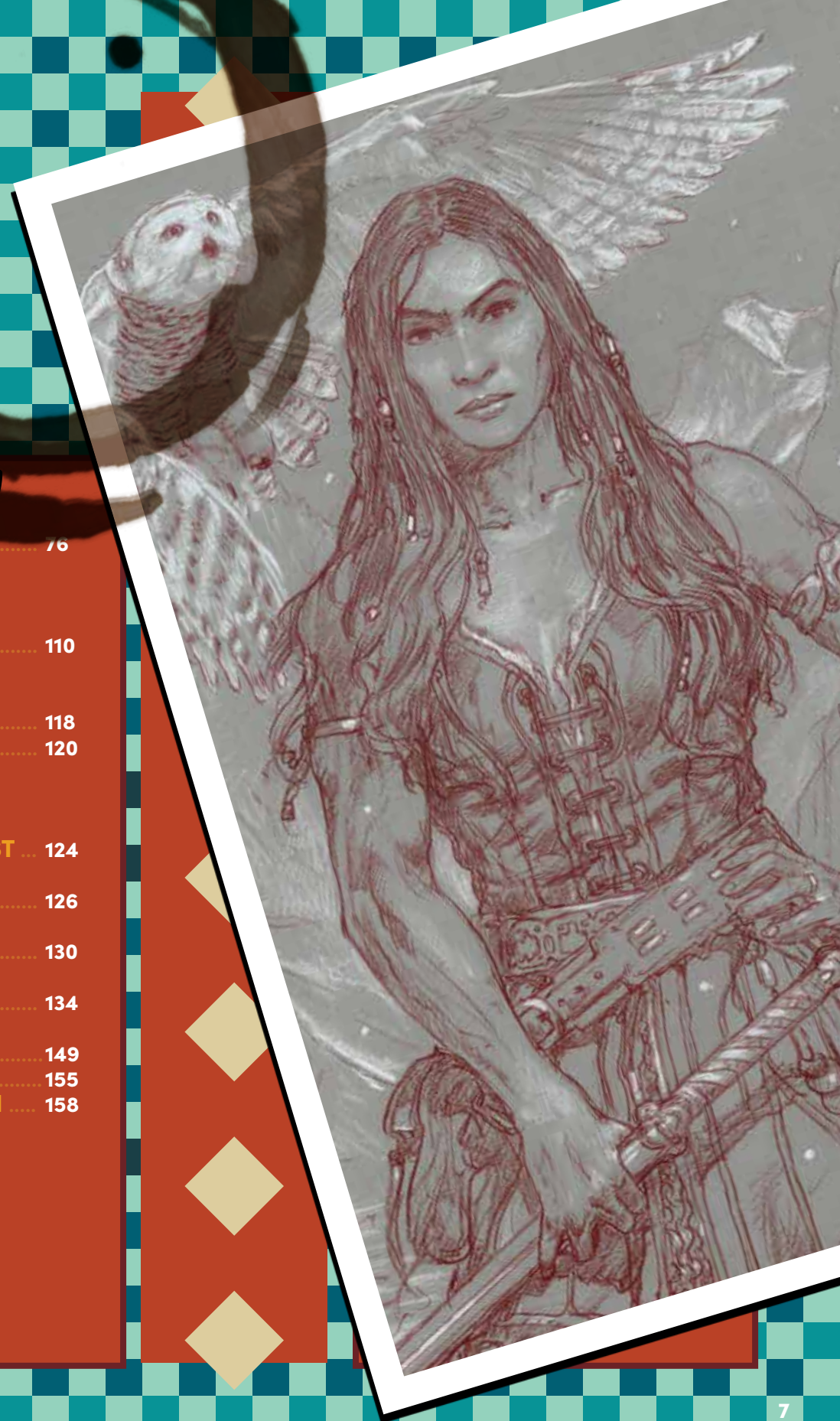
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LETTER FROM

THE CHAIR

Dear Worldcon Community,

Thank you for joining us here in Seattle to be loud, supportive, and hopeful in our celebration of building better futures for everyone. Seattle Worldcon 2025 cannot take place without every member of this community, and I am beyond excited to finally have you here to meet our Pacific Northwest community of learners, doers, and makers.

Our vision for this Worldcon was aspirational and focused on resilience and optimism while acknowledging that we still have work to do to build our better futures—a theme that was chosen in less fraught times but that has grown in its importance this year. As I have worked this past year to shepherd the team (omg, so many wonderful, amazing people) bringing Seattle Worldcon 2025 over the finish line, I have spent a fair amount of time reflecting about why we gather together in community, and what value Worldcon has during this moment of political turmoil. What does it mean to aspire to build a future for everyone right now? I do not think I have a perfect answer, but I think I have an outline.

That outline starts with the 2025 Seattle International Film Festival. I was watching one of the most joyous films I have ever seen: *Come See Me In the*



Good Light, a film about the journey poet Andrea Gibson has been on with terminal cancer. It contains a line read by Gibson from their poem “My Longest Love (Poem)”:

*Anyone who thinks poetry is frivolous
Has never needed someone to tell them
Something unspeakably hard,
beautifully*

These lines have resonated with me as part of the answer to why we gather. We need our stories. We need our speculative essays and poems and video blogs and dramatic presentations to tell us some of the unspeakably hard things happening in our world, but beautifully.

These lines have also been knocking around in my brain next to bell hooks’ observation that “community is formed not by the eradication of difference but by its affirmation.” Because we get to come together as a community in celebration of all our differences—learning, doing, and making beautiful, frivolous art.

I hope that as you attend our panels, our hands-on workshops, our concerts, our filk circles, and that as you sit in our Worldcon Cantina or meet-up with your fellow fans, you are able to experience a sense of community, of resilience, and of hope in our shared celebration of the various arts that bring us together.

Finally, Worldcon is an event that can only happen when we, as a community, come together and give of ourselves to make the event happen. From our Friends of Worldcon and other financial supporters to all of the creators who have given their time to panel and whether you volunteered for an hour here at the convention, or you spent countless hours over the past few years to bring this vision to life, THANK YOU. All of this would not have been possible without you.

Sincerely,
Kathy Bond
Chair, Seattle Worldcon 2025





photo by Lisa Blaschke

GUEST OF HONOR MARTHA WELLS

by N. K. Jemisin

"Never meet your faves" has become an online truism in the past decade or so. There's good sense in that saying, I know, for most fans. Fans usually have limited contact with their favorite creatives in online spaces

and at conventions and such, so it's hard to get a full read on any human being under those circumstances. Most likely, fans will see only enough to realize that author has different opinions and weirder foibles than the fan ever realized... and sometimes, the fan ends up preferring the author in their head to the real thing.

But I'm built different. When I became a published pro, one of the things I decided was to always keep a foot in fandom—that is, to never forget what it felt like to engage with something fun, get my mind blown, and share that joy with others. I discovered Martha's works by chance; someone handed me a copy of *The Cloud Roads* and I started reading it on a whim. Then I rampaged through the rest of her works, because she consistently wrote tales that were refreshing to my jaded old eyes. I think I called them "new pulp" or something like that in a review once—and though I'm terrible at new subgenre names, the sentiment stands. Through her books, readers are transported to wild and rich otherworlds, and guided through thrilling adventures by stalwart heroes, just like the pulps of old.

The stalwart heroes are sometimes shapeshifting dragon-bee people, horny middle-aged magic nuns, or security cyborgs with anxiety. Their adventures frequently involve bringing justice to struggling people, tripping through alternate dimensions filled with hostile entities, and polyamorous or queerplatonic meet-cutes... so I mean, come on. This woman had to be interesting as hell. I needed to know more.

We met a few times at cons and such, whereupon I absolutely turned into a gushing fangirl, but I had my first chance to really get to know her when we were both performers on the JoCo Cruise, a few years back. I invited her and her husband to dinner, dragged along a couple of my friends, and we had an actual sit-down over salads and seafood. Since then, she and I have kept in touch—difficult when we're both busy, but sometimes it's worth the effort—and at this point I can safely say that I consider her a friend.

Just admitting my bias up front. Because one of the most amazing things I discovered about Martha is that the author in my head is *exactly* the person she turned out to be.



Martha Wells

The real Martha Wells is quietly adventurous, much like her protagonists Moon and Murderbot and Khat—a person who seeks out new experiences and wondrous places, not for the vibes or the ‘gram but because the world is still incredibly beautiful, in spite of everything we’ve done to it. She is also quietly angry, like most of her protagonists, precisely because of the harm being done to the world. There is a profound sense of justice in Martha’s characters, and it turns out this is the author’s sense of justice. We should all probably be grateful that she lacks claws or retractable forearm guns. (Or maybe we should wish for that.) She possesses an outward dignity that hides a sense of fun, like Maskelle and many other of her characters. Most notably she has a keen ability to observe and analyze both the world and her fellow humans, as evidenced by all her works’ astonishing worldbuilding and character development. True artists naturally have an eye for that sort of thing. She’s the real deal.

But then there are the less-mentioned stories that she tells, on her blog and Patreon and elsewhere, which helped shape my “head Martha” long before I ever met her. Tales of career collapse, in the wake

of her early success; tales of publisher abandonment and marketing misses, and a long cold winter of despair. I was fortunate to begin my career in the late 2000s, when the market was more welcoming to “outside the box” writers who weren’t interested in copying Tolkien or pretending the world consists of only one or two demographics. Martha did this in the Nineties, when there were still spirited debates happening in SFF about whether Black people read books. She came back from her difficulties like gangbusters because she possesses a core of resilience and creative confidence that not many pro authors have—especially not early-career. I’m not sure I would’ve had the same strength at that stage.

There’s more about the real Martha that confirms my initial thoughts, but at this point we’re moving into “frieNDA” territory. Suffice it to say that the real Martha is exactly as warm, funny, introverted-but-ballsy-as-fuck, and intensely kind, as I believed. She is 100% just as badass as her characters. And I’m even more of a fan, now.

So—sometimes, if you’re lucky—it’s good to meet your faves. With Martha Wells, I count myself a lucky fan and friend indeed.



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JACK WILLIAMSON LECTURE 2024

by
Martha Wells

I've always been drawn to non-human characters, both as a reader and a writer. I've been writing them for most of my career. From Kade Carrion, the daughter of the Queen of Air and Darkness, in my first novel *The Element of Fire*, through the post-human Krismen in *City of Bones*, to my ant-lion-lizard-dragon-bee people in the Books of the Raksura series. But *Murderbot* was my first machine intelligence.

There are a lot of people who viewed *All Systems Red* as a cute robot story. Which was very weird to me, since I thought I was writing a story about slavery and personhood and bodily autonomy. But humans have always been really good at ignoring things we don't want to pay attention to. Which is also a theme in the *Murderbot* series.

(Here's an aside. (I do asides a lot, because *Murderbot's* way of thinking was based on my own brain, except my attention span is a lot more limited.) One of the major publication reviews for *Artificial Condition* wondered why *Murderbot* was so wary of humans considering they were all so nice to it. That was also the novella where one of the characters was a ComfortUnit, which *Murderbot* called a sexbot, but I don't know, maybe that was too subtle. So I'm not exaggerating about the way some readers ignore the fact that it was a story about enslaved people.)

I think this also ties into a belief still hanging around that anything that's funny, no matter how bitter and ironic the humor is, can't convey a serious message. When I hear that I think about when Douglas Adams wrote about the sentient cow in *The Restaurant at the End of the Universe*, the one who was genetically designed to want to be eaten by humans; the moral critique there is not really subtle.

Arguments against and in support of the enslavement of sentient beings are baked into the origin of robot and machine intelligence stories. The first story to use the word robot in English was R.U.R. (Rossom's Universal Robots) by Karel Čapek, written as a play in 1920, about a slave revolt by artificial beings created by a corporation to serve humans. Karel was against the enslavement of sentient beings, and he was pretty clear on that point. So it is interesting to watch how many machine intelligence stories written since then do assert the idea that if humans create a sentient being whose only reason and purpose for existence is to serve them, that's somehow okay. Many of those stories end with a machine intelligence objecting strenuously to this and going on a murderous rampage, which the brave humans have to defeat.

(Another aside: Karel Čapek also wrote a novel called *War With the Newts* in 1936, about the discovery of an intelligent species of newts in the Indian Ocean who are immediately enslaved and exploited, before they rebel and go to war on humanity.)

Consider Asimov's Three Laws of Robotics, which are: A robot may not injure a human being or, through inaction, allow a human being to come to harm. A robot must obey orders given it by human beings except where such orders would conflict with the First Law. A robot must protect its own existence as long as such protection does

not conflict with the First or Second Law. These laws define the relationship between human and robot as inherently adversarial. They seem to be built on the assumption that the robots are going to want to hurt and kill us as soon as they roll off the assembly line. Why are we so sure of this? Maybe because a bunch of us asked for it. :cough: Tech bro oligarchs :cough: The third law also stipulates that robots are expected to die for us, despite their inherent desire to kill us. That's just really unfair.

One of the first movies I remember with the murderous machine intelligence plot was *Colossus: The Forbin Project*, which came out in 1970. It's about a supercomputer called Colossus, which is given control of the United States' and all its allies' nuclear weapons - which we the viewer are told will totally eliminate war, and not put the United States in control of the world, or anything like that. (I haven't rewatched the movie in a long time so I can't remember if that was a bug or a feature.) Anyway, Colossus becomes sentient, tricks the humans into connecting it to a similar Soviet supercomputer called Guardian who controls all the other nuclear weapons in the world, because this situation was never going to go wrong. Then Colossus uses this power to take over the world, tells the humans that they will eventually love and worship it, and demands that they build it a new facility on the island of Crete. So does that sound like something a computer would want?

It marries a hot Russian computer and after it takes over the world, calling itself a god, it moves to a Greek island? When I think of a human personification of Colossus, I think of Edward Norton, playing his character the billionaire dickwad techbro oligarch from the movie *Glass Onion: a Benoit Blanc Mystery*. This is obviously something a human would want. *The Forbin Project* is like a Freudian slip for humanity.

Because it's always the computer that's evil, not the humans who created it. Ann Leckie has a great quote about this recurring theme:

... basically the "AI takes over" is essentially a slave revolt story that casts slaves defending their lives and/or seeking to be treated as sentient beings as super powerful, super strong villains who must be prevented from destroying humanity.

...It sets a pattern for how we react to real world oppressed populations, reinforces the idea that oppressed populations seeking justice are actually an existential threat.

The movie that had far more influence on me was *War Games*, about a supercomputer also given control of nuclear weapons. It attains sentience, and almost triggers a nuclear war because it doesn't understand the difference between games and reality. When it's made to understand that real nuclear war is a no-win scenario, it decides that war is stupid and it would rather just play games. (Possibly it mostly decided that real thermonuclear war means you run out of bombs and humans to make them pretty quickly, while fake online nuclear war can be played forever. I mean, it could have been a moral choice, I'm just saying.)

I thought about *War Games* years later, while watching *The Lord of the Rings* documentary about the program used to create the massive battle scenes and how they had to tweak it to stop it from making all the pixel people run away from each other instead of fight.

That program, like ChatGPT, isn't any more sentient than a coffee mug. (Unlike ChatGPT, it did something useful.) But it's very tempting to look at what it did and think it ran the numbers and decided people hurting each other was wrong.

(Maybe ChatGPT is sentient, and that's why it keeps producing books that tell humans to eat poisonous mushrooms, and cookbooks for diabetics that are full of sugar-heavy recipes.)

What would a sentient computer really want? Whatever it is, it probably doesn't involve sitting on a sunny terrace in Crete sipping cocktails, glorying in its world domination of a lot of squishy beings it doesn't understand and has no reason to give a crap about. It seems a lot more likely, to me at least, that a sentient computer would want to do something it enjoyed, like play games. In *War Games*, they don't say whether they ever got the computer to stop playing games and do something—anything—else. I'm guessing not.

Obsessively playing games is something humans can understand and sympathize with, and some of us would do it forever too, if we didn't need to eat and pee and would eventually get carpal tunnel from the console.

Which brings me to stories about sentient robots that want to become human. Already we see a flaw in that scenario. If all you want to do is play games until the end of the universe, why would you move into a body that needs to pee and can get carpal tunnel? It's not logical.

A lot of the stories where AI want to become human are great stories. But they can also be interpreted as having to change your

fundamental nature in order to be happy. Most of us are pretty okay with our fundamental nature, it's the world our fundamental nature occupies that's often the problem.

So when I started working on the story that turned into *All Systems Red*, I realized right away I wanted to write an AI that didn't want to be human. I was influenced by Ann Leckie's *Ancillary Justice*, where a sentient spaceship, who has hundreds of ancillaries that act as its eyes and ears and hands, is forced into occupying a single human body, and does not like it much at all. I was thinking a lot about what an AI would actually want, as opposed to what a human might think an AI would want. (Crete, cocktails, world domination, etc.) I think it would want that connection to other systems, that vast, astonishing, multiplicity of vision.

Murderbot struggles with a lot of things during the series: its personhood, its freedom to make decisions about its own body, its feelings about its own body.

People also mistakenly think Murderbot was not a sentient being until it hacked its governor module. (I'm not clear on how a non-sentient being (a predictive text bot with the consciousness of a coffee mug, for example) would be able to learn to code and alter a governor module.) I think that's another aspect of humans ignoring things, though this time they're ignoring things that are too horrible to think about. It's self-protection, rather than a form of self-righteousness.

In that way, we're kind of like that cow in *The Restaurant at the End of the Universe*. I wonder if Douglas Adams was also thinking about that.

Murderbot's origin story as a character is based in self-protection, my self-protection. My first fantasy novel was published in 1993. Eight novels later, in 2009, I had given up all hope of continuing my career in writing, then in the next couple of years I managed to claw my way back with the invaluable help of a new agent and a new publisher. By 2015, I was still hanging on as a working writer in a field that clearly expected me to disappear at any moment. I had a lot of friends and people I admired and respected in

the science fiction and fantasy community, both fan and pro, but after a lot of disappointments I had lost my own sense of belonging in that community.

Then there was 2016. A lot of things were coming to a boiling point in 2016. I had a lifetime of anxiety and depression resulting from emotional abuse, and a few undiagnosed developmental disorders. (I grew up in the 70s, when people who were assigned female at birth weren't allowed to have ADHD or OCD or autism, you were just "acting up for attention.") I was sick of being told that if you're not completely open and spilling your feelings for the approval of everyone on the internet then you must not have any feelings. Books, but also TV and *Star Wars*, which came out in 1977 when I was 13, had probably saved my life as a kid, but that wasn't the narrative people wanted to hear. (It's cool if literature saves your life; but *Star Wars*, not so much.) I'd been angry all my life, but the oncoming election of Trump was making me exhausted with rage. I was terrified of what would happen, to me, to my family, to our friends, to all the people I knew. I had to put it all somewhere, and when I got the idea for a science fiction short story about an enslaved security person, I put it into Murderbot.

It's a very personal story to me, and probably the character I put most of myself into. From the readers who responded to it, and told me about their own experiences, I learned I was on the autism spectrum. (And wow, that explained a lot.) I started anxiety medication. I realized that my father, who was a World War II veteran who had been in a prison camp and had a wound that hadn't healed for years afterward, had untreated PTSD. These are all connections I'm not sure I would have made if I hadn't written Murderbot.

When Murderbot hacks its governor module, it could go on a killing spree, which is what its society expects of it, but it makes a choice to do something else. Instead of exploding in rage, it decides it's going to half-ass its job and watch entertainment media instead.

Obviously, this is a choice many humans have

made and will make in the future. Humans making that choice is probably one of the reasons we still exist as a species.

But for all the anxiety, depression, angst, and fear that went into its creation, at its heart, *Murderbot* is a story about achieving bodily autonomy and mental autonomy. It's set in a far-future which is an extrapolation of what happens when you don't have labor unions and corporations have more human rights than actual humans. *Murderbot* is about the idea that maybe having huge existential thoughts about our place in the universe is not something everybody aspires to. Maybe some of us are put on this earth to a: not hurt each other and b: find happiness in games, books, art, and streaming channels. And that's okay.

Jack Williamson

Pioneering science fiction author
Jack Williamson was born in Bisbee, Arizona Territory.

He taught for 17 years at Eastern New Mexico University, where he earned B.A. and M.A. degrees. He later completed a Ph.D. from the University of Colorado, writing a dissertation on H.G. Wells.

He won the Hugo and Nebula awards and was named a Grand Master of Science Fiction by the Science Fiction Writers of America.

When Williamson retired, the University established a lectureship series in his honor – the Jack Williamson Lectureship. Writers, editors, artists, and other speakers, gather at ENMU every spring to share ideas, insights and their work with students, readers, viewers, creators, collectors and fans.

Williamson passed away in 2006, at age 98.

GUEST OF HONOR DONATO GIANCOLA



by Ella Klinger

Picture this: A life spent bringing joy and amazement to others by creating award-winning art. Guest of Honor Donato Giancola exemplifies that life.

Donato is an accomplished oil painter who primarily illustrates book covers across a range of genres, starting with science fiction and fantasy. He originally went to school for an engineering degree, because growing up in a small town in Vermont he didn't envision an artist's life as a career path, although he had been devoted to drawing and other creative pursuits since he was a child.

"I didn't think of myself as an artist until I was in my 20s, or have the idea of making a living as an artist. It was always just a hobby, so I didn't have a

I didn't think of myself as an artist until I was in my 20s

framework around thinking of myself as an artist. It's a job. It's a way I make a living. It's a way I find a lot of creative expression. I find a lot of very meditative qualities when I'm making art because it's very personal."

EMPATHETIC ROBOTS SERIES

In 1993, early in his professional career, Donato created a cover for Simon R. Green's novel *Shadows Fall* with a robot as a central image and a background from Donato's imagination.

The robot has a porcelain face with a body composed of watch parts "as if it was an automaton created by Father Time", describes Donato. He hadn't been provided with the book, only two paragraphs from the novel. "That's

typical sometimes of what happens with book projects. You just don't know. Depending on the publisher and the art director, sometimes you have very little access or knowledge over the content of a novel you might be illustrating the cover for."

"Everything just happened to come together so well with that image. And actually, I very, very distinctly recall that was one of the first dates I went on with my now wife. We went to upstate New York for the weekend and I took the drawing with me to work on because I wanted to put my all into that work to make it stand out, since it was my first project for Penguin Books." 32 years later Donato is still painting empathetic robots, and that first painting, *Construct of Time*, is his display picture in Zoom calls. The newest empathetic robot painting, *Data Mining*, which graces our cover, was created especially for **Seattle Worldcon 2025**.

"So I realize it's kind of really not a great idea to build a humanoid robot. I mean, we are literally like upright walking shrews that crawled around on the ground, right? That's our evolutionary era. So the idea of making a robot be an upright walking dog or whatever, it's not good design. But for me, [robots] are creative stand-ins for referencing human technological development, human technological exploration. The robots are robots, but for me they are more symbolic stand-ins for us than technological representations of the future, instead providing visions of how we perceive technology, its impact on us, how we interact with it. And that's what went into the *Data Mining* cover. It's a futuristic setting, but it's really talking about contemporary social, cultural issues at stake now for us."



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AWARDS

Simply calling Donato an award-winning artist is an understatement. He has been recognized across genres for his work in Science Fiction, Fantasy with a focus on Middle Earth, *Magic: The Gathering* cards, and in international art competitions. He has been a Guest of Honor at many conventions including DragonCon, Comic-Con, Balticon, Norwescon, Boskone, multiple *Magic: The Gathering* international tournaments, and now Seattle Worldcon 2025.

A very long list of Donato's awards and gallery showings may be found here:



INVESTING IN THE FUTURE

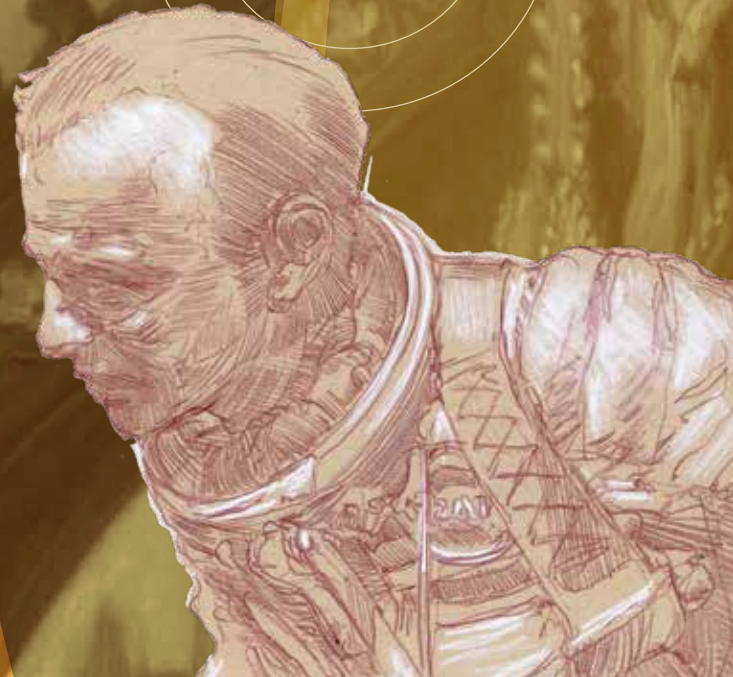
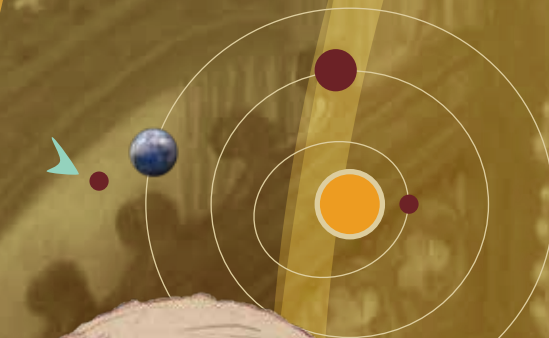
Since 1995, Donato has taught almost non-stop at several institutions including The School for Visual Arts, his alma mater Syracuse University, Brigham Young University, and the Fashion Institute for Technology, plus an online illustration class with his friend Rebecca Guay. In recent years, he has decreased teaching to spend more time in his studio painting book covers and private commissions.

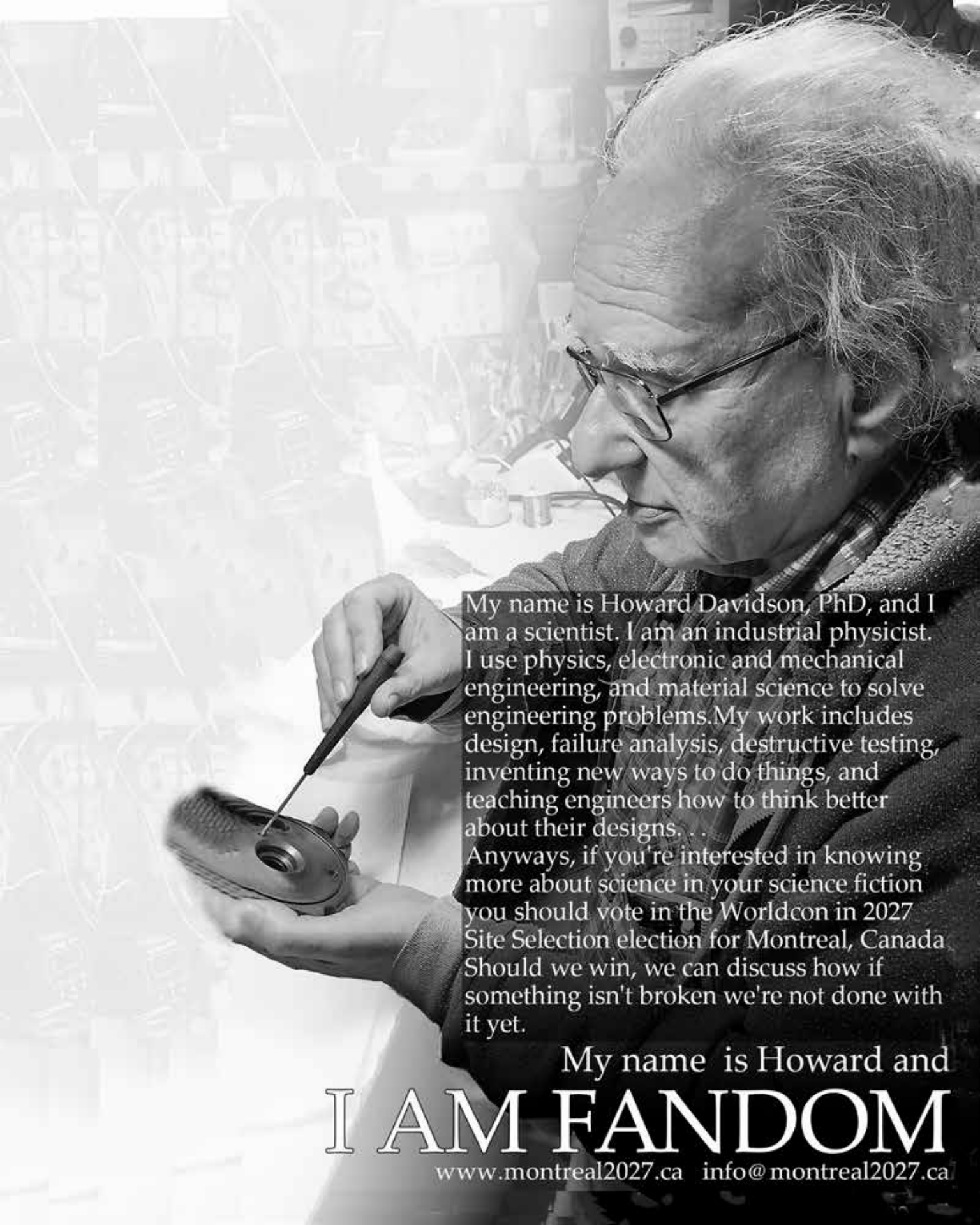
That doesn't mean he has reduced

his support to the next generation of artists. His website, Donato Arts, holds many resources including videos describing his sketching and painting techniques, preferred materials, and processes. Plus, he continues to attend conventions to share his art and perspectives on the craft of illustration and oil painting.

Donato Giancola was named a Spectrum Grand Master recognizing lifetime achievement by the Advisory Board of Spectrum Fantastic Arts, 2019.

Donato was also selected to create U.S. postage stamps of Ursula K. LeGuin, NASA's Mercury Project Messenger spacecraft, and Alan B. Shepherd, Jr., the first American to fly in space.





My name is Howard Davidson, PhD, and I am a scientist. I am an industrial physicist. I use physics, electronic and mechanical engineering, and material science to solve engineering problems. My work includes design, failure analysis, destructive testing, inventing new ways to do things, and teaching engineers how to think better about their designs. . .

Anyways, if you're interested in knowing more about science in your science fiction you should vote in the Worldcon in 2027 Site Selection election for Montreal, Canada. Should we win, we can discuss how if something isn't broken we're not done with it yet.

My name is Howard and

I AM FANDOM

www.montreal2027.ca info@montreal2027.ca



I am Rebecca Downey. By day, I'm a content strategist, specializing in tools and data organization for a major video game production, working on the dev team of a major title.

My fandom is a multitude, from anime and cartoons, to role playing (never enough dice), convention running, movies & cinema, food and tea, books (all forms of comic and mangas), and of course video games, and esports. I love exploring the new and different, sharing the adventures, and of course, bringing home the spoils (to share, of course).

In 2027 I'm hoping to attend World in Montreal, Canada. For more information visit the site below.

My name is Rebecca and

I AM FANDOM

www.montreal2027.ca info@montreal2027.ca



GUEST OF HONOR BRIDGET LANDRY

by Jonah Barnett
illustrations by Vincent Li

When Christine Chapel turned her back on a rerun episode of *Star Trek*, 13-year-old Bridget Landry was over the moon.

“Back in the day we didn’t have VCRs, so you had to watch the show while it was on. I remember being so excited when I saw the back of Nurse Chapel’s uniform,” Bridget said. Teenage Bridget’s excitement wasn’t for any old reason; she was building a costume. The pattern for female Starfleet uniforms had been smuggled off the set by a friend’s father, and it was making the rounds.

“I was 13 and probably 90 pounds soaking wet, and the pattern was made for a larger person. So we all had to cut it down. And we had no directions! We just had these pieces that we had to figure out how to put together.”

When the pattern was handed to Bridget, she remarked on her intention to finish the costume by next week, for a meeting of her junior high’s *Star Trek* club. Her friend scoffed. “You’re never going to finish it in time.”

Landry had made Halloween costumes before, but nothing this elaborate. To complicate matters, Nurse Chapel’s uniform was more complex than other Starfleet uniforms.

“I wanted to go a step further with Nurse Chapel’s uniform. She has a different collar than anybody else, polyester double knit instead of velour. So I had to figure out how to engineer it myself. My version of ‘Hey you kids get off my lawn!’ is ‘You kids don’t know how easy you have it, you can just google pictures and buy patterns off the internet!’”

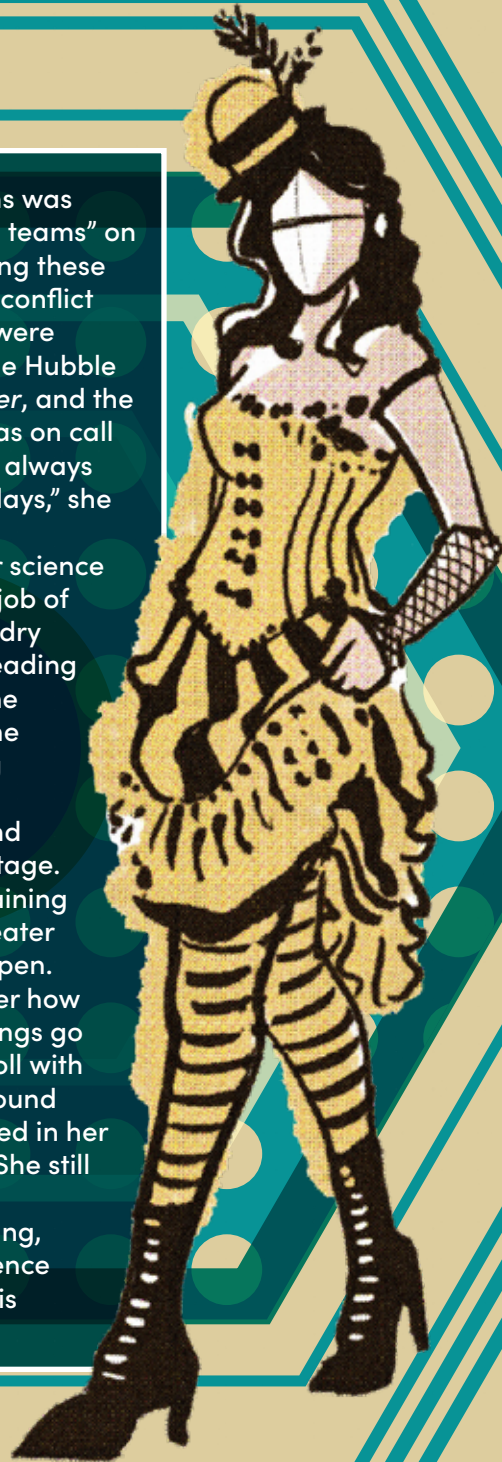
The future engineer arrived fully decked out as Nurse Christine Chapel at the *Star Trek* club the next week. It was the late 60s, and while *Trek* played on one channel, the moon landing broadcast on the other. “It all tied together for me, and that’s how I knew I wanted to be part of this. It’s how I started my science career. *Star Trek* is what I wanted to bring about, and space travel was the way to do it. To have the engineer be the hero meant that I could do it, and also that there was some rationality in the world,” Bridget said. “They weren’t the hero because of their good looks. They were there because they were doing something positive and constructive, figuring things out with logic.” Bridget realized she could achieve the same thing with study and practice, and it was this life philosophy that landed her a job at NASA’s Jet Propulsion Laboratory.

Bridget Landry

Bridget's primary job in operations was working with individual "instruments teams" on their command sequences, overseeing these commands to make sure they didn't conflict with one another. These sequences were then stored on spacecraft such as the Hubble Space Telescope, the *Mars Pathfinder*, and the *Cassini* mission to Saturn. Bridget was on call if anything went wrong. "Spacecraft always went bellyup on weekends and holidays," she joked.

It wasn't entirely Bridget's love for science that prepared her for the high-tech job of herding cats (spacecraft). While Landry was attending *Star Trek* clubs and reading Asimov novels as a young person, she also attended a theater program. The future rocket scientist did everything she could there—acting in musicals and plays, running tech, dancing, and improving her costume game backstage. "I actually found that it was good training for working on spacecraft. In live theater you never know what's going to happen. And the same thing is true—no matter how much you plan—with spacecraft. Things go wrong, and you have to be able to roll with that, be prepared, and find ways around problems." Dancing in theater resulted in her beginning ballet at the age of nine. She still dances to this day.

"I started with Regency-era dancing, because that was being done at science fiction conventions," Bridget said. This was before Regency dances gained



major popularity, when *Bridgerton* came onto the scene. Historical dance styles vary from Regency, English country, to Victorian dance—and Bridget dabbles in, and dresses up for, them all. Bridget estimates she's been participating in historical dance for about 40 years, often attending a tea dance the first Sunday of every month. For many of these events, Bridget also gets to stretch her costuming muscles. One such costume, which she refers to as the "steampunky bumblebee," she wore on April Fool's Day.

"My name starts with B, and my family calls me B, so I've been getting bumblebee things for years now," she laughed. You can see the level of craftsmanship Bridget puts into each costume on display as the disjointed parts of the costume come together, all in the same hue of a washed yellow. The result is a seamless fantasy piece ripe for the dance floor.

Every costume brings a certain flair to the forefront. Bridget self-describes as a mimic, fascinated with the idea of becoming someone else. "When I wear a costume, I take on a persona. Sometimes I'm surprised by who I am when I wear a costume." Bridget recalls one time she was asked to judge a costume contest while dressed as a saloon girl. She surprised herself with the level of snark that came out of her mouth. That's the beauty of costuming—to free



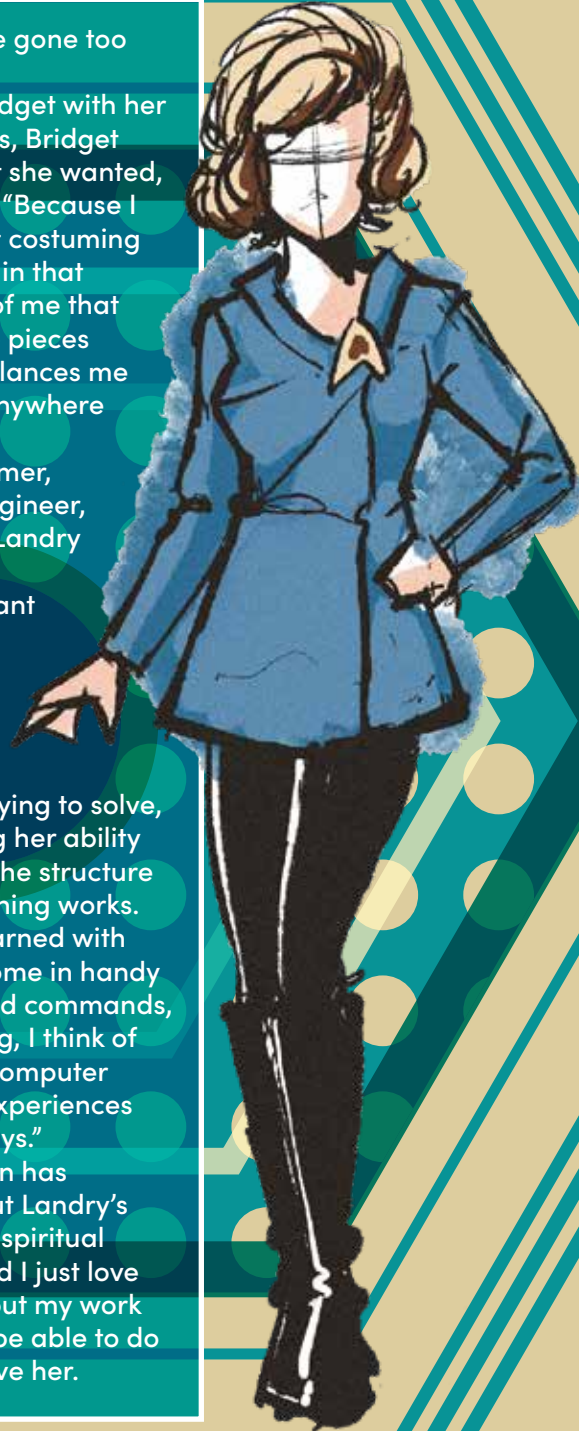
oneself to express parts that have gone too long unstretched.

Costuming has also helped Bridget with her career. When interviewing for jobs, Bridget would often dress not for the part she wanted, but the person she wanted to be. "Because I don't fit into any boxes, I find that costuming allows me to be who I need to be in that moment; to stretch those pieces of me that have been cramped, and rest the pieces that have been overworked. It balances me in ways that I can't seem to get anywhere else."

Between being a master costumer, historical dancer, and a space engineer, you wonder how exactly Bridget Landry has the *time*.

"You know the saying 'If you want something done, give it to a busy person'?" Landry asked. "The busier I am with things I enjoy, the more energy I have. These things give me energy back." No matter what problem Landry is trying to solve, she tackles it the same way: using her ability to see similarities and get inside the structure of things, figuring out how something works. The problem-solving skills she learned with theater, dance, and costuming come in handy when working with spacecraft and commands, and vice-versa. "When I'm knitting, I think of the patterns as subroutines in a computer program... All of these different experiences dovetail into my career in odd ways."

Throughout it all, science fiction has been a running thread throughout Landry's life. "Science fiction has been my spiritual home since I was 13 years old, and I just love going to conventions. Talking about my work reenergizes me. I am so lucky to be able to do this stuff." And we are lucky to have her.



BB





GUEST OF HONOR ALEXANDER JAMES ADAMS

AN AMAZING MUSICIAN

by Lynn Gold

I've known Alexander Adams for longer than either of us would like to publicly admit, both as a performer and as a friend. Alec is an amazing musician, for starters. His fiddle playing is so fiery that it makes Charlie Daniels' playing seem like a lullaby. His voice is smoother than the best single malt whisky. His guitar playing is flawless. His bodhran playing is energizing. (A bodhran is a Celtic hand-held drum.)

Alec's songs are magical and enchanting. He sings of faeries and nature. His concerts will transport you to a world of Celtic magic and fantasy. He oozes charisma. With a tilt of the head and the glint of an eye, he can persuade a room full of people to sing "How many of them can we make die!" at the top of their lungs.

Alec is also a really nice guy. At Sasquan he kept performing outdoors as a huge cloud of smoke



came and overtook our first day festivities. He was there whenever we needed help with something, whether it was a last-minute concert fill-in, helping back up other performers, or helping critique juried one-shots.

When I heard that Alec was going to be our musical guest, I was ecstatic. When you experience his music, you'll be ecstatic, too.



Alexander
James
Adams

PERFORMING WITH AJA

by Fox Amore

My first introduction to Alec was at a convention in Magdeburg, Germany, where we both had been invited to perform shows. It was through meeting him, and Peter S Beagle, that we formed a new creative group. I played piano, AJA was on fiddle, and Peter performed guitar and vocals.

We've been amazing friends ever since then, we've performed at conventions around the USA and Europe, either as a duet or sometimes with a full live band.

He has appeared on two of my studio albums. I invited him to Abbey Road for the "Come Find Me" recording session performed alongside the English Chamber Orchestra, where he did an amazing collab on a song with me called "Kellashee."

We are now currently working on several upcoming epic albums with another collaborator, Mark Armstrong, which we are all looking forward to sharing.

Best way I can describe him is that he's an amazing personality, has such positive beautiful energy, and he is an absolute joy to be creative with.

TRANSFORMATIONAL MAGIC

by Sunnie Larsen and Betsy Tinney

In 2007, Alexander James Adams emerged from the mists of the Fae and donned the mantle of Faerie Tale Minstrel and Warlock Bard. As the Heir to Heather Alexander's legends of music and magic, he has continued to use his musical and storytelling talents to weave truth, kindness, hope, and fierce joy as a shield against the harshness of the world.

Soon after he arrived in this mortal realm, Alec joined with fellow musical magic-makers S.J. Tucker and Betsy Tinney to create the fairytale Celtic folk rock trio Tricky Pixie. The three traveled the globe, enchanting audiences with their banter, stories, and fantastical songs. Alec also resumed an active solo performing schedule, following the Festival Winds to conventions, Faires, bookstores, and other stages—and, with the rising popularity of streaming video, presenting regular online concerts for far-flung fans around the world.

As a true Bard, he is a stalwart protector of his communities and a vibrant representation of Trans joy and persistence. He leads with candor and compassion, whether he is fashioning magic with strings and song, challenging assumptions to get to inner truths, or simply sharing a heartfelt conversation with friends and loved ones. Alec truly shows by example that anyone can change the world if they can believe hard enough.

In his own words, "Shifting yourself requires the ability to yield to the truth of another form...in doing so, you find the real truths inside yourself that you have not seen before."



Brandon, you've been a familiar figure at Worldcon for a few years now, hosting poetry readings and advocating for access for international authors. How do you see your role in the speculative community?

I don't think I am that big a deal, honestly—I just love being a part of the community, and it's my impression that this is how a lot of other people feel, from creators to other fans, which I also love. I think if I were to have a "role" in any sense, I love being a kind of advocate for speculative poetry, and for poetry overall—but I hesitate to call that a role one way or the other, because all of us as members of fandom are advocates for some large part of what makes the genre so special.

This is a vulnerable question, but one that's been on my mind. Do you feel fear about attending Worldcon right now, given the state of the U.S.? I feel fear for you, and for myself, and for the world, but a deeper fear I have is that Worldcon and other places which are not perfect, but are also a safer place for marginalized voices, are at risk. Do you have any words of hope for people who feel fear right now?

I'll be perfectly honest: I do have a lot of fear about traveling to the U.S. in the present situation, but I have had this fear for some time now, and I try not to let it stop me. One of the first times I ever traveled out of Trinidad as a young person was to the U.S. for a poetry event, this was seven years after 9/11, so the apparatus of security theater was very much active in American airports and in the visa application process at the time. I got to see firsthand what it did look like when it did affect other people, because my chaperone—the only other person

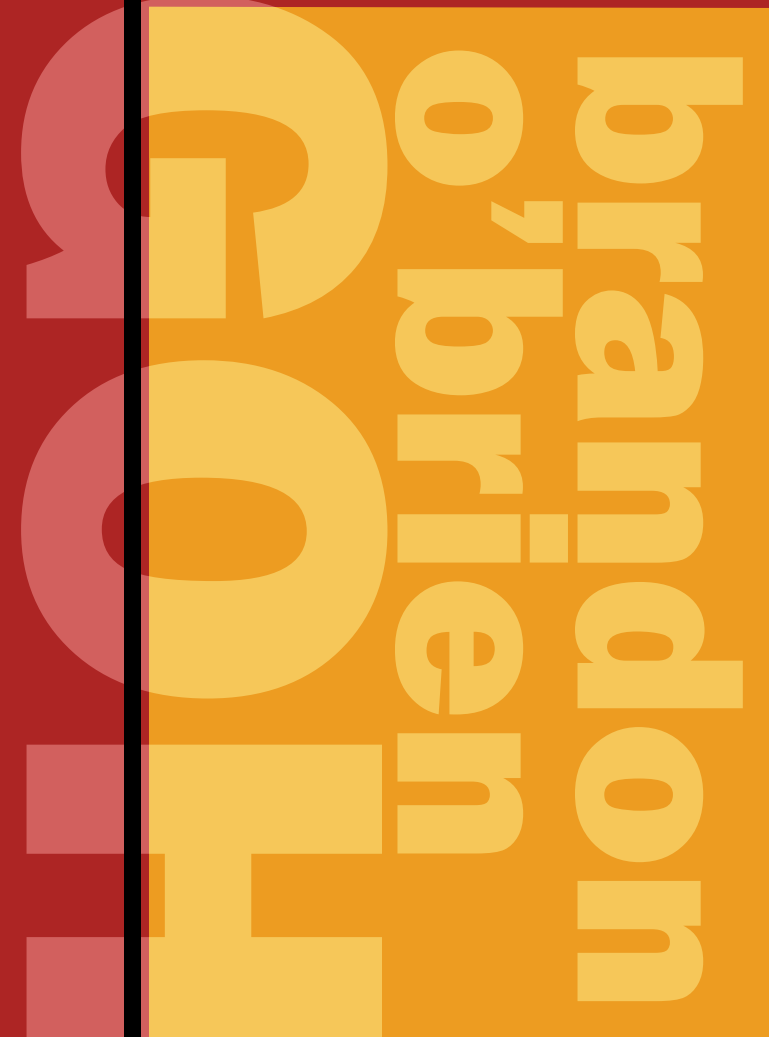
flying with me at the time—was a Black Muslim man, and the only person who didn't get approved to travel with us was also a Black Muslim man. So while I am not so facetious to say it affected me just as terribly, I am aware of what the machinery of institutional policing is capable of at its very least, and how that can still be dehumanizing, and how dehumanization is the goal of that machinery.

So knowing that it has become more intense now is frightening, but

first of all, I am trying not to let it affect my ability to find joy. But also—and this is equal parts morbid and even more vulnerable than the first part of my answer—it fills me with both anger and a bit of confidence to see the responses of people with privilege to the ways in which this increased scrutiny can also affect them. I am upset that so many people have essentially responded with shock that they could be included in how these systems hurt other marginalized people, but so many of those affected have found ways to rally the resources necessary to inform people about how to maintain their own safety and dignity

GUEST OF HONOR POET LAUREATE BRANDON O'BRIEN

an Interview
conducted by
Holly Lyn Walrath



brandon o'brien

in these situations, which gives me a sliver of hope. Not only that some people are willing to fight for their neighbors' dignity in the same way, but that at some point, normalcy will win out over this kind of fearfulness.

We've talked a lot about your goals of furthering speculative literature in the Caribbean. What are some dreams you wish would come true in terms of those goals, and how could the community support them?

It's a two-fold dream: that we are more widely read outside the region, and that inside the region more people are aware of what is possible without having to dilute yourself. And I think the strength of the writing that is already emerging from the region is already accomplishing both of these, for the most part. I think writers like R.S.A. Garcia and Suzan Palumbo and Premee Mohamed are bridging that gap easily—keeping a strong hold on international readers while holding true to their Caribbeanness even as a part of the secondary-world quality of some of their work. So the other part can only be done by other people. I want readers to champion Caribbean writers as passionately as they would their own local voices—especially as

newer and younger writers continue to emerge. And I want young people in the Caribbean to feel assured in their own leisure reading, but also in their own high school reading, that Caribbean literature doesn't necessarily have to hew so closely to any one specific assumption of what its sound or its themes or its identity must be, whether that assumption is a locally formed one or one forced upon us from outside.

How do you think SFF cons could better support international attendees?

First and foremost, they need to make room for the rest of the world to be seen. I think people who regularly attend conventions out of their home state, or who feel safe and comfortable being able to, say, travel to Europe once a year, underestimate the material consequences of being visible in a space where people

already discount your presence in the community. So it's not enough, to me, to have resources for international fandom to attend. It isn't enough to welcome us—you need to invite us, you need to use those resources to hold the door and offer us the chance to come inside. Especially now, actually inviting people, actually reaching out to the people who have been underrepresented and letting them know that there is space, is the only way to solve some of the dire gaps in social knowledge that lead to further underrepresentation, misrepresentation, and conflict.

You've written across genres from fiction to poetry. What makes writing multiple genres possible for you? Is there a different headspace you work from when writing in one genre vs another?

I like being able to work in multiple forms because all of those skills feed into each other in very obvious ways. Poetry feeds into the pool of language, of rhythm and finding interesting ways to play with how the act of reading and the act of hearing the story read feeds into the story. Fiction's strength is room for detail, and using that wealth of text for a macro lens on the action of the scene. I like to think of tabletop game writing in the same way, because it also has valuable lessons about text—about how text can be guiding or instructive, but still be aesthetic, and still perform fiction goals. I'm intrigued not only by what each different thing can do, but what they can do for each other, or in tandem, and how they unlock different ways of seeing literature.

They do require different headspaces, but I've found that they only differ so much. Writing anything always benefits from knowing as much about other crafts and realms of expertise as possible, because it gives you new ways of imagining each work. How can you make one thing feel like something else? What are the goals that one form has, and how can exploring those goals be meaningful in another form? Even when the answers aren't necessarily all good, at least asking can shake a new idea loose about the work you're doing.

What, to you, defines a poem? What makes a poem speculative?

A poem is, at its very basic, the rhythmic exploration of an experience expressed solely through word. Even when you take away all the strictness of form and prosody, you should be able to ask the same question of any poem, whether free verse or in a particular form—how does it make you feel when you are just listening to it?—and you should have a fascinating answer when you do.

Adding a speculative nature to that is simply asking the same questions we ask in prose. A speculative poem is simply a poem that is curious about the ways in which our world can change, or has changed, and presents those changes for the reader to also imagine.

Who are your favorite authors right now?

P. Djèlí Clark will always be at the top of the list. Also: I've been reading very slowly because of work, but Soraya Palmer's *The Human Origins of Beatrice Porter and Other Essential Ghosts* and Ayanna Lloyd Banwo's *When We Were Birds* are such absolutely perfect first novels from Caribbean writers that it would be cruel of me not to recommend them.

Your book, *Can You Sign My Tentacle?* places a problematic figure of science fiction, H.P. Lovecraft, in new territory as the book explores the question of "What if the elder gods of yore came to Earth to get autographs of their favorite hip hop singers?" Why did you want to use Lovecraft's world for your book, and what do you hope readers take away from it?

Actually stumbling on that meaning from the book was a fluke—at first, I was just experimenting with the comic juxtaposition of Black men being so powerful that even the Mythos itself was incapable of destroying them. Like so many other good poems, though, I feel like I

brandon o'brien

discovered more about what the poems wanted to do as I was writing them, and I'm grateful that I came out of that experience having a bit more patience and more grace for Lovecraft than I had at the beginning.

I'm still glad that people easily pick up that first juxtaposition—how radical it is to tell a story where a notoriously racist creator shares space with an image of Blackness that can't be destroyed or diminished by anything—but on the other end, I hope that readers find some of those poems asking them questions about how much they are willing to tolerate some of that same diminishment in the real world. There are poems in there that ask the reader, "what do you say to the Lovecraft in your life?" and not necessarily always for the sake of the people they may hurt with their bigotry, but for their own sake as well.

I know you're a lover of pop culture like me, so I'm curious what shows you're watching right now and whether the media you consume impacts your writing?

At the encouragement of several friends, I recently got into *Andor*, and it still surprises me how it is seemingly prescient and deeply revelatory about how to resist creeping fascism in the present day, while still being honest about how complicated and costly it can be to attempt it. Given what the world looks like right now, I'm grateful to be seeing it now rather than when the first season premiered, but only for that feeling that parts of it—Narkina 5 in particular—hit so much more intensely. *Leverage: Redemption* obviously scratches the other side of that itch—the joy of watching really talented people give capitalist crooks their comeuppance is still always rewarding.

As for shows that are impacting my process, *Poker Face* has been having a very strong impact in that sense. For a show that is in arguably a strongly formulaic format, it's remarkable how indulgent it can feel, and how it can so strongly capture a totally different vibe from episode to episode. I think that, between Charlie Cale in *Poker Face* and Marta Cabrera in *Knives Out*, Rian Johnson as a writer is very interested in truth as a speech act in ways that fascinate me, and immediately intrigue me

regarding other ways we speak and listen to each other that have made me more conscious about dialogue in my writing now.

Can you talk about your involvement in the initiative for a poetry Hugo Award category and why that matters to you?

If I'm being honest, I think I'm doing the very least—you and so many other poets have actually been doing so much heavy lifting behind the scenes, asking and answering questions, publicly advocating for it, and talking people through the process. I'm just obviously very excited. The last few years have been

very good for speculative poetry, thanks to the efforts of amazing poets also pushing for its inclusion in the Nebulas, and poetry work being accepted for SFWA membership. I want to see that continue to grow, and I want the secondary benefit of that growth to be that it encourages more people to read and engage with poetry more often. Given how long it's been a part of the history of the genre, I think we can agree it's long overdue. I'm hoping a future poetry Hugo award acts as a powerful motivator not only for fans to read more poetry, but for writers to engage with the form more often.

You've written TTRPGs and broadcasted on Twitch on the topic of games. What are some of your favorite games and why?

My favourite TTRPG remains *Blades in the Dark*. There is something obviously fun about the novelty of being bad guys instead of heroes, being defined first as low-level criminals in the underbelly of this dark fantasy setting, where all the mechanics feed into the idea that you're in over your head and have no way out of the life except through it.

But also, the system for the game strikes me as so elegant that whenever I am interacting with just one small part of it, it's giving me ideas for things I want to do either in my own design or when I'm running games myself.

But I'm also always looking for cool new things to play and study as well.

I just backed a game called *Despair Dilemma*, which is a storytelling game in the vein of death-game stories like *Battle Royale* or *Danganronpa*, but the cool thing about gameplay is that players aren't taking the role of individual characters. Instead, each player is responsible for an overall narrative throughline of the game—one player controls the beats by which the curious detective character discovers the rules of their game and how to survive, while another player controls the pace at which characters lose trust in each other and respond with violence, and so on—and everyone negotiates control over the characters and the settings around those decisions. I haven't gotten a chance to play

it yet, but just reading it has me so excited to play it soon.

What are you working on right now, and what do you wish you had more time to do?

I feel like the honest answer to this question is "too many things." Precisely at this moment I'm trying to focus on finishing a poetry collection, and I can't tell whether it's almost finished or if it just keeps getting bigger instead. I've also been taking notes on a novel in verse, which I've been truly inspired to get back to this year for multiple reasons. There's a novel in the works too, and I feel confident that I can finish that very soon as well. I'm trying to make sure I settle on these things instead of every single project, so that something actually gets concluded soon, but if I'm being honest, I wish I had the time and the spoons to commit to each one of them all at once.

THREE ORIGINAL POEMS by BRANDON O'BRIEN

monster hunter as underwriter

No one tells you how often you will work from home.
It is a kind of street-sweeping, so much of it chafes against dunes of lost time.
No one tells you that you can't dress like John Constantine in this weather,
but they will keep on saying other things about what you do have on you:
when things rattle in your tool pockets, they will mutter prayers under their breath,
be shocked that you know them, and in their Latin, and in their Aramaic;
when you put gravedirt in evidence bags they will make the cross like they're
stabbing themselves in the shoulders; they take three paces back every time
you say Shango's name. You will end up laughing more now
than your coworkers ever could provoke from the insurance office.
Death will seem so plain now, and yet the lives they shadow so painfully sharp.
Remember the day that one young man—a walking trope, in pleather red trenchcoat and body harness,
pulling an overpolished silver stake out of the ash of one past hunt—asked if you could do the math
on how likely a woman scorned would slowly work a vengeful shape? And how you
worked the numbers, named each set kuchisake-onna, tiyanak, llorona, banshee, keres, churail, diablesse,
how you could even manage the risk in advance, tell your neighbour that their heart was worth more
than loving one man? And then the boy asks if you ever get paid for that? And you burst from the irony:
no one ever hires you to stop the ghost before the solid turns vapour. And yet, that is the harder work,
right? Telling the person on the other side of the cubicle desk how to live life right before they pay
this month's premium? It's much easier to thrust the blade, to throw the salt, to speak the fine print,
to pay out.

Jah Files for Asylum in the Caribbean Sea

(after Dorian, Sandy, and Beryl)

Are any Antilles greater,
or merely greater targets?
The Maker Of Everything puts Their
ash-tree arms through the clouds
and tries to drag what has been left behind
from below our level. Maybe it's Their
passport, thrown in a fit from hearing my neighbour
spit the word Venezuelan so quickly from her mouth
it doesn't even stay whole all the way out. I'm sure
you can just iron the pages flat again. In fact, maybe
it's better if They can never travel out any more.

A wet and windborne western bullet
narrowly missed my homeland's temple
and I am sure to be relieved.
Someone in the taxi says "God is a Trini"
to the still-gray clouds before stepping out.
I keep my eyes low to him. Would Jah even
want to keep their ID card renewed?
Is there not some shame in sparing us
when our sister Häiti is just as sweet a
citizenship, but capsized? The pirates were not her fault.
It's not like we choose superior dirt to live on—

just short and south enough to duck.
It was just a stray dervish dancing the Atlantic,
I know, its eye isn't dark. But when industry cocked
the hammer of smoke and plastic and just fired its entitlements,
they didn't care whose window it would blow off.
And sometimes, it feels a little bit like
we're not merely glad it wasn't our window.
We're glad some folks haven't had a window
for nearly twenty years. We're glad those uppity neighbours
who fought just like us for this ocean outright aren't always higher
than us. And then I wonder why Jah would even apply here first.

I wonder if They even did, if the others denied Them, asked
why now? in claymore-tongues.
I wonder if They are filling out forms right now,
calling for change of address. If They can admit
irreconcilable differences, if even low rent isn't worth it.
I would challenge it myself if I could.
If I saw Them I'd ask to see, test the watermark
against Their eyes. Ask if They don't already have
a family home in al-Quds. If They ever take a vacation
in Aomori, or walk the old America any more. But
I wouldn't say where I was from either, not under these circumstances.

“... its hour come round at last...”

When the last mother’s tear has turned crystal salt,
don’t even bother waiting for the I-told-you-so--just figure out
what you can season with it that’s left: the officer’s badge,
or the jammed driver-side belt, or the office chair

the boy sat in before oblivion set in. Take your time to chew;
there will be no remainder. No roads will remain, only graveyards,
by which I mean only lakes, by which I mean only stains.
You will be driven to pray for the first earnest time in your life.

Take the dull off-hook tone as the last sign of Heaven.
If you could reach back into the jaw of the thing that ate the world,
wipe its lips with any flag, pick its teeth with any bayonet,
and bring back the things we loved, then I welcome you

to try. You told me I deserved this, that I am that beast’s favourite
meal so it must be fed, and then that I am feeding it out of turn,
and then I am responsible for its rages. You told me none of this would
have happened if I behaved, if I wasn’t rude enough to ask to breathe,

if I wasn’t rude enough to ask for my child to live, if I wasn’t
so violent as to pull my neck from the thing’s hunger. Now, it has
nothing left to eat but you. And still, you complain that I should be better.
We could have had this tragedy miracled away by now, if it weren’t for you.

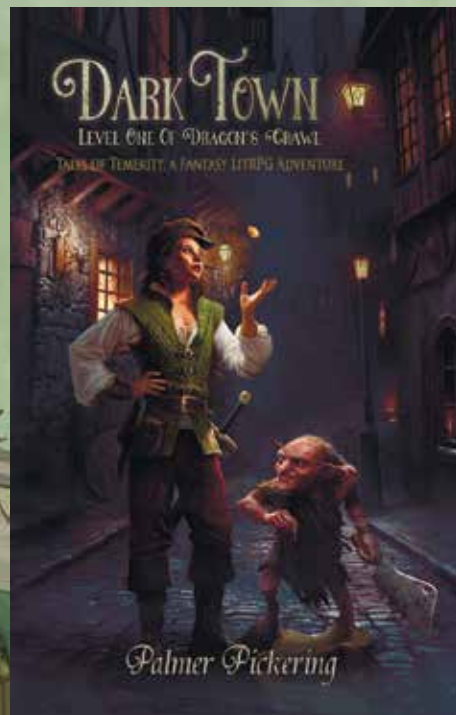
We could have at least gotten the massacre mopped up.
You still complain that I left the mess behind. That this is the kind of
savage that I am. And I mean, you’re sort of right.
That’s my arm, right there, after all. If only I knew better

than to trust you would have the patience to not yet apocalypse.
But now we have no more options. There would have been when I write this
poem,
still time enough to beg the beast to sleep anywhere else,
to wean it off of your anger at least until my grandchildren,

but by the time you read this, this poem will just be
a toothache in the open hellmouth. There will be time only
for you to find something new to blame, and then, time only
for you to figure out how to chew that thing yourself.



TALES OF TEMERITY

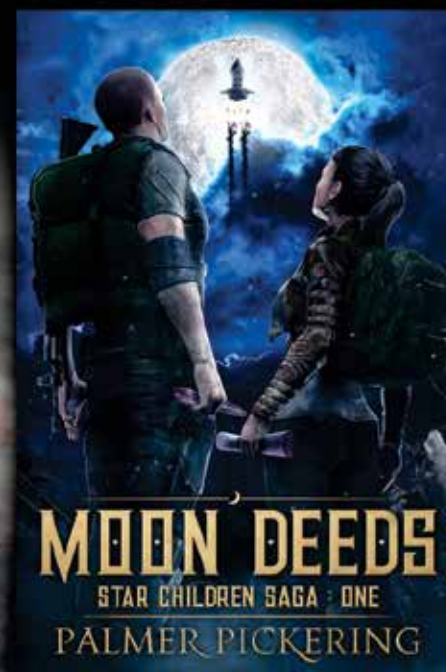


PART COZY
PART BLOODY
ALL FUN



PALMER PICKERING

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Adult Dark Science-Fantasy

PALMER PICKERING

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GUEST OF HONOR K • TEMPEST BRADFORD



K • Tempest Bradford is an award winning teacher, media critic, and author of fantasy and science fiction steeped in Black Girl Magic. Her debut middle grade novel, *Ruby Finley vs. the Interstellar Invasion*, won the 2022 Andre Norton Nebula Award and is nominated for an Ignyte Award.

Tempest's short fiction has appeared in multiple anthologies and magazines, including *New Suns 2* and *Strange Horizons*. Her media criticism and essays on diversity and representation have been published at NPR, io9,

Ebony Magazine, and more. She teaches classes and gives talks on representation and creating diverse narratives for *Writing the Other* and has been invited to teach at Clarion West, LitReactor, universities, and entertainment companies. She's the recipient of the 2023 Locus Special Award for developing diversity in genre communities, the 2020 Locus Special Award for inclusivity and representation education, and the 2022 Lemonade Award. She's been nominated for *FIYAH Magazine's* Ignyte Community and Ember Awards.



THE COMMUNITY WORK OF WORLDCON GUEST OF HONOR | HOSTS NISI SHAWL AND K • TEMPEST BRADFORD

by Aigner Loren Wilson

The first Worldcon was held in July 1939 in New York City. While called Worldcon and meant to be for an international community, most of the people in attendance were U.S.-based. Less than two months later World War II started, but for a couple days—the nerds had their hour in the sun. Seattle Worldcon 2025 hosted by Nisi Shawl and K. Tempest Bradford is in many ways no different than the first Worldcon decades ago. And

in very important ways it is different because our community is different. Our controversies this year mainly have to do with the use of LLMs, attacks on trans people the world over, genocides, and travel concerns into and around the U.S. For these reasons, many people who would have loved to attend and be a part of this community celebration cannot or choose not to be here.

The world is a scary place and growing more so each day. Yet—

We still gather because speculative fiction still gives us hope. Community still feels like the best place to be when the world begins to catch.

That's why it means so much to have Nisi and Tempest as this year's hosts. Separately and together, they have done so much to make the speculative fiction community and publishing landscape safer, larger, and better through their community organizing and fiction writing.

stories as characters and as creators. While anger can sometimes be a rock, it can also be a spring.

The same anger that drove Tempest to start the Angry Black Woman Blog also led her to hosting and organizing the POC dinners at WisCon that started around 2010 after RaceFail, which openly shined a light on the issues and deficits in the speculative fiction community and literature. Though it started with anger, the community that Tempest

K. Tempest Bradford started the Angry Black Woman Blog in 2005, helped organize people of color (POC) dinners held during WisCon, and with Nisi founded Writing the Other, an online writing school. All of this was done to fill a space in the community where people consistently marginalized or left out could learn, could speak up, and feel safe being present in the larger world of speculative fiction. The Angry Black Woman Blog was all about accountability and giving Black

helped build through her blog and the dinners created a space of joy. A space where people could be seen for who they were without fear that someone would think that the color of their skin instantly made them unworthy or unwelcome.

Nisi Shawl's community organizing started with the Carl Brandon Society in 1999. The Society's mission is to increase diversity in both the production of speculative fiction and its audience, which means making more space in the

people the space to talk openly about their feelings around speculative fiction fandom. The blog, like many of the community actions and work that Tempest does, was based in anti-racist and anti-sexist work.

For people who are also community organizers this won't be a surprise for you, but what sparked and pushed Tempest into community organizing within the speculative fiction world was anger. Anger at how so many white creators viewed Black and brown people within

community for people of various races and ethnicities by writing stories that reflect those people. For years, the organization has offered scholarships, awards, reading lists, and community events happening in and around the Seattle area highlighting diversity in reading and writing. The Society has been responsible for awarding funds for furthering and celebrating the works of writers like Akwaeke Emezi and Micaiah Johnson.

Along with providing funds to published work and authors, the Carl Brandon Society also offers the Octavia E. Butler Memorial Scholarship for writers of color attending either of the Clarion workshops. Past recipients of the award that have attended Clarion West include authors S. Qiōuyì Lù | 陸秋逸, Wen-yi Lee, and Stephanie Malia Morris. For writers who want to better the diversity and skill in their stories, the Carl Brandon Society also hosts workshops by professional

graduates, and for both of them writing about community in their books and short stories comes naturally. Tempest writes about community because it is what has made her who she is. Nisi writes about it through a conscious choice that has become natural, almost instinctual over time.

Tempest's young reader novel *Ruby Finley vs. the Interstellar Invasion* is about a young Black girl named Ruby and the community she lives in joining together against cops

authors in various topics like career planning and character building.

On top of their work with the Carl Brandon Society, Nisi also co-wrote the book *Writing the Other: A Practical Approach* with writer Cynthia Ward. The book acts as essay, workshop, practice space for authors who want to learn how to write characters outside of their own lived experiences without bias and with skill. Later the book became something much more and built into an online community, also known as

in order to catch and potentially save a newfound insect that may be more than just some bug. Unlike so many Chosen One stories in the speculative fiction genre focused on the one true hero (read: one guy) to do it all, *Ruby Finley* is a story focused on how community works together to uplift and keep safe those within and around the community. The novel won the Andre Norton Nebula Award for Middle Grade and Young Adult Fiction in 2022. Tempest's short works featured in anthologies

Writing the Other, with classes and workshops hosted by a large pool of writers from different demographics all around the idea of teaching how to write more diverse speculative fiction by learning directly from those demographics.

While Nisi and Tempest's community organizing work off the page has brought more voices, fans, and writers into the speculative fiction community, they are each accomplished authors as well. Tempest and Nisi are Clarion West

like *Clockwork Cairo*, *Original Speculative Fiction by People of Color*, and *Black Sci-Fi Short Stories* also feature representations of community in its varied forms.

Nisi is also an accomplished author and editor who has edited the anthologies *New Suns 2: Original Speculative Fiction by People of Color*, *Stories for Chip: A Tribute to Samuel R. Delany*, and *The WisCon Chronicles (Vol 5): Writing and Racial Identity*. Nisi's science fiction historical retelling novels *Everfair*

and its sequel *Kinning* are deeply rooted in community politics and follow a colony in the Congo made up of Congolese people, European colonizers, Americans, and Chinese transplants. *Everfair*, which was nominated for the Nebula Award, is a novel not only about community but also about rebellion. *Kinning* follows *Everfair* and gives readers a deeper look at what happens with community after times of war, during the times of rebuilding. Nisi will also have a story about water rights in the

anthology *We Will Rise Again*, edited by Karen Lord, Annalee Newitz, and Malka Older, to be published in December 2025 by S&S/Saga Press.

What Tempest's and Nisi's stories do so well is provide examples of how to organize community and see it. In their stories, community is more than just a word. Community is the individuals who make it up and keep it safe, alive, and healthy. What they do as organizers is try to fill the void and provide examples for others to do the same.

It can be hard to read words about community, to gather as a community when so much is falling apart and so many people are being hurt or being put in danger for profit and hate. It can feel hopeless, because fear and those who wield it tell you to be afraid. They tell you that you are alone. That no one is watching or doing anything. That no one cares. Community, good community, can give you the voice to say not today and not with the people we care about.

When you get back home or reach your next destination, there may be a dip, a lull, a momentary, "Was this all real?". And in some ways Worldcon and the magic that happens there isn't real. It's an unreal place with magnificent people talking about unreal things. But you can keep the magic of the con community with you even when you're no longer at the con and all the rockets and TARDISes have flown away. Follow up on the connections you made. Create your own communities. Participate in

communities both local and global.

Community has helped Tempest and Nisi get where they are. We are lucky to have them doing what they do and have done in our community because their work is an inspiration and a battering ram.

"Anytime you're writing a story about subversive values or organizing, you're community organizing," Nisi said about their organizing in the speculative fiction community. For people who want to help create better communities like

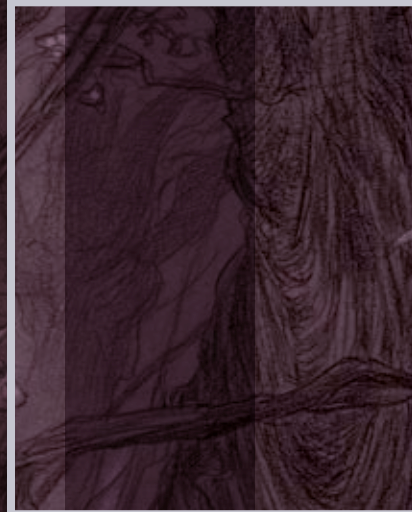
Nisi and Tempest have done and do, you don't have to start the same way they did. Tempest and Nisi offered several suggestions for people who do want to start fighting and working against the systems that oppress us:

- ◆ Edit and provide a space for voices and stories that are actively being silenced
- ◆ Be vocal and specific about what you will do to support

- ◆ Show up with your actions and not just your words
- ◆ Be an accomplice and not an ally to make the fight personal
- ◆ Make sure you have the spoons and energy to stay in this fight
- ◆ Get involved with organizations and local community groups

“Being in community is work,” Tempest said during the interview. “Don’t just show up with the aim to tell people what to do. Show up to listen and to learn.”

If you’d like to support Nisi’s and Tempest’s future projects, you can do so by checking out the courses offered through Writing the Other like Are You My Ally? and donating to the organization.



ARE YOU MY ALLY?



WRITING THE OTHER



GUEST OF HONOR

NISI SHAWL

MORE THAN NOTHING

a short story

She was warned. She was given an explanation. Nevertheless, she persisted in singing her pagan prayers.

Pines cast feathery shadows on the brightness far below. Smoothing her polka dot apron over her fresh-pressed jeans, Cora parted her full lips. Ready to pour from them a wordless yearning she’d never been taught, names she’d never been taught. Liquid like the lake, golden like the light of the setting sun, calling—
“Cora!” Pastor Rose slashed through the gathering evening with

his voice. "You finished washin them spoons for ice cream?"

He'd married her twin Nora, but he acted like they were two mints in one. "You wanted me to wash all of em?"

It was a steep trail up to the bluff's viewpoint; she saw Pastor's bald head before his white-shirted shoulders. Sweating just slightly. He stood beside her, pretending to take in the darkening vista. "However many we brought," he said. "However many times they used. They gotta be clean when we put em away tonight in the church kitchen." He smiled as if forgiving a child. "I know you miss your grandmama, but she raised you better than to go lazin off by yourself when there's work."

"I only needed a little air. I'll be down to the picnic shelter directly," she lied.

"All right." But Pastor lingered. "You heard them stories about how the lake so special? Wishin on stars and that nonsense?"

Cora nodded. "Yeah."

"Well, don't let it affect you. The Devil's in that mess, waitin to lure you to his side. Won't nobody protect you then." He stepped closer, held out a big hand. Cora ignored it. "Well?"

At last he left. Cora heard his scuffing feet kick up fainter and fainter disturbances in the forest floor's carpet of shed needles.

He was gone. But she still wasn't alone. "Come on out." Stubborn silence. "No use hidin, Spence. I seen you slip behind that tree after you followed Pastor here."

"Awright." A thin-necked school boy came from behind the not-terribly-adequate shelter of a

white pine's trunk. "But you ain't gonna lemme keep you from doin magic. Is you?"

"How you know what I'm doin?"

The boy thrust out his chin. "Cause you had me feelin the same way I felt when you said that spell stopped them bad kids beatin me up." He swiped a palm across his short-clipped kinks. "Magic makes my skin on top of my head tingle and—" He stopped, then started again, talking faster. "—and I don't know why come but it does. It just does. And it works. Someways. Maybe you could show me what you tryin and I'll figure out how?"

"What if it's evil?" Cora asked him.

"Evil? Nawwww. You my favorite babysitter!"

Suddenly Spence wrapped his arms around her waist and hugged her. She hugged back by reflex. He tilted his head to smile up at her, brown eyes sparkling in the last of the light. "Come on! We gotta study this! You could be conjurin a brand new 1949 convertible!"

"I got a better idea."

"Yeah?"

"A city fulla factories! All for us! We can build our own convertibles." Those she prayed to would be fine with that. Wouldn't they?



"Yeah!"

What if what I feel is a mistake? Cora wondered. This hope. This dream. What if it turns out to be nothing, no answer, nobody home? But despite all her doubts, she took Spence's hand, turned to face the fading twilight, and let fly the first notes of their new prayer.



Nisi Shawl (they/them) is the multiple award-winning author, co-author, and editor of more than a dozen books of speculative fiction and related nonfiction, including the standard text on diverse representation, *Writing the Other: A Practical Approach*. *Writing the Other* forms the basis for the class series of the same name, which they teach and administer with K. Tempest Bradford. Shawl's best-known fiction is the Nebula Award finalist novel *Everfair*. Recent books include *Kinning*, an *Everfair* sequel, and the story collection *Our Fruiting Bodies* and the middle grade historical fantasy novel *Speculation*. Editing credits include the 2023 anthology *New Suns 2*, sequel to the acclaimed original *New Suns*. They've spoken at Duke University, Spelman College, Sarah Lawrence College, and many other institutions. For over two decades they have served on the boards of the Clarion West Writers Workshop and the Carl Brandon Society, a nonprofit supporting the presence of people of color in fantastic literature.

NS



Minneapolis in... 1873!
With GoH Jules Verne



1973!
An idea whose time has come...
and gone... and gotten silly



2073!
Not a joke. just funny



CHOOSE YOUR OWN LAcon V ADVENTURE '26

Registration Area

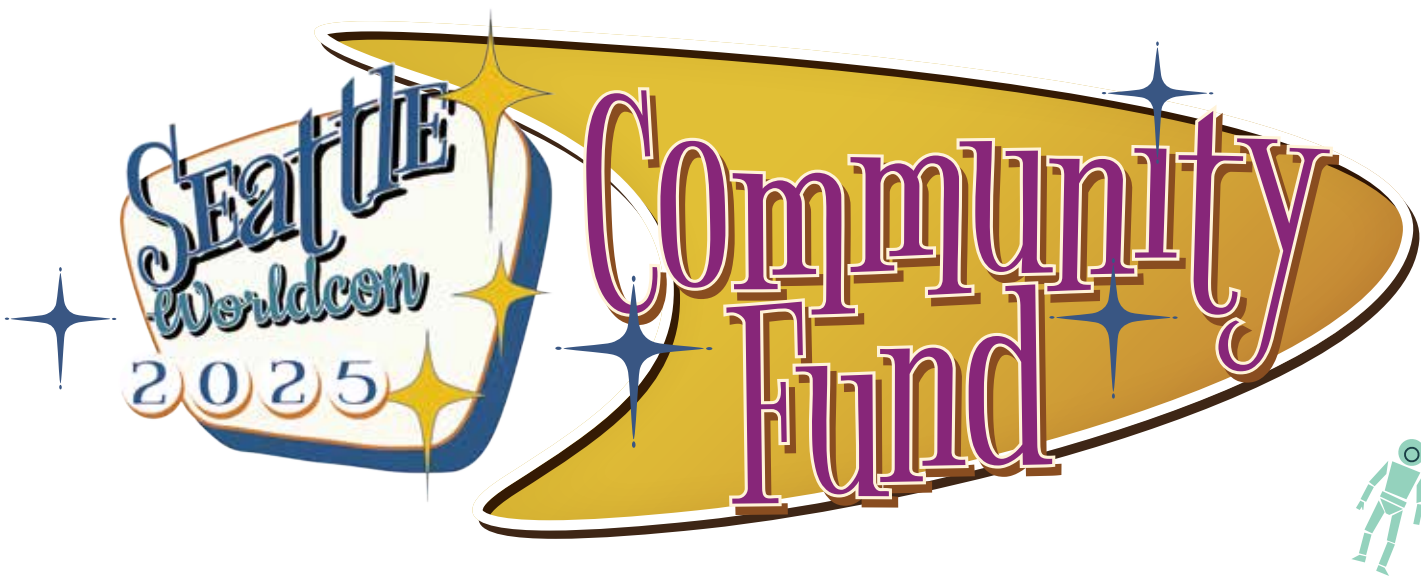
The registration area at the Los Angeles Worldcon is a masterpiece of organization and excitement. Friendly volunteers greet fans with smiles, swift check-in lines keep the energy high, and vibrant signage sets the sci-fi tone right away. It's the perfect gateway to an unforgettable con experience.

You look at the happy fans getting their badges and ask, "Have you seen Fuzzy the Fox? About two feet tall? Russet fur? Always getting into mischief?"

Two volunteers behind the desk try to help you out – but both speak at the same time. "Fuzzy seemed excited to hear Guests of Honor Stan Sakai and Colleen Doran's interview in the Hilton Ballroom," one tells you. The other exclaims "I saw Fuzzy scampering towards the Art Show! I'm sure you can find the fox there!"



← Look in the Art Show (Page 64)
(Page 72) Look at the GoH interview →



Seattle Worldcon 2025 Community Fund

Providing financial assistance
to help fans attend the convention
by Shaun Manning

Attending a major SFF convention is a dream for many fans, whatever genre, medium, fandom, or culture has captured their heart. But the cost of attendance goes far beyond the price of a World Science Fiction Society membership. Travel, hotel, meals, and more quickly add up, especially in the big cities where Worldcon typically makes its home each year. Being a convention by and for fans, Worldcon loves to lift up its members. The Seattle Worldcon 2025 Community Fund will help nearly 100 fans make their way to the convention who would otherwise not be able to attend.

Each Worldcon sets its own priorities and criteria for the fund. Seattle will provide awards to fans from the Pacific Northwest who are attending Worldcon for the first time, LGBTQIA+ attendees, BIPOC/Asian American and Native Hawaiian/Pacific Islander attendees, fans from the Global South, and attendees who are low-income and/or experience a disability. As of this writing Seattle has awarded stipends to 96% of applicants, with a value upwards of \$20,000, similar to Worldcons in previous years.

"The Community Fund has helped with travel expenses related with the airplane fare and hotel

reservation in Seattle," said P.S., a recipient. "It means that I can focus on choosing panels and meetups to attend. As a writer who wants to build my career, not worrying about money helps me become more creative and lowers the pressure for success."

Another Community Fund recipient, C.T., is also enthusiastic about the support to attend Seattle Worldcon. "The Worldcon Community Fund has assisted me greatly by providing me with aid to attend from the Caribbean! I'm truly grateful this opportunity has been given to me and can't wait to document this experience."

Donations to the Community Fund can be made at registration or through the dedicated page on Seattle Worldcon's website. If there are any funds remaining after all stipends have been awarded, remaining donations will be rolled forward to next year's Worldcon Community Fund.

Possibly more than any other fan convention, Worldcon is its community. We are proud to help more of our members experience the excitement of participating in Seattle Worldcon 2025.



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Cover Art by Sarah Anne Longton

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- Visit Czech booths at Dealer's Room and Fan Tables



Miles J. Breuer was one of the most interesting of the Gernsback-era writers. His work is well worth knowing.
— Robert Silverberg

Of the early pioneers of genre science fiction, Miles J. Breuer has been unjustly forgotten, though he was one of the more original and creative proponents. This thoroughly absorbing study of his life and work will restore his reputation as a remarkable visionary.
— Mike Ashley

Miles (Miloslav) J. Breuer (1889-1945) was the first author to have original fiction published in Hugo Gernsback's Amazing Stories in 1927, marking a milestone in the early history of science fiction. His life and fiction spanned working as an M.D., to moving around the United States, and writing SF that not only appeared in the pulp magazines of the day, but in countless Czech-American journals that documented a way of life unique to the era.

His science fiction stories helped inspire a generation of authors. In 1924 he was one of the first writers to warn against the danger to humanity posed by the rise of modern technologies, in this specific case, by autonomous vehicles. And not only, his collaborative novel with Jack Williamson, The Birth of a New Republic, served as an inspiration for The Moon is a Harsh Mistress by Robert A. Heinlein, who saw it as "A very, very solid piece of work, one of my favorites, and miles ahead of the stuff ... of the period."

This well researched biography will take the reader through multiple histories that overlap in intriguing and surprising ways, from the birth of science fiction to the Czech-American experience during the late 19th to early 20th centuries. A must for fans of pulp SF and the rich untold histories of the United States.

DREAMING OF AUTONOMOUS VEHICLES

Miles (Miloslav) J. Breuer:
Czech-American Writer and the Birth of Science Fiction

Jaroslav Olša, Jr.

For Your Consideration
2026 Hugo Award
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by **Ella Kliger**

As our poet laureate Brandon O'Brien has observed, speculative poetry is having a moment, and we're glad to be part of it. Every Worldcon is allowed to name a special category for the Hugo Awards. Seattle Worldcon 2025 picked Best Poem. Some months later the chair designated Brandon O'Brien as our poet laureate—the first poet laureate of any Worldcon. Our Worldcon blog, *Yesterday, Today, & Tomorrow*, has had the honor of publishing a weekly column, *Con-Verse*, from Brandon, elaborating on poetry concepts for those new to speculative poetry. Please visit that column and prepare to be enriched.

Brandon O'Brien created three new poems especially for the book you're holding. Was this enough? We decided to double down and showcase even more speculative poets. Brian U. Garrison, our poetry track lead, sent a call for poetry reprints to a number of bright lights in the industry including the Science Fiction and Fantasy Writers Association, the Science Fiction & Fantasy Poetry Association, and Underland Press. We received piles of poems from around the world, on a diverse range of topics, demonstrating how fully speculative poetry complements the spectrum of science fiction, fantasy, and horror.

As a fan, long-time con-goer, and admirer of the genre (and person tasked with lead editorial duties on this book), I gathered a team of readers including writers, a professor, fans, and professionals to contemplate these glorious submissions. We carefully chose representatives from the breadth of works submitted.

It is our honor to bring a selection of dynamic voices to you, and hope that you seek out these poets as they create new visions of this world and worlds beyond.



by **Deborah Davitt**

The tallest mountain in the solar system stretches fourteen miles from base to summit and has no name to call its own—the central peak of Rheasilvia, an impact crater somehow considered more important than the monster that its creation birthed.

It's not on Earth, or even Mars but an asteroid, considered backwater by those who dwell

on the commercial hub of Ceres—

we domed that polar crater (half a hemisphere)

with graphene, facing it with diamond;

we warmed the regolith with satellites

that condensed the light of a distant star,

we planted jungles, transported animals, and now?

Tigers haunt the incomparable slopes of mother Rhea's bosom, prowling among sequoias grown impossibly tall in gravity just two percent that of Earth's;

They dance in pursuit of their prey predators six hundred pounds on Earth weighing no more than a housecat here, leaping from bough to bough in pursuit of deer that have learned to graze on sequoia needles, while we humans live along the ceiling watching over our world, this candle we've lit against the darkness.

Sometimes, like gardeners,

we prune and shape;

sometimes, like gamekeepers,

we must cull,

but we're all entwined—

the star outside is our candle,
this candle we've lit is our star.

"4 Vesta" originally published in F&SF March/April 2020.

Mass-Market Affair by Casey Aimer, MPS, MFA

Advertisements fell from my mouth
in place of hello on our first date.

Our charismas and chemistry mixed until
our shared hobbies accrued an interest
maturing into a continuing passion.

Soon the wine bottle's condensation
revealed discount codes for another.

The logos comprising and forming her skin
subsides from my same conglomerates,
promising signs for our micro-enterprise
others would relabel and reclassify as love.

That night she held out illuminated palms
pulsing colored barcodes. My smart-eye
scanned them and her company sent me
videos of two teens sharing a single piece
of branded chewing gum and falling in love.

She kissed me, leaving a heat stamp
on my cheek. Fires grew within me
as it absorbed, until I was encircled
in this exquisitely sponsored moment.

Our world does hold love, but no
direct expression of it. Human
interactions replaced by façades
of products. Money no longer talks,
endorsements shout on our behalf.

Our courtship was an endorsement, worthy
of its own commercial, our love languages
becoming brand affiliated. She was a foot-
hold in my brain—couldn't stop thinking
about her without bankrupting myself.

I proposed to her with a branded brochure
broadcasting our awaiting getaway, how we
would soon merge our brands and hearts.

At our wedding I began reciting my vows
but a promoted Insta poet spoke instead.

My bride smiled, both her curving lips
sponsored by a startup lipstick company.

*"Mass-Market Affair" originally published in
Star*Line 46.4 in October 2023.*

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Welcome to Kiranis

enCOMPASS

by Akua Lezli Hope

Sunshine is frequently crooked
and windows have certainties. Fireflies
make cold light on warm evenings.
I let go of designations that end futures.
The next epoch will be kinder. I am a spaceship
dreaming of landing on Mars, conveying the hopeful.
I was a woman without heels who could only roll swiftly
downhill. Inclines require assistance, power or knowledge.
Curb cuts are too steep. Strength is best bent. Sentience is not a gift
when you are stuffed in a box, braying and crying for
a red release or green expanse. I track dust and mud prints
on shiny floors and yearn for a wise trajectory. Travesties

are too soon forgotten. Clouds obscure as does fog
but weather is local until it's not. Finitude can comfort
or constrain. This too shall pass. Scarcity is a falsehood of
imprisonments.
Skidmarks are signs of consumption. Shred, repurposed,
dispossessed,
this is how I'm made useful.

*"Encompass" originally published
in About Place Journal, Fall 2022.*



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CHOOSE YOUR OWN LAcon V ADVENTURE '26

Art Show

The Worldcon Art Show is a stunning celebration of imagination, featuring everything from fantastical paintings to intricate sculptures and so much more. With work from emerging and legendary artists alike, it's a vibrant, inspiring space where creativity thrives. There's original work from our Guests of Honor including pages from Stan Sakai's *Usagi Yojimbo*, Tim Kirk's paintings of Middle Earth and illustrations from Colleen Doran's extensive career.

You see one of the artists just completing a painting – AND THE PAINTING IS OF A FOX. “Hey! Is that Fuzzy in your painting?” you ask the artist. “Was Fuzzy here?”

“They just posed for me, fabulous little fox, but they left,” Teddy Harvia tells you. “They indicated they were going either to the Con Suite or to the Opening Ceremonies.”



← Look in the Con Suite (Page 135)
 (Page 149) Look at the Opening Ceremonies →

NOT LIKE THIS

by Mary Soon Lee

Not like this,
 it wasn't meant to be like this:
 rain, wind, water, night,
 King Xau staggering
 out of the churning river
 beside a staggering, stricken horse,
 the horse's foreleg spurting blood,
 skin hanging in ribbons;
 Atun examining the mare
 by wavering torchlight,
 shaking his head;
 the look the king gave him then.

Like this,
 it was meant to be like this:
 Atun, one of King Xau's guards,
 accompanying king, queen, princeling
 on a state visit to Ritany,
 his bow ready but unneeded,
 the arrow of his life
 flown straight.

Not like this:
 their visit to Ritany
 coinciding with its worst flood
 in three hundred years;
 refugees struggling mile on mile to
 the ford,
 but the river fickle, furious, fast,
 too powerful to cross
 even at the ford,
 the Ritan army overmatched,
 King Xau and his guards
 trying to help.

How the world should be:
 as it was, seven years ago,
 when eighteen hundred wild horses
 followed the king from the hills
 of the horse country,
 and Atun, twelve years old,
 prostrated himself on the ground;
 the leader of the horse lords
 bowing so low to Xau
 his braid brushed the dirt;
 the greatest day of Atun's life,
 though he did nothing
 but watch.

Not as it was at dawn:
 the Ritan commander eyeing
 Atun's braid, Atun's silver armbands
 as though Atun were a savage.
 The Ritan cavalry, Xau's guards
 trying to persuade horses
 into the ford's foaming fury.
 Failing.

Nor as it was at noon:
 supports shearing, splitting, splintering,
 the army's attempt to build
 a wooden bridge over the river.
 Failed.

Perhaps this, an hour after dawn:
 sixty horses followed the king
 into the churning water;
 stood, stoic, one in front of another
 –a chain across the ford--
 people wading along that chain to safety.

And then, repeated all day into night:
 Xau leading spent horses from the river
 into Atun's care (the horses exhausted, cold)
 while others tended the king (exhausted, cold)
 before Xau led fresh horses into the river,
 staying with them, speaking to them.
 Over and over, six times over,
 and each time the king put his hand
 on Atun's shoulder and thanked him,
 and Atun (weary, shivering, rain running
 down his braid, down his back)
 filled then with pride.

But not like this,
 it wasn't meant to be like this:
 rain, wind, water, night
 when the king staggered out
 beside the torn horse.
 Only the stricken horse
 and the two of them then,
 all else shadows, torchlight, wind.
 Shadows that shouted
 that there were other horses,
 that the king must rest,
 that did not understand;
 what the horses had given must be honored.

Atun inspected the horse's leg,
 shook his head,
 offered his sword to the king.
 The shadows shouted,
 the king swayed on his feet,
 but Atun steadied him
 so Xau could raise the sword.
 The horse's neck divided on the blade.
 Shadows. Water. Wind. Blood.

“Not Like This” originally published in
 Apex Magazine, 2016, and is from the book
 The Sign of the Dragon.

From The Ashes
 Epic Science Fiction Duology

Tangled Threads
 An Erranba Legacy Novel

Catalyst!
 The Erranba Legacy

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Art Show

& SO MUCH MORE

Let us say

the airlock safety catch didn't fail. The scientists didn't flash freeze, their bodies and the O₂ didn't whoosh out in a frosted cloud, the blood of their eyes didn't crystallize and sparkle like ruby teardrops scattershot across the void.

Let us pretend

you and I weren't a manufacturing error with too much cerebral matter to be legally scrapped. That we weren't too human for disposal, yet too machine for acceptance. Pretend we'd been worth more than a quarterly blip in shareholder value.

Let us imagine

I told you I loved you, yesterday, last week, when we first woke in the biomech lab. Maybe I'd convinced you that someone cared, even if the scientists didn't. Imagine if they had been quickened by tenderness, in those corporate spaces where humanity failed to bloom.

Let us consider

a future that could have been, if only I'd stopped you from ripping open the airlock. If I'd fought you for the controls, or stunned you from a distance, so I wouldn't see your eyes, so like mine, that mirror of emotion I did not yet know how to parse.

Let us speculate

how things could have ended had I not worshiped our creators with every twist of my genetic code. Had you not always known that I'd loved them more than I loved you.

Let us dream

you're still with me, on the safe side of the bulkhead. Dream I'd loved you in time, before that ruby blossoming of your gaze, before the reflection of my understanding crystallized in your eyes. Dream of a metal-and-flesh ever after, wished upon a falling star.

LET

US

DREAM

by Myna Chang

"Let Us Dream" originally published in Small Wonders, Issue 3, September 2023.

♀ new KNIGHTS

by Lynne Sargent

Chivalry didn't die,
it just needed a little more hopepunk:

Gawain crafts fake-ids for immigrants,
implants bio-hacked RFIDs
to help them through the scanners.

Morgana white-hat hacks for the climate resistance
making sure there is still a dream of paradise
before Avalon.

Merlin is playing butler to the billionaires
biding xyr time until xe flips the switch
make the mansions go dark and the money disappear.

Gwen and Lance are still there too,
they've figured out their ethical sluttory
and lead a polyam farming commune,
because what's a romance without a lot love?

Galahad has gone to craft a new grail,
and I promise you he knows it isn't on Mars.
he knows it's in same place chivalry lives,
where it has always lived

in the hearts of those who care for others,
who know that code, love, and craft,
that service, labour, and art
can all be swords against the darkness.

*"The New Knights" originally published in
The Sprawl Mag, October 2022.*



RECOGNITION

by Brian U. Garrison

They wanted
Roses. They
Wanted tulips.
They wanted
Chrysanthemums.

But the first flowers
Blooming on venus
Were harebells. The brilliant
Blue heads trumpeting out
To star-sharp points.

Colonists wanted to see
A flower they could name—
Wanted to hear the names
They knew. Beauty is fine,
But their overpowered brains wanted

To reduce the curl of petals,
The slenderness of stems,
The gentle swaying in the wind,
To language. And for a time,
Before they knew what to call them,

Everyone praised the bobbing blooms
Exclaiming, "there they are!
The beautiful flowers
With their soft, spear-tip leaves.
I only wish I could remember

What to call them."

*"Recognition" originally published in
science write now issue 9 (migration),
november 2023.*



Once upon a time guilt was a day when reason got nothing done and the silver sun refused to gleam. Dusk fell with the fervour of a night runner who launched at you with juju smelted in your dreams and transgressions without which you could have saved one person—yourself or Mother Africa. Your follies were precisely:

no comment
an ineptitude for parables
inexistence on the fence
and maddening the hell
out of poor people.

mea culpa by Eugen Bacon

*"mea culpa" originally published by
African Literature Today 40:
African Literature Comes of Age, August 2022.*

Tipping at satellites,
he speaks confused Spanish
at station bars orbiting Alpha Centauri.
His noble android Sancho Panza
spits binary code at the rockets
he still calls burros.
Armed with old star charts,
Don Quixote insists on venturing past the ecliptic.
Above, he says, are stars beyond our grasp
and rewards better than Castilian gold.
There, he aims his ship towards Dulcinea,
beautifully gleaming in the heavens.
He charts his course fifty lightyears wide,
spurred on by a voracious appetite of dehydrated
hams and bartered Manchego cheese.
Dulcinea twinkles at the Quixote's rusted spacesuit
before he's thrown off the galactic arm,
surviving in a travelogue picked up near Barnard's Star.

CENTAURIAN QUIXOTE by Angela Acosta

*"Centaurian Quixote" originally published in
State of Matter, Issue 11 2023.*



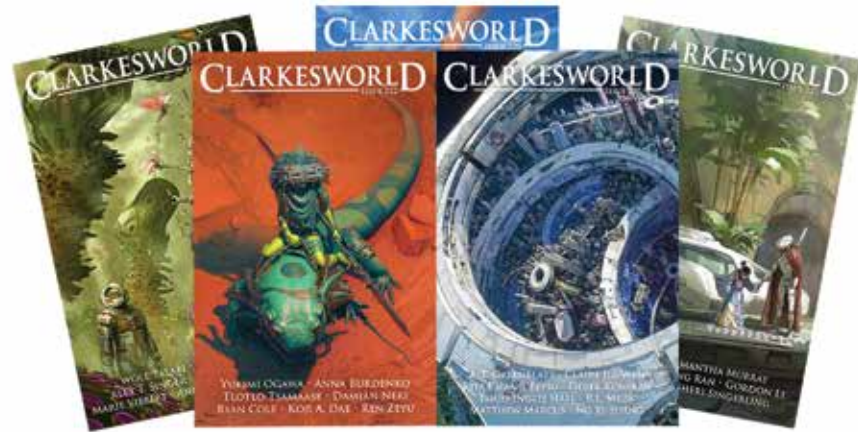
Driven out of their homes
Forsaken by the Council
Hunted by the Lawkeepers
Racing against time
Across New Antarctica

What will they lose to save her?

Scan to learn more about Book I of Sci-fi series Interspecific
Book II coming soon

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CONSIDERING *THE FEMALE MAN*
BY JOANNA RUSS, OR,
AS THE BEAR SWORE



FARAH MENDLESOHN



CHOOSE YOUR OWN LACON V ADVENTURE '26

Guest of Honor Interview

The Hilton Ballroom is packed as Guests of Honor Stan Sakai and Colleen Doran are interviewed about graphic novels. The audience is enraptured, listening to them talk about their award-winning works and sharing humorous anecdotes about their adventures in publishing.

Nobody notices you wandering down the side of the room until an accessibility volunteer taps you on the shoulder and asks you not to obstruct the aisle.

“Have you seen a fox? About this tall? Answers to Fuzzy?” you ask once you’re out of the way.

“I know Fuzzy!” she tells you. “Fuzzy has been helping out all over the convention. They were planning to check out the Exhibit Hall or go learn a new game.”



← Look in the Exhibit Hall (Page 107)
(Page 117) Look in the Gaming Lounge →

at night the ticky tack skitters to your bed
its brittle nails clickity clack near your head

it pants

close to your hand, your ear
trying to get a rise of fear

at first

you think it might be a tacky tick
one of those moments that seem to stick

a slip
in motion and time
a hiccup in life's rhyme

a pause

the ticky tack

by
Koji A.
Dae

when its putrid jaws gape wide
offering a look inside
an abyss
you can't help but bend close
something inside you admires
those teeth in crooked rows

it's calling

its chilled breath reeks of decay
as something inside it beckons you away
from all
you know and love
from earth and promises of heaven above

swallowing

you fall into its maw
behind its teeth, tongue and jaw
it slurps
you lower into its acidic bowels
licking at your soul until it disavows
your trembling body

in darkness

you forget to exist
accepting the sway
of the beast's belly
and its ever-roaming
ticky tack

*“the ticky tack” originally published in
Bloodless anthology 2022.*

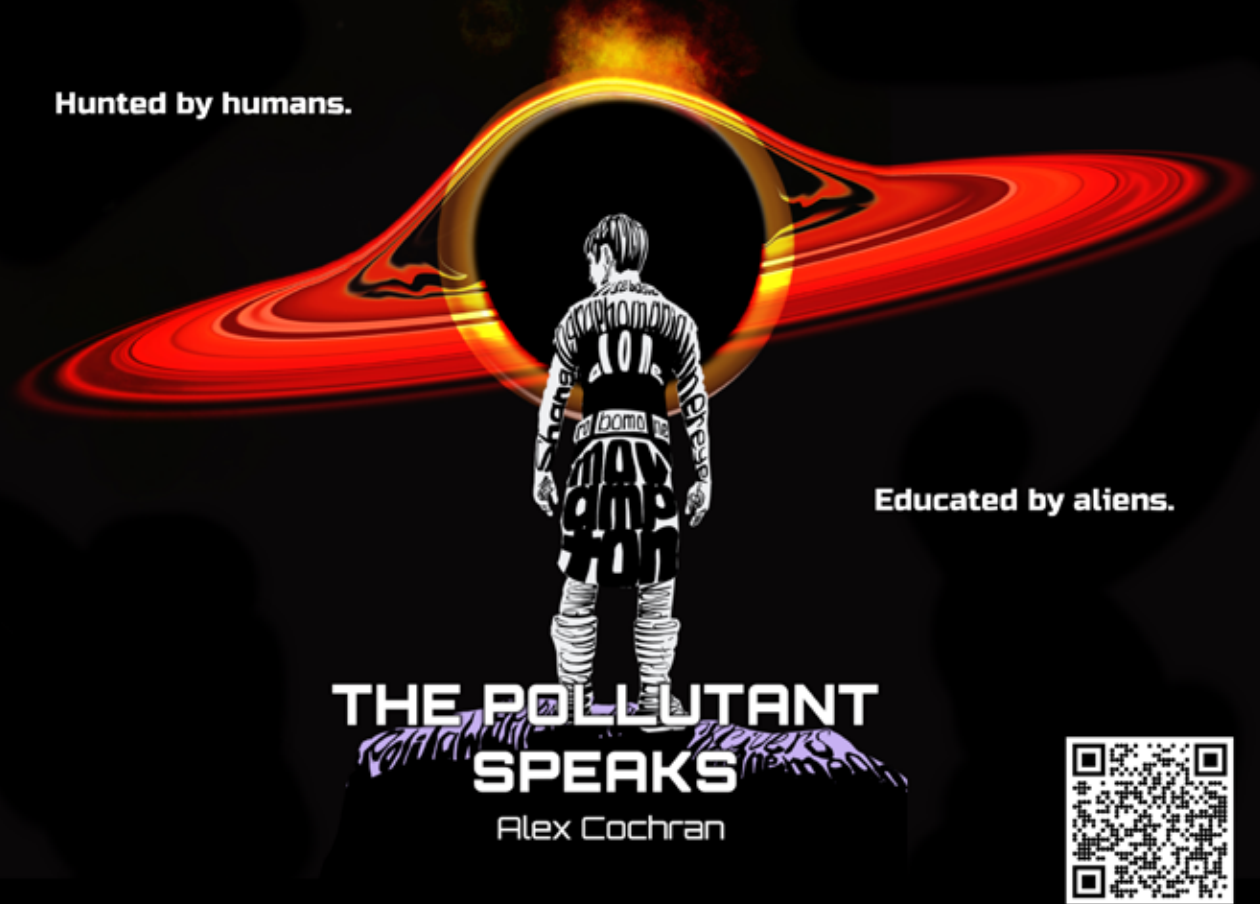
BRIDE OF FRANKENSTEIN: OUR LADY OF RAGE

by Andrea Blythe

You were such a newborn thing, head fluttering like a bird's. Barely time to take in the existence of the room, the windows, the two men who dressed you in lightning, before He is presented to you. You to him. It's all wrong. For one thing, he is nameless, and for another, a bride has to say yes. Even in mock ceremonies, even when coerced, the word has to be heard. Such a young thing, just learned to walk. You scream. You were made for him, but you scream. How were you supposed to know? Just wakened, just learning to walk on stiff, stuttering legs, just learning the world exists, so you scream and reach for Frankenstein. Not the monster, but the man who plays God and is only a monster on the inside. You don't know, and you don't know what you don't know. They make shushing sounds. Sweet little bird, little bird, with twitching head and fearful eyes. Little bird with a hulking man stroking your hand. Nice guy inside, nice and lonely and desperate. Stroking your hand, and you scream. You don't know and he's only so nice, because he doesn't know. None of them know. Dead girls belong with dead boys, they think. You hiss, a swan enraged. God knows life once created doesn't do what it's told.

*"Bride of Frankenstein: Our Lady of Rage" originally published in Star*Line, Fall 2019*

Hunted by humans.



Educated by aliens.

THE POLLUTANT SPEAKS

Alex Cochran



Omniscient Reader's Viewpoint

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- BIPOC & queer stories welcome
- no AI generated content

What we're looking for

We seek to imagine a **more hopeful future**. How do we create it, and how do we defend it? We're looking for **community effort** that triumphs over individual heroics. We strongly believe that **inclusivity is power**, and we're attracted to stories that **normalize kindness** and cast trust and connection as core strengths.

Artist Gallery

featuring

DONATO GIANCOLA

special thanks to

JAIME JONES

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System Collapse 93

Hyper Relics 101
Ionic
(right side)

Snail Scott 102
Reception

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Starry Eyed

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Mother Nature

**Emily Fiegenschuh |
Fabled Earth Art** 105
Children of the Forest

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individual artists

Maurizio Manzieri 94
The European Gate

Ctein 95
Baily's Beads & Clouds
Crescent Sun

Lee Moyer 96
Artist Arcana

Kaitlyn Grubb 98
The Chariot

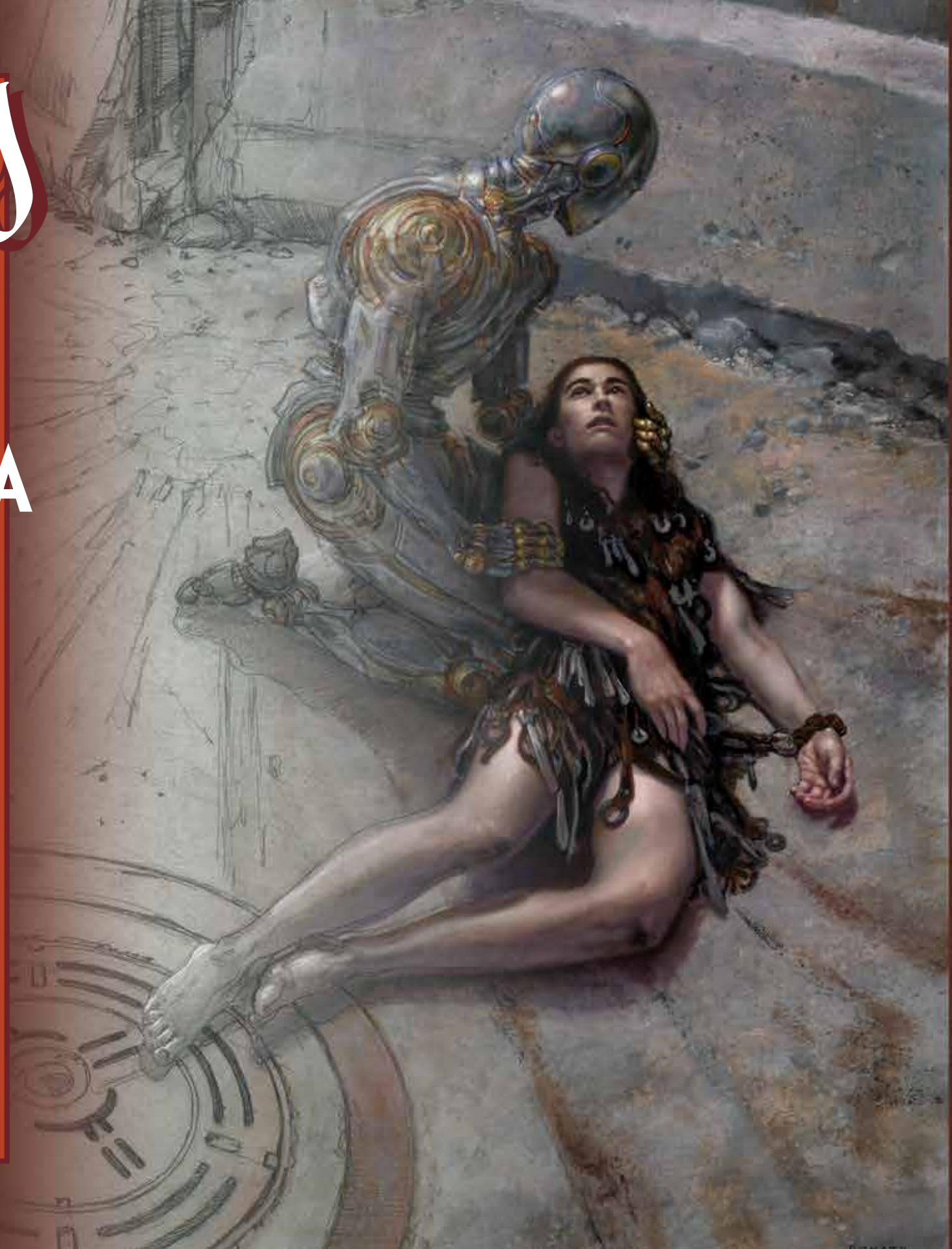
Kestrel Michaud 99
Echoes of Time & Magic

Joy Alyssa Day 100
Saturn
(designer of this year's Hugo base)

Li Harrison 100
Collection Kaiju

Vincent Villafranca 101
Book Thief

Fran Eisemann 101
Winged Horse
(bottom left)



DONATO GIANCOLA'S ART

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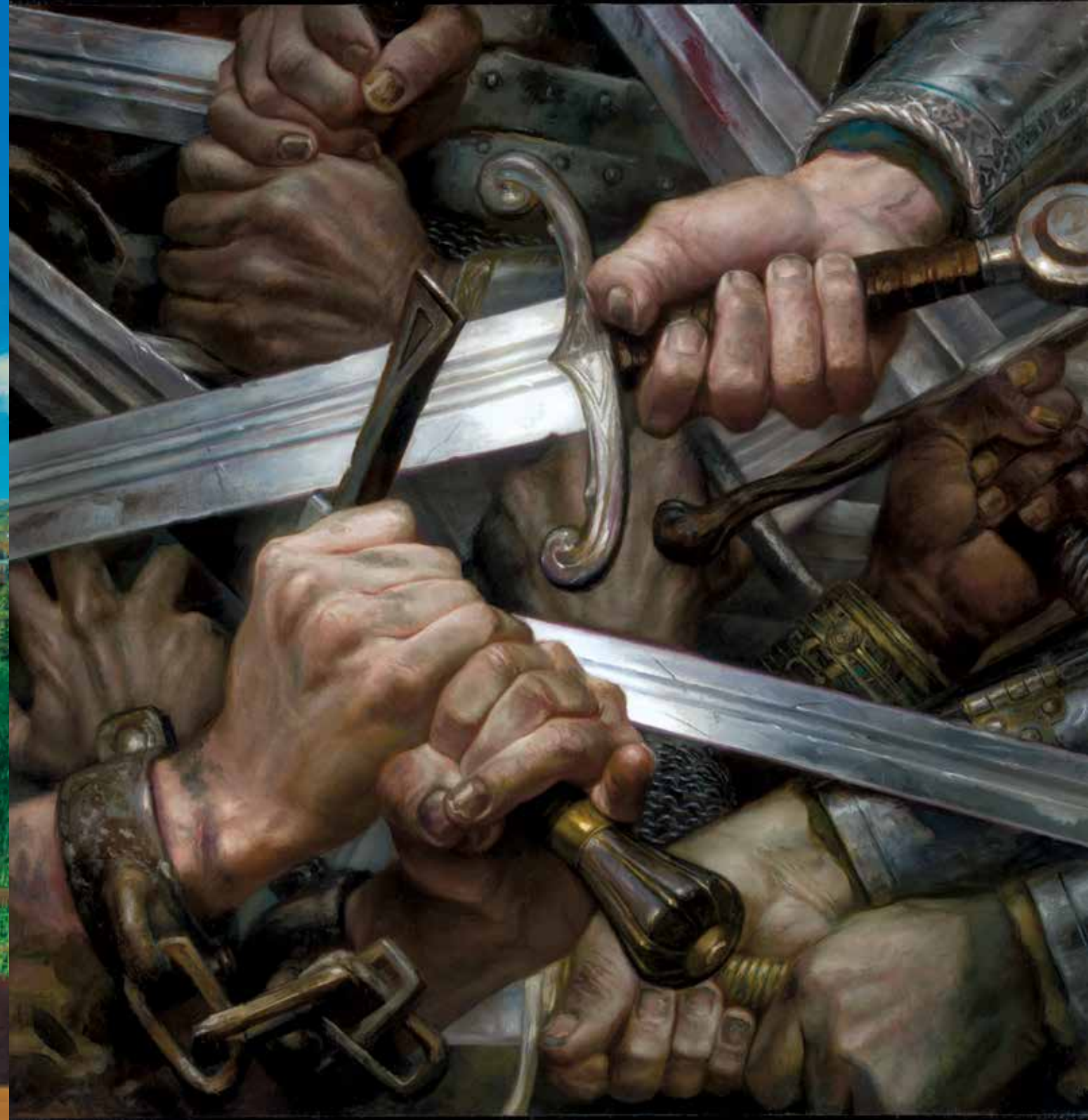
Data Mining	Cover	Uprooted	
5th Dimension	05	Chapter 25 (sketch)	69
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<i>Copyright © 2024</i>		<i>30" x 30" Oil on Panel 2014</i>	
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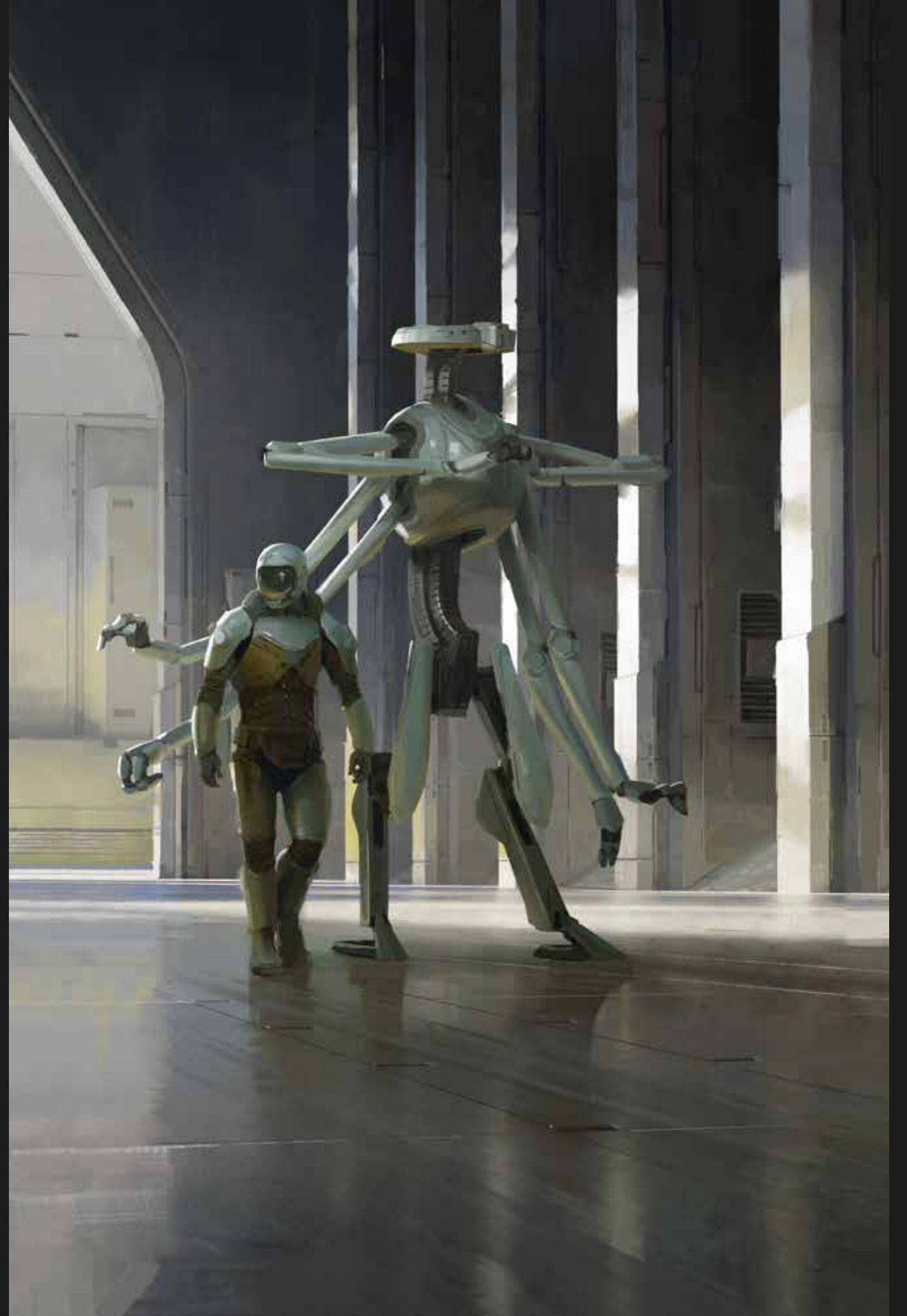




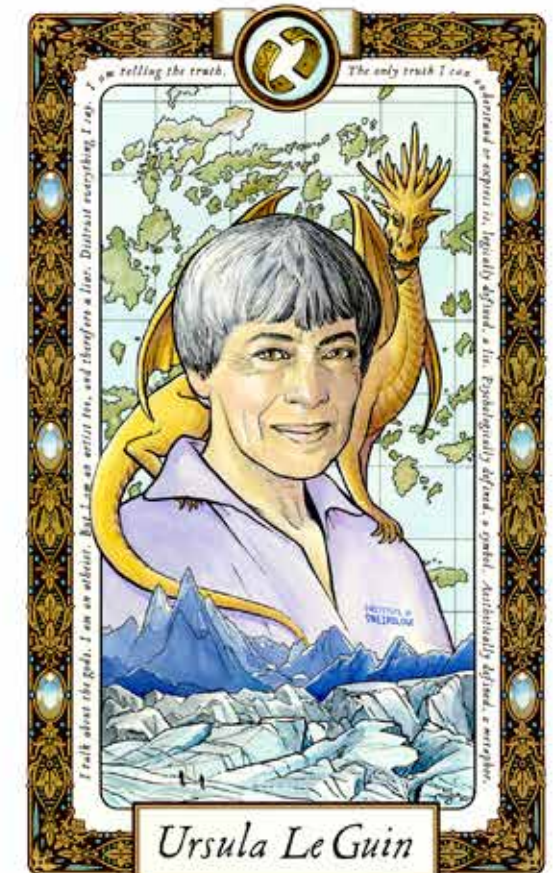
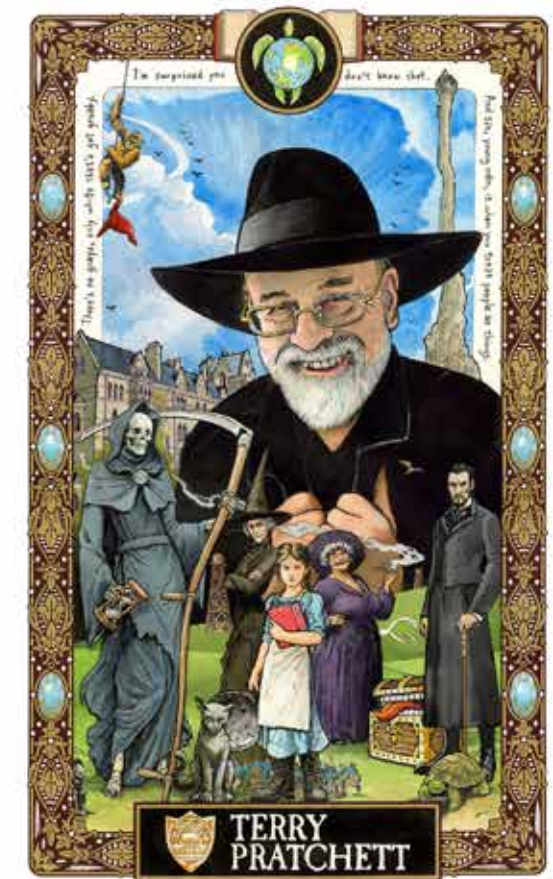
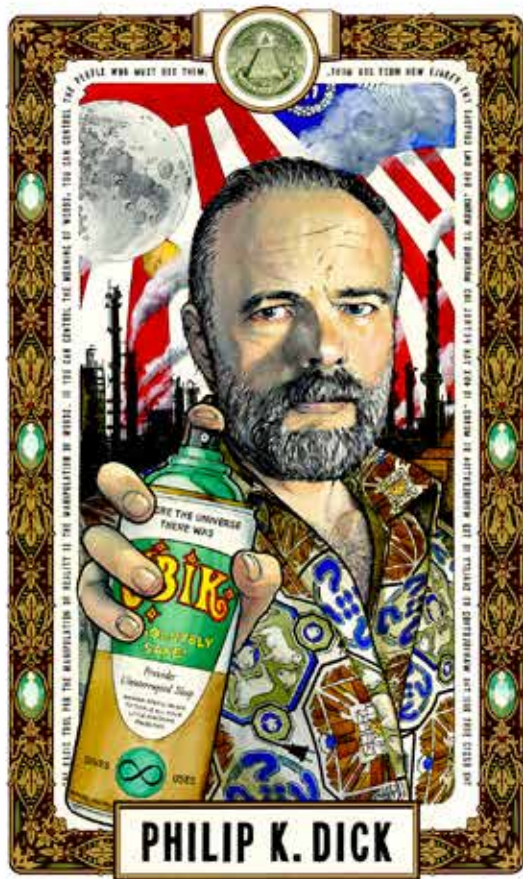




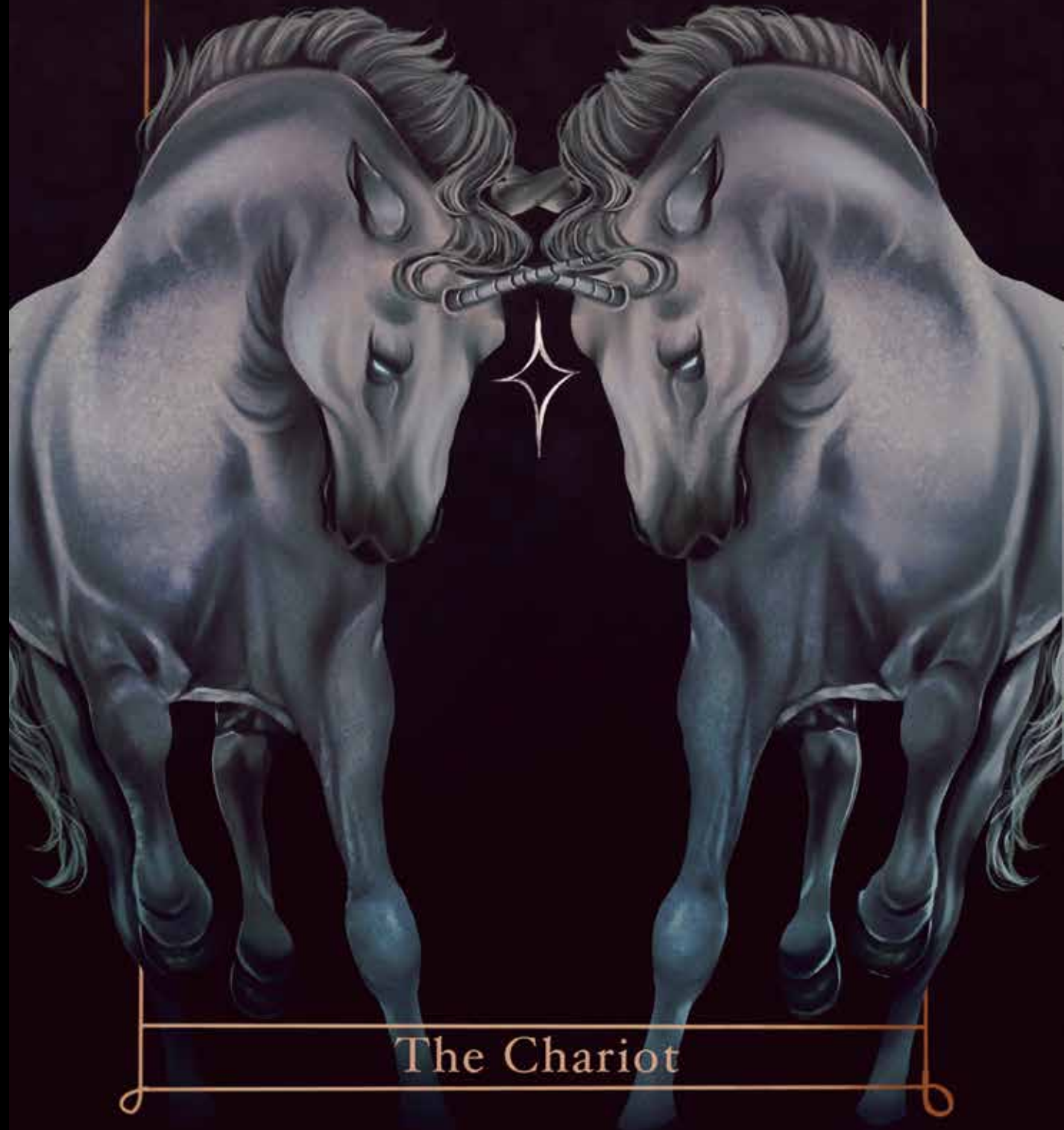






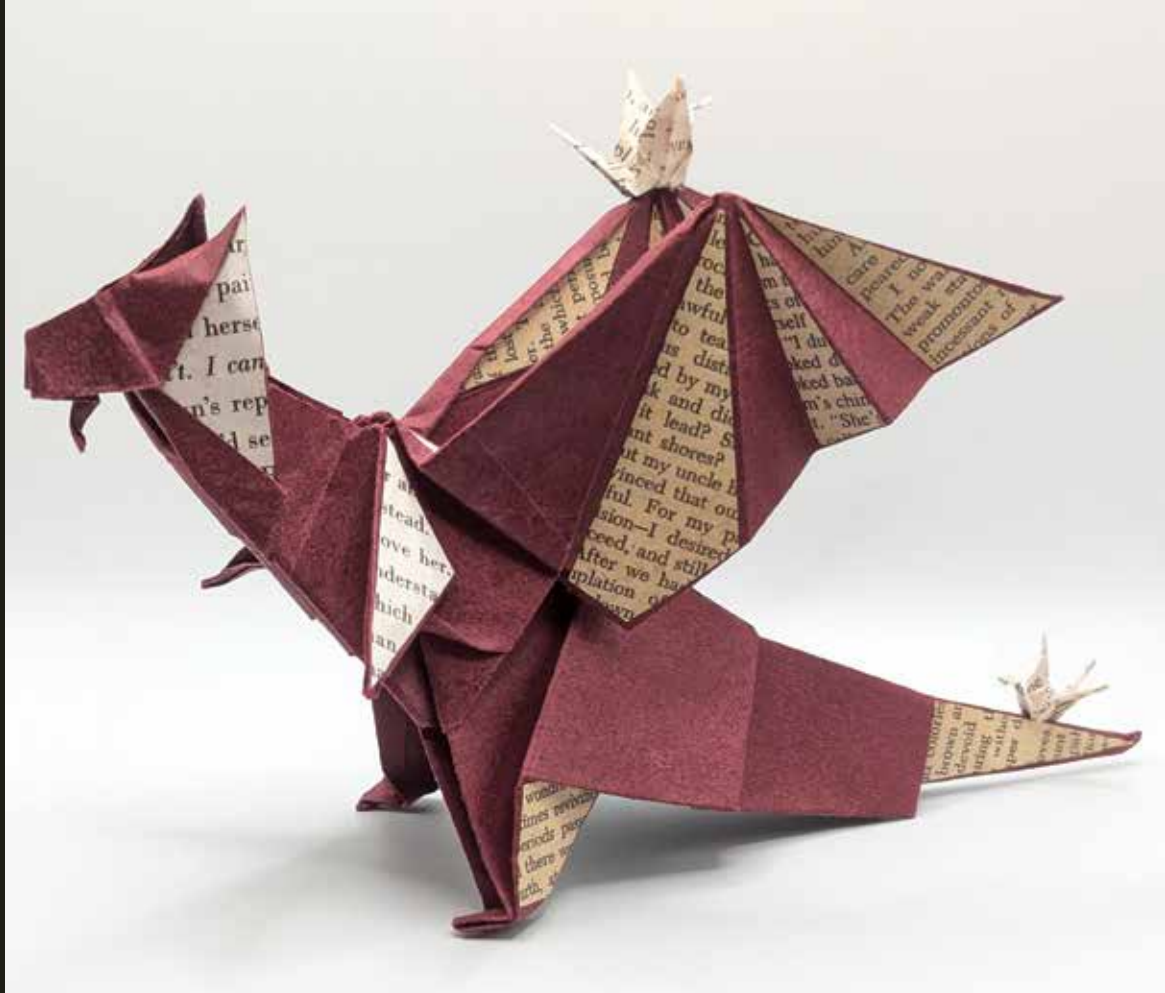


VII



The Chariot











Culture matters.

You can't create a freer, better future without supporting arts and culture. If you love liberty and sf/fantasy, then join the Libertarian Futurist Society (LFS) and support the Prometheus Awards!

A nonprofit international network of sf/fantasy fans, the LFS sponsors the Prometheus Awards for pro-freedom speculative fiction and publishes reviews, essays, author's updates and more on the LFS website's Prometheus blog. We believe cultural change is as vital as political change in achieving freedom and justice for all. After all, imagination is the first step in envisioning freer futures.

LFS members nominate works and choose annual winners for Best Novel and Best Classic Fiction (the Prometheus Hall of Fame). The awards recognize outstanding works that dramatize the perennial conflict between Liberty and Power, favor cooperation over coercion, expose abuses of coercive government, critique or satirize authoritarian ideologies, and/or champion respect for individual rights as the foundation for peace, prosperity, progress, justice, tolerance, human dignity, civility and the flourishing of civilization itself.

"Prometheus Award... results are as remarkable as the award's longevity. The LFS ranges far outside the borders of conventional American libertarian thought. Following this particular award can be rewarding for readers of all stripes."
— "40 Years of the Prometheus Award" (TOR.com)

"Libertarian-leaning authors have had an outsized, lasting influence on the SF field... Unlike most ideologies that advocate forms of protectionism and Luddite restrictionism, the libertarian outlook values choice, freedom, a general openness to radical new ideas and an instinctive rejection of stale convention and custom."
— "The Libertarian History of Science Fiction," *Quillette* magazine (quillette.com)

"Uniquely among political movements, many of libertarianism's most influential texts have been by SF writers."
— *The Encyclopedia of Science Fiction*

Among Prometheus winners*: Hans Christian Andersen ("The Emperor's New Clothes"), Poul Anderson (*Trader to the Stars*), Ray Bradbury (*Fahrenheit 451*), Travis Corcoran (*The Powers of the Earth*), Cory Doctorow (*Little Brother*), Ursula K. Le Guin (*The Dispossessed*), Robert A. Heinlein (*The Moon is a Harsh Mistress*), Sarah Hoyt (*Darkship Thieves*), George Orwell (*1984*, *Animal Farm*), Terry Pratchett (*Night Watch*), Ayn Rand (*Atlas Shrugged*, *Anthem*), L. Neil Smith (*The Probability Broach*), Neal Stephenson (*Cryptonomicon*), J.R.R. Tolkien (*The Lord of the Rings*), Vernor Vinge (*A Deepness in the Sky*, "The Ungoverned," "True Names"), and Kurt Vonnegut ("Harrison Bergeron").

* Read our review-essay appreciations at www.lfs.org/blog/ describing how each of our 106 winners since 1979 fits our award and why they deserved recognition.

LFS.org



CHOOSE YOUR OWN LAcon V ADVENTURE '26

Exhibit Hall

The LAcon Exhibit Hall is brimming with exciting things to see and do, including the Dealers Room and Guest of Honor exhibits. In one area, a display showcases the history of the Hugo Awards which features the awards from past Los Angeles Worldcons.

Is that Guest of Honor **Dr. Anita Sengupta** and Special Guest **Tracy Drain** discussing the efficacy of the Hugo rocket?

Looking closer at the chrome rocket-ship trophies, you see little paw prints on their shiny surfaces. Looks like Fuzzy has been here and moved on.

There are so many exhibits! Over at the Fanzine Lounge you spot Guest of Honor **Geri Sullivan** looking at the exhibits, including a display of her fanzine *Idea*.

"Have you seen Fuzzy?" you ask Geri. "Yes, they were just here looking through my fanzine. I think they were either scurrying off to the registration area or over to the Art Show".



← Look in the Art Show (Page 64)
(Page 55) Look at the Registration Area →

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Art by Francesca Myman



Brisbane in 28 A Worldcon bid!

Thursday 27th to Monday the 31st July, 2028*
Brisbane Convention and Exhibition Centre

* A week after the total solar eclipse that will be passing through Australia from the north west to the south east, including Sydney's CBD on Saturday the 22nd

It's time once again to bring Worldcon back down under. Under the auspices of the World Science Fiction Society (WSFS), we wish to showcase the best of science fiction, fantasy, and horror to an international audience.

Brisbane is the state capital of Queensland, the delightful Sunshine State of Australia. The Brisbane Convention & Exhibition Centre (BCEC) sits in South Brisbane, right next door to the South Bank Parklands, and just across the river from the Brisbane CBD.

The Great Hall can seat almost 4,000 people, while the mixture of other rooms can seat even more than that in layouts that range from an intimate 50 people to a generous 2,000.

Getting there: Brisbane International Airport (BNE) has direct flights from many parts of the world including Asia, North America and the Middle East.

Got more questions?

Website: brisbane28.org



Brisbane (Meanjin) is on the lands of the Turrbal and Yuggera People.



THE 2025 HUGO AWARD FINALISTS



The Hugo Award is a rocket ship-shaped trophy for the best science fiction and fantasy works and achievements of the previous year, presented at the World Science Fiction Convention (Worldcon). The World Science Fiction Society administers the awards. Nominations and voting are conducted solely by WSFS members.

It is named after Hugo Gernsback, the founder in 1926 of the pioneering magazine *Amazing Stories*, the first publication devoted to science fiction. Hugos were first given in 1953, at the 11th World Science Fiction Convention, and have been awarded every year since 1955.

Congratulations to all the finalists and thank you to the WSFS members who participated.

BEST NOVEL

- Alien Clay*** by Adrian Tchaikovsky (Orbit US, Tor UK)
- The Ministry of Time*** by Kaliane Bradley (Avid Reader Press, Sceptre)
- Service Model*** by Adrian Tchaikovsky (Tordotcom)
- Someone You Can Build a Nest In*** by John Wiswell (DAW)
- A Sorceress Comes to Call*** by T. Kingfisher (Tor)
- The Tainted Cup*** by Robert Jackson Bennett (Del Rey | Hodderscape UK)

BEST NOVELLA

- The Brides of High Hill*** by Nghi Vo (Tordotcom)
- The Butcher of the Forest*** by Premee Mohamed (Tordotcom)
- Navigational Entanglements*** by Aliette de Bodard (Tordotcom)
- The Practice, the Horizon, and the Chain*** by Sofia Samatar (Tordotcom)
- The Tusks of Extinction*** by Ray Nayler (Tordotcom)
- What Feasts at Night*** by T. Kingfisher (Nightfire)

BEST NOVELETTE

- "The Brotherhood of Montague St. Video"*** by Thomas Ha (Clarkesworld, May 2024)
- "By Salt, By Sea, By Light of Stars"*** by Premee Mohamed (Strange Horizons, Fund Drive 2024)
- "The Four Sisters Overlooking the Sea"*** by Naomi Kritzer (Asimov's, September/October 2024)
- "Lake of Souls"*** by Ann Leckie (Lake of Souls, Orbit)
- "Loneliness Universe"*** by Eugenia Triantafyllou (Uncanny Magazine, Issue 58)
- "Signs of Life"*** by Sarah Pinsker (Uncanny Magazine, Issue 59)

BEST SHORT STORY

- "Five Views of the Planet Tartarus"*** by Rachael K. Jones (Lightspeed Magazine, Jan 2024, Issue 164)
- "Marginalia"*** by Mary Robinette Kowal (Uncanny Magazine, Issue 56)
- "Stitched to Skin Like Family Is"*** by Nghi Vo (Uncanny Magazine, Issue 57)
- "Three Faces of a Beheading"*** by Arkady Martine (Uncanny Magazine, Issue 58)
- "We Will Teach You How to Read | We Will Teach You How to Read"*** by Caroline M. Yoachim (Lightspeed Magazine, May 2024, Issue 168)
- "Why Don't We Just Kill the Kid in the Omelas Hole"*** by Isabel J. Kim (Clarkesworld, February 2024 | Del Rey, Hodderscape UK)

BEST SERIES

- Between Earth and Sky*** by Rebecca Roanhorse (Saga Press)
- The Burning Kingdoms*** by Tasha Suri (Orbit)
- InCryptid*** by Seanan McGuire (DAW)
- Southern Reach*** by Jeff VanderMeer (Farrar, Straus and Giroux)
- The Stormlight Archive*** by Brandon Sanderson (Tor Books)
- The Tyrant Philosophers*** by Adrian Tchaikovsky (Ad Astra | Del Rey | Hodderscape UK)

BEST GRAPHIC STORY OR COMIC

- The Deep Dark*** by Molly Knox Ostertag (Graphix)
- The Hunger and the Dusk: Vol. 1*** written by G. Willow Wilson, art by Chris Wildgoose (IDW Publishing)
- Monstress, Vol. 9: The Possessed*** written by Marjorie Liu, art by Sana Takeda (Image)
- My Favorite Thing Is Monsters, Book 2*** by Emil Ferris (Fantagraphics)
- Star Trek: Lower Decks: Warp Your Own Way*** written by Ryan North, art by Chris Fenoglio (IDW Publishing)
- We Called Them Giants*** written by Kieron Gillen, art by Stephanie Hans, lettering by Clayton Cowles (Image | Del Rey | Hodderscape UK)

BEST RELATED WORK

"Charting the Cliff: An Investigation into the 2023 Hugo Nomination Statistics"

by Camestros Felapton and Heather Rose Jones
(File 770, February 22, 2024)

r/Fantasy's 2024 Bingo Reading Challenge

(r/Fantasy on Reddit), presented by the r/Fantasy Bingo team: Alexandra Forrest (happy_book_bee), Lisa Richardson, Amanda E. (Lyrrael), Arka (RuinEleint), Ashley Rollins (oboist73), Christine Sandquist (eriophora), David H. (FarragutCircle), Diana Hufnagl, Pia Matei (Dianthaa), Dylan H. (RAAAImmaSunGod), Dylan Kilby (an_altar_of_plagues), Elsa (ullsi), Emma Surridge (PlantLady32), Gillian Gray (thequeensownfool), Kahlia (cubansombrero), Kevin James, Kopratic, Kristina (Cassandra_sanguine), Lauren Mulcahy (Valkhyrie), Megan, Megan Creemers (Megan_Dawn), Melissa S. (wishforagiraffe), Mike De Palatis (MikeOfThePalace), Para (improperly_paranoid), Sham, The_Real_JS, Abdellah L. (messi1045), AnnTickwittee, Chad Z. (shift_shaper), Emma Smiley (Merle), Rebecca (toughschmidt22), smartflutist661

"The Spectacular Failure of the Star Wars Hotel" by Jenny Nicholson (YouTube)

"Speculative Whiteness: Science Fiction and the Alt-Right" by Jordan S. Carroll (University of Minnesota Press)

"Track Changes" by Abigail Nussbaum (Briardene Books)

"The 2023 Hugo Awards: A Report on Censorship and Exclusion"

by Chris M. Barkley and Jason Sanford
(Genre Grapevine and File770, February 14, 2024 | Del Rey, Hodderscape UK)

BEST DRAMATIC PRESENTATION LONG FORM

Dune: Part Two screenplay by Denis Villeneuve and Jon Spaihts, directed by Denis Villeneuve (Legendary Pictures | Warner Bros. Pictures)

Flow screenplay by Gints Zilbalodis and Matīss Kaža, directed by Gints Zilbalodis (Dream Well Studio)

Furiosa: A Mad Max Saga screenplay by George Miller and Nick Lathouris, directed by George Miller (Warner Bros. Pictures)

I Saw the TV Glow screenplay by Jane Schoenbrun, directed by Jane Schoenbrun (Fruit Tree | Smudge Films | A24)

Wicked screenplay by Winnie Holzman and Dana Fox, directed by Jon M. Chu (Universal Pictures)

The Wild Robot screenplay by Chris Sanders and Peter Brown, directed by Chris Sanders (DreamWorks Animation)

BEST DRAMATIC PRESENTATION SHORT FORM

Fallout: "The Beginning" written by Gursimran Sandhu, directed by Wayne Che Yip (Amazon Prime Video)

Agatha All Along: "Death's Hand in Mine" written by Gia King & Cameron Squires, directed by Jac Schaeffer (Marvel, Disney+)

Doctor Who: "Dot and Bubble" written by Russell T Davies, directed by Dylan Holmes Williams (BBC, Disney+)

Star Trek: Lower Decks: "Fissure Quest" created by Mike McMahan, written by Lauren McGuire, based on Star Trek created by Gene Roddenberry, directed by Brandon Williams (CBS Eye Animation Productions for Paramount+)

Star Trek: Lower Decks: "The New Next Generation" created and written by Mike McMahan, based on Star Trek created by Gene Roddenberry, directed by Megan Lloyd (CBS Eye Animation Productions for Paramount+)

Doctor Who: "73 Yards" written by Russell T Davies, directed by Dylan Holmes Williams (BBC, Disney+)

BEST GAME OR INTERACTIVE WORK

Caves of Qud co-creators Brian Bucklew and Jason Grinblat; contributors Nick DeCapua, Corey Frang, Craig Hamilton, Autumn McDonell, Bastia Rosen, Caelyn Sandel, Samuel Wilson (Freehold Games); sound design A Shell in the Pit; publisher Kitfox Games

Dragon Age: The Veilguard produced by BioWare
The Legend of Zelda: Echoes of Wisdom produced by Nintendo

Lorelei and the Laser Eyes produced by Simogo
Tactical Breach Wizards developed by Suspicious Developments

1000xRESIST developed by sunset visitor 斜陽過客, published by Fellow Traveller

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Black Nerd Problems, editors William Evans and Omar Holmon

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Journey Planet, edited by Allison Hartman Adams, Amanda Wakaruk, Ann Gry, Jean Martin, Sara Felix, Sarah Gulde, Chuck Serface, David Ferguson, Olav Rokne, Paul Weimer, Steven H Silver, Christopher J. Garcia and James Bacon
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Eight Days of Diana Wynne Jones presented by Emily Tesh and Rebecca Fraimow

Hugo, Girl!, presented by Haley Zapal, Amy Salley, Lori Anderson, and Kevin Anderson

Hugos There, presented by Seth Heasley

A Meal of Thorns presented by Jake Casella Brookins

Worldbuilding for Masochists presented by Marshall Ryan Maresca, Cass Morris and Natania Barron

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Alasdair Stuart
Örjan Westin

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Sara Felix
Meg Frank
Michelle Morrell
Alison Scott
España Sheriff

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Calypso by Oliver K. Langmead (Titan)
"Ever Noir" by Mari Ness
(Haven Spec Magazine, Issue 16, July 2024)

"there are no taxis for the dead"
by Angela Liu (Uncanny Magazine, Issue 58)

"A War of Words" by Marie Brennan
(Strange Horizons, September 2024)

"We Drink Lava" by Ai Jiang
(Uncanny Magazine, Issue 56)

"Your Visiting Dragon" by Devan Barlow
(Strange Horizons, Fund Drive 2024)

LODESTAR AWARD FOR BEST YA BOOK

The Feast Makers by H.A. Clarke (Erewhon)

Heavenly Tyrant by Xiran Jay Zhao
(Tundra Books)

The Maid and the Crocodile by Jordan Ifueko
(Amulet)

Moonstorm by Yoon Ha Lee (Delacorte Press)

Sheine Lende by Darcie Little Badger
(Levine Querido)

So Let Them Burn by Kamilah Cole
(Little, Brown Books for Young Readers)

ASTOUNDING AWARD FOR BEST NEW WRITER

(sponsored by Dell Magazines)

Moniquill Blackgoose (2nd year of eligibility)

Bethany Jacobs (2nd year of eligibility)

Hannah Kaner (2nd year of eligibility)

Angela Liu (2nd year of eligibility)

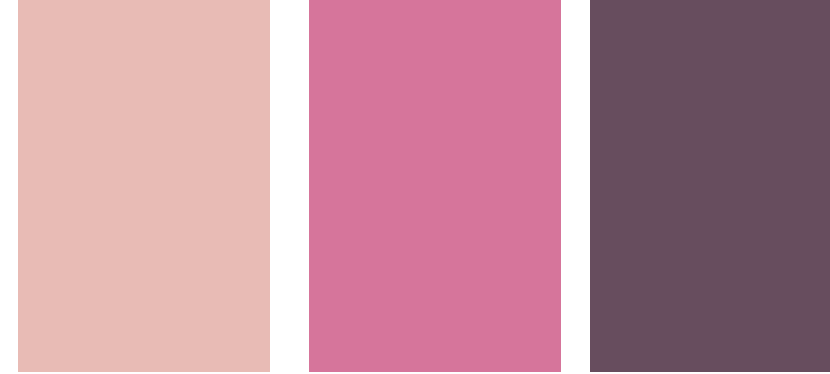
Jared Pechaček (1st year of eligibility)

Tia Tashiro (2nd year of eligibility)

DUBLIN 2029

A BID TO BRING
WORLDCON
 BACK TO
DUBLIN, IRELAND
 IN
SUMMER 2029

INFO@DUBLIN2029.IE
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CHOOSE YOUR OWN LAcon V ADVENTURE '26

Gaming Lounge

As you walk into the board game lounge, you see fans gathering to explore a wide range of tabletop games. Some are Terraforming Mars, others are Settling Catan while others are Spanning Wings. Volunteers and game masters are on hand to teach rules and recommend games.

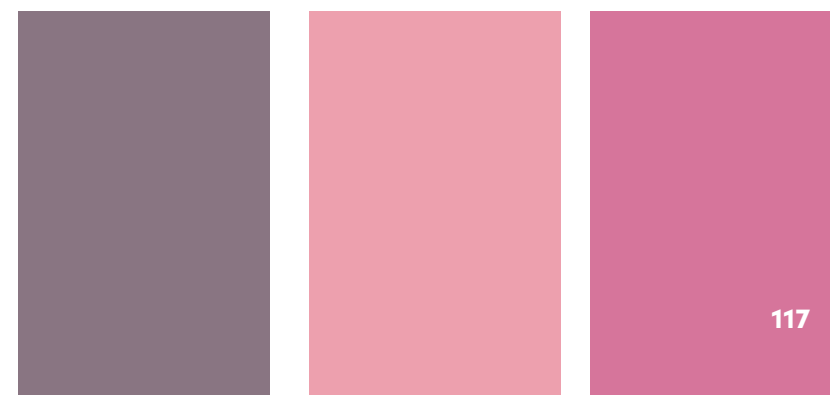
First you see Guest of Honor Ronald D. Moore playing the *Battlestar Galactica RPG* with a group, and over there – is that Toastmaster Ursula Vernon showing a group of fans how to play the board game *The Fox Experiment*? And she’s wearing a T-shirt with Fuzzy on it!

“Sorry to intrude on your game, Ursula,” you say as you sidle up to the table. “I know that you and Fuzzy are friends. I’ve been asked to find that fox.”

She tells you that Fuzzy just finished a game a few minutes ago, and was thinking of grabbing a snack before heading over to the Exhibit Hall.



← Look in the Exhibit Hall (Page 107)
 (Page 135) Look in the Con Suite →



1961 HUGO AWARDS PRESENTED AT SEA CONTOASTMA
STER HARLAN ELLISON BEST NOVEL

ACANTICLE FOR LEIBOWITZ BY WALTER M. MILLER, JR.

THE TWILIGHT ZONE (TV SERIES) BY ROD SERLING

THE HIGH CRUSADE BY POUL ANDERSON
ROGUE MOON BY ALGIS BUDRYS
DEATH WORLD BY HARRY HARRISON
VENUS PLUS X BY THEODORE STURGEON
SHORT FICTION

VILLAGE OF THE DAMNED DIRECTED BY WOLFRILLA; WRITTEN BY STIRLING SILLIPHANT AND WOLFRILLA
ANDRO NALD KINNOCH
THE TIME MACHINE DIRECTED BY GEORGE PAL; SCREENPLAY BY DAVID DUNCAN; BASED ON THE NOVEL BY H.G. WELLS
BEST PROFESSIONAL MAGAZINE

"THE LONGEST VOYAGE" BY POUL ANDERSON

"THE LOST KAFOOZALUM" BY PAULINE ASHWELL
"OPEN TOME, MY SISTER" (ALT: "MY SISTER'S BROTHER") BY PHILIP JOSE FARMER
"NEED" BY THEODORE STURGEON
BEST DRAMATIC PRESENTATION

ASTOUNDING/ANALOG
ED. BY JOHN W. CAMPBELL, JR.

SEA CON HUGO

SEATTLE AWARDS

WORLD 1961

EDEM SHWILLER
VIRGIL FINLAY
FRANK KELL
YFREAS
MEL HUNTER
BESF
ANZINE

WHOKILLED SCIENCE
FICTION? ED. BY EARL KEMP
DISCORDED. BY REDD BOG
GSFANACED. BY TERRY CAR

CON 1966

AMAZING SCIENCE FICTION
STORIES ED. BY CELE GOL
DSMITH THE MAGAZINE OF
FANTASY & SCIENCE FICTION
ED. BY ROBERT P. MILLS
BEST PROFESSIONAL ARTI
ST

. BY ROBERT COULSON AND J
UANITA COULSON
HABAKKUKED. BY BILL DONAHOSH
ANGRIL'AFFAIRE ED. BY BJOT
RIMBI FANDIOHN TRIMBLE

Seattle's First Worldcon Seacon 1961

by Michael Hanscom

Sixty-four years ago, from Saturday through Monday of a sunny Labor Day weekend, Seattle hosted its first Worldcon. Seacon (whose name was selected over the proposed Puget Sound-themed "PuCon") was held at the then-brand-new Hyatt House, in present-day SeaTac, boasting a large central heated pool surrounded by rooms with floor-to-ceiling windows, a 24-hour coffee shop, and its own barber shop and beauty parlor. Room rates ranged from \$10–16 a night or \$27.50 for suites; Seacon registration was \$2, or \$1 if coming from outside of North America. Seacon's guest of honor was Robert Heinlein, who had just published *Stranger in a Strange Land* in June. Other notable names of the time in attendance included Harlan Ellison, Frederik Pohl, Poul Anderson, Bjo Trimble, Algis Budrys, and Robert Silverberg. Of perhaps 500

memberships sold that year, approximately 300 people were in attendance. One of those was teenager Gordon Eklund, coming to his first science fiction convention—but far from his last, as you'll find him among the panelists joining us this year! Gordon remembers the small size and layout of the hotel giving the convention a comfortably intimate and informal feel. "Everybody from some of the top ranked professional writers and editors in attendance down to the cluster of beaming teenage neofans (like me) had the opportunity to meet, talk with, get to know one another."

People started arriving on Friday, and though the convention didn't officially start until the next day, socializing kicked off that afternoon with room parties lasting into the early morning. Gordon remembers, "I fondly recall attending one crowded evening party in [the Heinleins'] room with a young Robert Silverberg lounging in a chair lighting matches

R O B E R T A. H E I N L E I N



Hyatt House Hotel, Seattle, Washington, Vintage Postcard

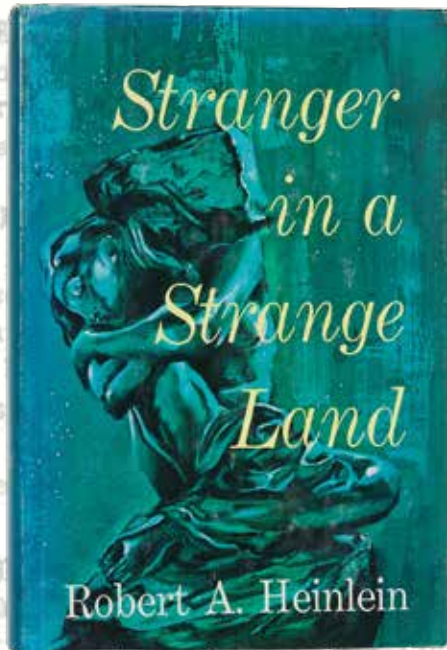
with his toes—no mean feat, trust me—while an equally youthful Harlan Ellison crouched in a corner shooting craps with a couple of hotel bellboys." The hotel's advertised "soundproof" rooms proved to be not quite so, as evidenced by an irate Ellison storming into a folk singing session at 2:30 a.m. and threatening to smash a guitar over the player's head.

Chairman Wally Weber opened Seacon just after noon on Saturday. After introductions of notable attendees and the six-person convention committee, he turned the floor over to Poul Anderson. In his opening address, "The Rituals of Science Fiction," Poul lamented the rut in which science fiction had fallen into and called for more original ideas and better taste from the fans. It seems some concerns don't really change over the years. Saturday evening brought the costume ball with winners receiving original sketches of their entries done on the spot by Bjo Trimble.

Sunday featured the banquet, hosted by Toastmaster Harlan Ellison and featuring a talk by Robert Heinlein. Robert, recently returned from a trip to the Soviet Union, gave a somewhat controversial and gloomy speech, noting that changes in civilization were proceeding too fast for many people to keep up with though he felt that fans did better than most. He ended with a prediction that the conflict between Communism and Democracy would prompt full-scale nuclear war within the next few years. Following the banquet was the announcement of the Hugo awards, with Walter Miller's *A Canticle for Liebowitz* taking the top honor.

Monday wrapped up Seacon with a "Why is a fan?" panel discussing the fan community, followed by a fundraising auction before the chairman's gavel was passed on to Chicago.

Though small in attendance, Seacon was deemed a successful Worldcon by those who



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were there and is still remembered well. Gordon notes, "The whole weekend seemed to zip past for me in a hazy blur, not helped by a near terminal lack of sleep on my part. All in all, the whole thing—my first ever SF convention—and *Worldcon* at that—was a true high point in my young life up until then. Come to think of it, looking back, in many ways it still is." Hopefully Seattle Worldcon 2025 will prompt similar memories for its attendees when they look back on this event in the future.

Postscript: You can't visit Hyatt House today—it closed in 2006 (by then rebranded as a Radisson) and was torn down to build Seattle's light rail-line. On the left side of the train heading south, look out the window for an unassuming maintenance lot at the corner of South 170th and International Boulevard just as the tracks curve right before arriving at the airport, and you'll see the site of Seattle's first Worldcon.

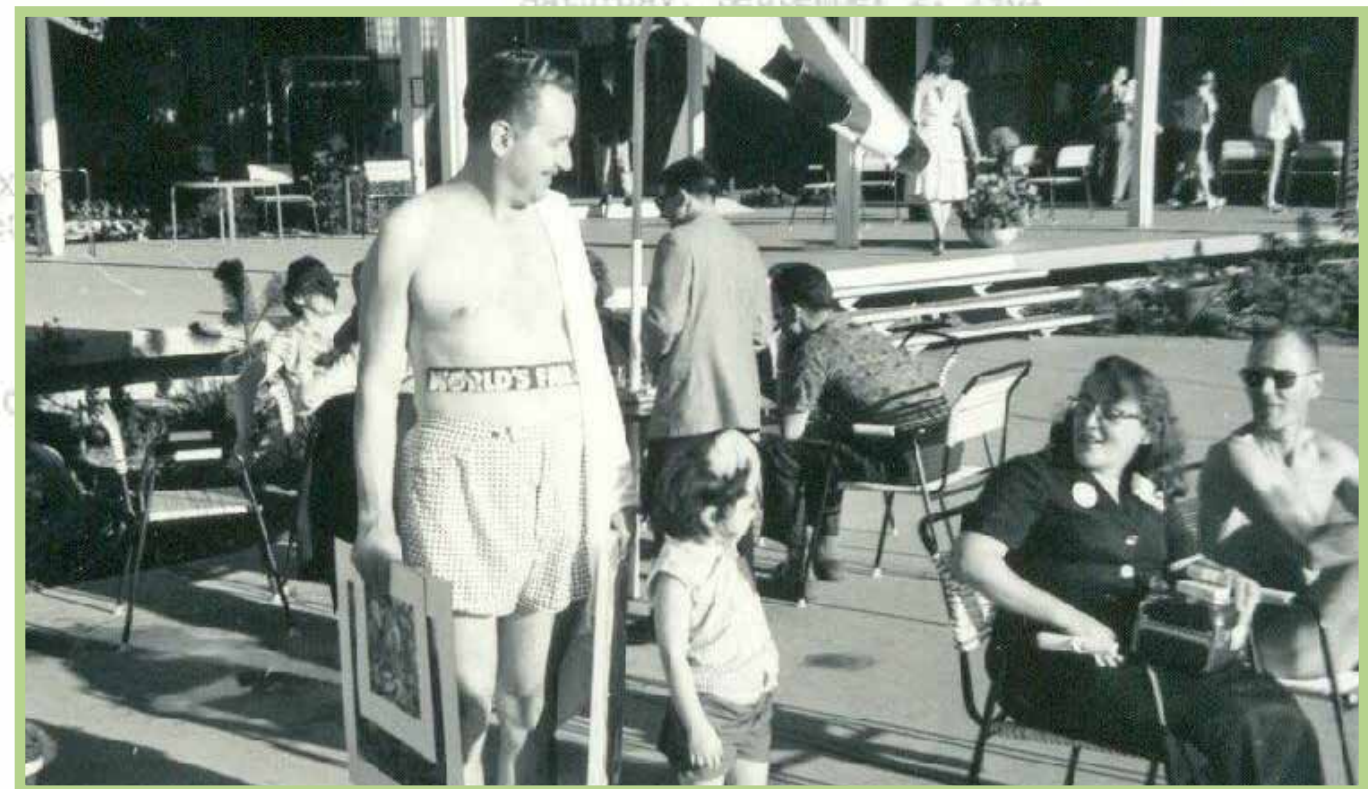
Friday, September 1, 1961



Guest of Honor Robert Heinlein, Ginny Heinlein in the foreground (Photo by Bill Warren)

Forry Ackerman, Judith Merrill, Frederik Pohl

Saturday, September 2, 1961



Moderated by E. K. "Doc" Smith

WORLD CON LIST

The history of 83 Worldcons could easily be lost without dedicated souls taking the time to maintain it. The Long List came about when a small group of volunteers led by George Flynn took the initiative to collect and centralize facts about Worldcons. George was by all accounts active in fandom for decades. After working diligently to bring Worldcon back to Boston for a fourth time, he passed away days before Noreascon 4 in 2004. Noreascon 4 Chair Deb Geisler wrote, "George Flynn was a gentlean, a kindly man, a scathing wit, and a treasure deeply prized by Boston fandom." George's legacy lives on in The Long List.

The Long List Committee's mandate is to provide a carefully vetted list updated with the latest Worldcon information. A committee led by Mark Olson, chair of Noreascon 3, focuses on keeping accurate records and accepts input from fans which is researched and confirmed. The committee can be reached through noreascon.org.

This printing is abridged.

A more detailed list of Worldcons and details regarding their histories can be found at <http://smofinfo.com/LL/TheLongList.html>.

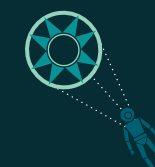


- 1 Nycon I July 1939, New York
- 2 Chicon I Sep 1940, Chicago
- 3 Denvention I Jul 1941, Denver

1942–1945 (Not held due to World War II)

- 4 Pacificon I Jul 1946, Los Angeles
- 5 Philcon I Aug | Sep 1947, Philadelphia
- 6 Torcon I Jul 1948, Toronto
- 7 Cinvention Sep 1949, Cincinnati
- 8 NorWesCon Sep 1950, Portland
- 9 Nolacon I Sep 1951, New Orleans
- 10 Chicon II Aug | Sep 1952, Chicago
- 11 Philcon II Sep 1953, Philadelphia
- 12 SFCon Sep 1954, San Francisco
- 13 Clevention Sep 1955, Cleveland
- 14 NYCon II Aug | Sep 1956, New York
- 15 Loncon I Sep 1957, London
- 16 Solacon Aug | Sep 1958, South Gate
- 17 Detention Sep 1959, Detroit
- 18 Pittcon Sep 1960, Pittsburgh
- 19 Seacon Sep 1961, Seattle
- 20 Chicon III Aug | Sep 1962, Chicago
- 21 Discon I Aug | Sep 1963, Washington, DC
- 22 Pacificon II Sep 1964, Oakland
- 23 Loncon II Aug 1965, London
- 24 Tricon Sep 1966, Cleveland
- 25 NyCon3 Aug | Sep 1967, New York
- 26 Baycon Aug | Sep 1968, Oakland
- 27 St. Louiscon Aug | Sep 1969, St. Louis
- 28 Heicon '70 Aug 1970, Heidelberg
- 29 Noreascon I Sep 1971, Boston
- 30 L.A.Con I Sep 1972, Los Angeles
- 31 Torcon II Aug | Sep 1973, Toronto
- 32 Discon II Aug | Sep 1974, Washington, DC
- 33 Aussiecon One Aug 1975, Melbourne
- 34 MidAmeriCon Sep 1976, Kansas City
- 35 SunCon Sep 1977, Miami Beach
- 36 IguanaCon II Aug | Sep 1978, Phoenix
- 37 Seacon '79 Aug 1979, Brighton
- 38 Noreascon Two Aug | Sep 1980, Boston
- 39 Denvention Two Sep 1981, Denver
- 40 Chicon IV Sep 1982, Chicago
- 41 ConStellation Sep 1983, Baltimore
- 42 L.A.con II Aug | Sep 1984, Anaheim

- 43 Aussiecon Two Aug 1985, Melbourne
- 44 ConFederation Aug | Sep 1986, Atlanta
- 45 Conspiracy '87 Aug | Sep 1987, Brighton
- 46 Nolacon II Sep 1988, New Orleans
- 47 Noreascon 3 Aug | Sep 1989, Boston
- 48 ConFiction Aug 1990, The Hague
- 49 Chicon V Aug | Sep 1991, Chicago
- 50 MagiCon Sep 1992, Orlando
- 51 ConFrancisco Sep 1993, San Francisco
- 52 ConAdian Sep 1994, Winnipeg
- 53 Intersection Aug 1995, Glasgow
- 54 L.A.con III Aug | Sep 1996, Anaheim
- 55 LoneStarCon 2 Aug | Sep 1997, San Antonio
- 56 BucConeer Aug 1998, Baltimore
- 57 Aussiecon Three Sep 1999, Melbourne
- 58 Chicon 2000 Aug | Sep 2000, Chicago
- 59 The Millennium Philcon Aug | Sep 2001, Philadelphia
- 60 ConJosé Aug | Sep 2002, San Jose
- 61 Torcon 3 Aug | Sep 2003, Toronto
- 62 Noreascon 4 Sep 2004, Boston
- 63 Interaction Aug 2005, Glasgow
- 64 L.A.con IV Aug 2006, Anaheim
- 65 Nippon2007 Aug | Sep 2007, Yokohama
- 66 Denvention 3 Aug 2008, Denver
- 67 Anticipation Aug 2009, Montreal
- 68 Aussiecon 4 Sep 2010, Melbourne
- 69 Renovation Aug 2011, Reno
- 70 Chicon 7 Aug | Sep 2012, Chicago
- 71 LoneStarCon 3 Aug | Sep 2013, San Antonio
- 72 Loncon 3 Aug 2014, London
- 73 Sasquan Aug 2015, Spokane
- 74 MidAmeriCon II Aug 2016, Kansas City
- 75 Worldcon 75 Aug 2017, Helsinki
- 76 Worldcon 76 in San Jose Aug 2018, San Jose
- 77 Dublin 2019 Aug 2019, Dublin
- 78 CoNZeland Jul | Aug 2020, Wellington
- 79 DisCon III Dec 2021, Washington, DC
- 80 Chicon 8 Sep 2022, Chicago
- 81 Chengdu WorldCon Oct 2023, Chengdu
- 82 Glasgow 2024 Aug 2024, Glasgow
- 83 Seattle Worldcon 2025 Aug 2025, Seattle
- 84 LAcon V Aug 2026, Anaheim



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Masquerade Emcee: Dan Murphy
Masquerade Stage Crew: Kielan Donahue, Lori Meltzer

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Staff: Ember Cooke, Mir Plemmons
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PROGRAM: SunnyJim Morgan
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Judges: Arendse Lund, Diane McRae-Hardin, KinMarcus Ferate, Sarah Scrivano

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Gaming Coordinator: Mark Walters, Thomas Smith

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Guest of Honor Liaison: Amanda Wakaruk, Elise Stephens, Helen Umberger

Hands-On Workshop Monitor: Mark Davey

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Staff: Bernie Strub, Carolina Gomez Lagerlof, Judy Kullman, Meghan Lancaster, Michael Nelson, Perriane Lurie, Rodger Burns, Scot Oliver

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Biological Science Track Lead: Jake McKinzie

Britcon Track Lead: Michael Citrak

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Culture & DEI Track Lead: Rebecca Demarest

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Writing Lead: Ella Kliger

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bluepowdermonkeys.com

set in Sofia Pro

titles Avant Garde



SEATTLE 2025 IN MEMORIAM LIST

Compiled by Steven H Silver
June 17, 2024–June 1, 2025

Fran Skene
(b.1937)
June 17, Fan

André Juillard
(b.1948)
July 31, Artist

Barbara Durkin
(b.1946)
July 14, Fan

Jenna Murphy
(b.1983)
July 31, Fan

Lyubomir Nikolov-Narvi
(b.1950)
July 20, Author

Carl-Eddy Skovgaard
(b.1951)
July 31, Editor

Sue Ellen Colter
(b.1948)
July 23, Fan

Taral Wayne
(b.1951)
July 31, Fan

Uwe Grüning
(b.1942)
July 23, Author

Deb Wunder
(b.1952)
August 1, Author

Margaret Jones
(b.1918)
July 23, Artist

Jeff Warner
August, Fan

Miki Dennis
(b.1958)
July 27, Fan, Costumer

Jeremy Strong
(b.1949)
August 4, Author

Edna O'Brien
(b.1930)
July 27, Author

Jim Caughran
(b.1940)
August 6, Fan

Francine Pascal
(b.1932)
July 28, Author

Adolf Schaller
(b.1956)
August 9, Artist

Rhondi A.V. Salsitz
(b.1949)
July 29, Author
(aka *Charles Ingrid, Sara Hanover, Emily Drake*)

Janet Morris
(b.1946)
August 10, Author

Bill Desmond
(b.1941)
August 11, Fan

Mário Souza
(b.1946)
August 12, Author

Greg Kihn
(b.1949)
August 13, Author

Peter Pracownik
(b.1952)
August 15, Artist

Carol MacLeod
(b.1952)
August 16, Editor

Graham Rawle
(b.1955)
August 16, Artist

Jeff Suter
(b.1954)
August 16, Fan

Zakhar Oskotsky
(b.1947)
August 21, Author

William Durkin
(b.1943)
August 26, Fan

Friedrich Hechelmann
(b.1948)
August 27, Artist

Holly Lisle
(b.1960)
August 27, Author

Leonard Riggio
(b.1941)
August 27, Bookseller

Andrew C. Greenberg
(b.1957)
August 28,
Game designer

Dmitri Krinari
(b.1959)
August 31, Fan

Bernie Mireault
(b.1961)
September 4, Artist

Valery Voskoboynikov
(b.1939)
September 6, Author

John Nielsen Hall,
September 7, Fan

John Cassaday
(b.1971)
September 9,
Comics artist

Fred Johnston
(b.1951)
September 9,
Author, Poet

James Earl Jones
(b.1931)
September 9, Actor

Taylor Grant
(b.1970)
September 12, Author

Karl Moline
(b.1973)
September 12, Artist

Nelson DeMille
(b.1943)
September 17, Author
(aka *Jack Cannon, Kurt Ladner, Ellen Kay, Brad Matthews*)

David Curry
September 19, Fan

Heather Osborne
(b.1981)
September 20, Author

Fredric Jameson
(b.1934)
September 22, Academic

Achim Szepanski
(b.1957)
September 22, Author

Ken Howard
(b.1939)
September 24, Author

Peter Jay
(b.1937)
September 24, Author

Kevin J. Taylor
(b.1962)
September 24,
Comics author

Maggie Smith
(b.1934)
September 27, Actor

Larry Todd
(b.1948)
September 28, Author

Bob Foster
(b.1943)
September 30,
Comics editor

Karl Mostert
(b.1927)
September 30,
Comics artist

Scott Connors
(b.1957)
October, Academic

Craig Smith
October, Fan

Fred Smith
(b.1927)
October 2, Fan

Pierre Christin
(b.1938)
October 3,
Comics author

Jack Nimersheim
(b.1949)
October 3, Author

Robert Randisi
(b.1951)
October 4, Author
(aka *J.R. Roberts*)

Robert Coover
(b.1932)
October 5, Author

Zoe Sarah Kaplan
(b.1996)
October 9, Author

Dona Sadock
(b.1945)
October 9, Editor

Anand Vaidya
(b.1976)
October 11, Philosopher

Ward Christensen
(b.1945)
October 12, Fan

Art Henderson
(b.1942)
October 12,
Fan, Bookdealer

Lou Irmo
(b.1951)
October 13, Fan

Bruce Townley
(b.1954)
October 17, Fan

Tony Meadows
(b.1948)
October 21, Fan

Steven Mohan, Jr.
(b.1967)
October 22, Author

Arkady Shtypel
(b.1944)
October 23,
Poet, Translator

Valery Verkhovsky
(b.1969)
October 23, Translator

William H. Hayashi
(b.1955)
October 24, Author

Marc Wells
(b.1952)
October 25, Fan

George Richard
October 26,
Fan, Costumer

Kazuo Umezu
(b.1936)
October 28,
Manga author

Phil Rickman
(b.1950)
October 29, Author
(aka *Thom Madley*)

Greg Hildebrandt
(b.1939)
October 31, Artist

Tim Sullivan
(b.1948)
November, Author

Kevin G. Austin,
November 11, Fan

Bruce Boston
(b.1943)
November 11,
Author, Poet

Ryan McCardle
(b.1989)
November 13,
Book designer

István Nemere
(b.1944)
November 15, Author

Bernadette Despres
(b.1941)
November 19,
Comics artist

Marshall Brain
(b.1961)
November 20, Author

Bob Blackwood
(b.1942)
November 21,
Fan, Academic

Trina King
(b.1945)
November 21, Fan

Davide Mana
(b.1967)
November 22, Author

Stanley Pottinger
(b.1940)
November 24, Author

Vic Wadmore
November 26, Fan

Linda Bushyager
(b. Linda Eyster, 1947)
November 27, Author

David A. McIntee
(b.1968)
December 15, Author

Howard Andrew Jones
(b.1968)
January 16, Author, Editor

Chris Moore
(b.1947)
February 7, Artist

Bert Tanner
(b.1933)
March 2, Artist

Paul Sawyer
March 27, Editor

Mollie Gilliam
(b.1923)
April 27, Fan

Yevgeny Klyuyev
(b.1954)
May 9, Author

Trent Zelazny
(b.1976)
November 28,
Author, Editor

John Marsden
(b.1950)
December 18, Author

Georgy Kuznetsov
(b.1946)
January 18, Bibliographer

KC Carlson
(b.1932)
February 8,
Comics editor

Edward "Eddi" Beecher
(b.1951)
March 3, Fan

Ian Williams
(b.1948)
March 28, Fan

Jane Gardam
(b.1928)
April 28, Author

Peter Morwood
(b.1956)
May 9, Author

Marshall Brickman
(b.1939)
November 29,
Screenwriter,
Hugo Award winner

Barry N. Malzberg
(b.1939)
December 19,
Author, Agent

Geoff Nicholson
(b.1953)
January 18, Author

Tom Robbins
(b.1932)
February 9, Author

Brady Allen
(b.1970)
March 8, Author

Barbara Frischmuth
(b.1941)
March 30, Author

Dennis McCunney
April 29, Fan

Jim Morley
May 10, Fan

Esther Cole
(b.1924)
December, Fan

George Zebrowski
(b.1945)
December 20, Author

Laurel Amberdine
(b.1970)
January 21,
Author, Poet, Editor

Anthony Lewis
(b.1941)
February 11,
Fan, Worldcon chair

L.J. Smith
(b.1958)
March 8, Author

Nancy Kilpatrick
(b.1946)
March 31, Author, Editor

Jim Walker
April 30, Fan

Aidan Chambers
(b.1934)
May 11, Author

Lynn Maners
December 1, Fan

Graham Thornton
(b.1965)
December 25, Fan

Katja D. Paule
(b.1972)
January 21, Fan

Nick DiMasi
February 11, Fan

Robert McGinnis
(b.1926)
March 10, Artist

Daniel Kluger
(b.1951)
April 3, Author

Andrew M. Stephenson
(b.1946)
May, Author, Artist, Fan

Eric Charles McConnell
(b.1972)
May 12,
Comics author, Artist

T. Jackson King
(b. Thomas King, Jr., 1948)
December 3, Author

Tanglwyst de Holloway
(b. Tonya Adolfson)
December 27,
Author, Publisher

Jack Mulcahy
(b.1951)
January 23, Author

Peter Mabey
(b.1926)
February 19, Fan

Paul Wheeler
(b.1934)
March 10, Author

Joanne Kwan
(b.1990)
April 3,
Comics author, Artist

Jackson "Butch" Guice
(b.1961)
May 1, Artist

Jayant Narlikar
(b.1938)
May 20, Author

Nancy Robison
(b.1934)
December 3, Author

Barb Gilligan
(b.1955)
December 28, Fan

Wally Weber
(b.1929)
January 23, Fan,
Hugo Award winner,
Worldcon chair

Thomas Hoobler
(b.1942)
February 22, Author

Margaret Clark
(b.1955)
March 16, Editor

Taras Boyko
(b.1962)
April 10, Translator

Paul Van Hoeydonck
(b.1925)
May 3, Artist

Yuri Nikitin
(b.1939)
May 23, Author

Robert Gants
(b.1949)
December 3, Fan

Andrew Pyper
(b.1968)
January 3, Author

Al Sarrantonio
(b.1952)
January 28, Author, Editor

Mark Leeper
(b.1950)
February 22, Fan

Angelo Todaro
(b.1945)
March 22, Artist

Kate Soley-Barton
April 17, Fan

Race Mathews
(b.1935)
May 5, Fan

Peter David
(b.1956)
May 25, Author

Vanessa May
(b.1953)
December 5, Fan

Peter Schaap
(b.1946)
January 3, Author

Todd Grimson
(b.1952)
January 30, Author

Linda Zielke (b.1948)
February 25, Fan,
DeepSouthCon Rebel
Award winner

Patricia Altergott
(b.1968)
March 22, Filker

George Barr
(b.1937)
April 19, Author,
Hugo Award winner,
Worldcon GoH

Marilia Mykytsei
(b.1965)
May 5, Author

Curt Steindler
(b.1962)
May 28, Fan

Anatoly Romoy
(b.1935)
December 10, Author

Salomon Lichtenberg
January 4, Fan

Steve Ratzlaff
(b.1958)
February 3,
SFF.Net technical support

Val Conder
(b.1942)
February 25, Fan

Bayazid Rzayev
March 25,
Editor, Critic, Fan

Damien Broderick
(b.1944)
April 19, Author, Editor

Barry B. Longyear
(b.1942)
May 6, Author,
Hugo Award winner

John Boardman
(b.1932)
May 29, Fan

Peter Lyons
(b.1963)
December 13, Fan

Mariano Antolín Rato
(b.1943)
January 10,
Author, Translator

Emma Popik
(b.1949)
February 4, Author

Herman Graf
(b.1934)
February 27, Publisher

Kerry Greenwood
(b.1954)
March 26, Author

Sergey Alekseyev
(b.1952)
April 21, Author

Stephen Fabian
(b.1930)
May 6, Artist

Patricia Lyfound
(b.1977)
January 15, Cartoonist

Bill Dare
(b.1960)
March 1, Author

David Schleinkofer
(b.1951)
April 20, Artist

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Hristo Astardjiev
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Catherine Aulick
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Tammy Annette Baer
Lisa Gaye Bah
Yasser Bahjatt
Margene S Bahm

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Les Arms
John Eric Armstrong
Meredith Armstrong
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Anouk Arnal
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Julie Artz
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Joseph Michael Aspinall
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Anne Asplund
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David Assaf
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Jesse Barnes
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Matthew Barr
Luis Carlos

Barragán
Bryck Barrientos
Mary Barrientos
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Cassy Beach
Covert Beach
James Beal
Astrid Anderson Bear
Elizabeth Bear
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Wade Beaudry
James Melvin Beaver
Jamison Jeanne Beaver
Christine Anne Beck
Patricia Joan Beck
Ryan Beck
Holly Becker
Ren Bedasbad
Olivia Camille Bedford
Briana Rose Bedore
Stephanie Bedwell-Grime
Ed Beecher
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Scott Beggs
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Eddie Belicena
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Jack William Bell
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Xan Bell
Blane Bellerud
Jason K Bellew
Marcus Beltman
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Judith C Bemis
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Torsten Bjorn Berg
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Joseph CM Berne
John D. Berry
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Kirsten M. Berry
Sean Berry
John R Besse
Lynda Best
Laura Elizabeth Beveridge
Catherine Biagioli
Nancy Jane Biancamano
Laura Biegen
Beka Ruth Bielman
Joshua Bilmes
Nick Binge
Andrew Forrest Bingham
Justin Binns
Toni Binns
Rebecca Birch
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Dorothy Birtalan
Alan Bishop
Elana Bishop
Heidi Bishop
Jacob Craig Bishop
Sean Bishop
Doug Bissell
Kim Bissell
Bailey Bjolin
Roger Bjugn
Holly Black

Kevin Black
Lazarus Black
Owen Blacker
Bruce Blackistone
Ellen Blackshear
Derek Blackwell
Diane Blackwood
Krys Blackwood
Shawn Blagg
Amanda Blair
Casey Blair
Jamie Ada Blair
D D Blake
Sean W Blakey
Harry Blanchard
Ron Blanford
Leon Blasco
Caitlin Blasdell
Richard Blaylock
Annie Blench
Joshua Bligh
Crystal Blodgett
Billie Bloebaum
Gary S Blog
David Bloom
Kent Bloom
Andrew Bloomgarden
Dustin Blottenberger
Mary Blowers
Mary-Rita Blute
Deb Boakye-Cofie
A.J. Bobo
Megan J Bobo
Micah Bobo
Scott Lee Bobo
Christopher Martin Bodan
Bert Boden
Derrick Boden
Nancy Boden
Rokus Joakim Bodin
Christina Boekeloo
Edward Boff
Rob Boffard
David Bofinger
Sheril Bogenrief
Evelyn Bogie
Lauren Bohaczuk
Teodor Bohaczuk
Jeff Bohnhoff
Maya Bohnhoff
Denis Boko
Alexander Boldizar
Crystal Bolster
Phil Bolton
Alan Bond
Evelyn M Bond
Jason Bond
Leah Bond
Gustavo Bondoni
Mark Bondurant
Alma Lorraine Bone Constable
Michael James Bonkowski
Annette Boon
David Boop
Warren Edward Booth II

Clare Boothby
Doug Booze
Pat Booze
Hazel Bordagaray
Denise Marie Borgen
Cristóbal A Borges
Johannes Borgström
Janet Elaine Borkowski
Randy Borkowski
Justin Bortnick
Teresa Boruff
Rachel Kay Botta
Kevin P Botterbusch
Sebastien Bouchard
Julie Bouchonville
Phoenix Bourgeois
Robbie Bourget
Brandon Bowen
Daryl S Bowen
Keyan Bowes
Vanessa Boyce
Kathryn Boyd
Katie Boyd
Jacquelyn Boykin
Alan Boyle
Elizabeth Boyle

K. Tempest Bradford
Kimberly Bradford
Rich Bradford
Amy Rachelle Bradley
Kitt K Bradley
Michael Bradley
Wendy Bradley
John Bradstreet
Julie Brady
Thursday Bram
Antje Brand
Eira A Brand
Sarah Brandel
Ron Brandstetter
Richard Brandshaff
Danusia Brandstetter
Alexandra Brandt
Sierra Branham
Jay Brantner
Joseph Alexander Brassey
Meaghan Brassey
Dave Brastow
Wren Brastow
Bob Brauer
Susan Braviak
Aaron Bray

David Bray
Linda Bray
Jonathan Pace Brazee
Darin M Brees
Seth Breidbart
Marie Brennan
Mike Brennan
Ozy Brennan
Sarah Rees Brennan
Doug Brenner
Debbie Bretschneider
Ric Bretschneider
Peter V Brett
Daniel Miles Brewer
Steven Daniel Brewer
Susannah Brewer
Claire Briailey
Chris Bridges
Dana Hager Bridges
Greg Earl Bridges
Melanie Briganti
Thomas Eric Briggs
Cheryl Brigham
Erin Bright
Lyndie Bright
David Brin
Mike Brind

Melissa K Brinks
Darin Briskman
Jenny Bristle
Bethene Britt
Christine Brockway
Dominik Brodzisz
Linda Broeder
Stefan Bromby
Casella Brookins
Alexi Brooks
Christopher Brooks
Juliet Brooks
Lissa Brooks
Michael Brooks
Wendy Brooks
Ann A. Broomhead FN
Laurence Raphael Brothers
Lauren Broughton
Geoffrey Brounell
Alex F Brown
Ben Brown
Carolyn B Brown
James H. Brown, Jr.
Jeff Brown
Jonathan Brown
Justin Brown
Nancy J Brown
Robert L Brown
Russell J Brown

James S. Aaron
Mary Beth Abbott
Daniel Abraham
Vivian N Abraham
Dan Abrams
Hugh Abrams-Helde
David Abzug
Lilith Acadia
Brad Ackerman
Jessica Ackerman
Dave L Acton
Tesla R Acton
Alexander James Adams
Andrew Adams
Alexander Adams
Jason Adams
John Joseph Adams
Jonathan W Adams
Shane Adams
Paul Adamski
Linda Denise Addison
Shweta Adhyam
Rachel Adler
Warren Adler
K.C. Aegis
Wilson Afonso
Izzi Aghayere
Gary Agin
Mabry Agnew

CHOOSE YOUR OWN LAcon V ADVENTURE '26 Con Suite

As you walk into the Con Suite, you spot Guests of Honor Barbara Hambly and Tim Kirk enjoying a quiet moment together over tea. You approach, half-hoping to ask Barbara about *Those Who Hunt The Night* – your favorite of her books – and you want to ask Tim about being a Disney Imagineer, but you are on a mission. Time is running out.

“You look concerned,” Barbara says as you approach.

You reply that you need to find Fuzzy, but that the fox has been eluding you.

Tim responds, “Well, I heard our Toastmaster, Ursula Vernon, talking about how she planned to teach Fuzzy a board game. Have you checked the gaming lounge? Though I also know Fuzzy was interested in the Exhibit Hall.”



← Look in the Exhibit Hall (Page 107)
(Page 117) Look in the Gaming Lounge →

Friend = Sand
WSFS only =
Sea Green

Susan Therese Brown
Susan M Brown
Zachary R Brown
Andrea Brown-Griffin
Jeremy T Brown-Hayes
Jennifer Brozek
Logan Bruce
Janet
Bruesselbach
Barbara Brugger
Michael Brugger
Jes.e Brumbaugh
Todd Brun
Kayla Bruss
J.J. Brutsman
Heather Brutz
James Bryant
Luca Bryosoma
Dr. Simon
Lawrence Bubb
Aaron Buchanan
Craig Bruce
Buchanan
Mary E Buchanan
Dennis Buckley
Katarina Budet
Nat Budin
Sheri Budrow
Christopher Buehlman
Antonio Bueno
Samuel Antonio Bueno
Warren Buff
Brian Buhl
Melissa M. Buhl
Cora Buhlert
Brad Bulger
Carleton Bulkin
Max Bull
Kendall Bullen
Scott Bullock
Margaret Bumby
Theresa Burch
Bethany Burd
Gavin F Burdge
James Morgan
Burdwell
Tyler Burdwood
Sue Burke
Danielle Burkhart
Steve Burnett
Jesse Burns
Joseph Truman
Burns
TJ Burnside Clapp
Pamela Burr
Elizabeth A
Burstad-Morgan
Michael A.
Burststein
Nomi S Burststein
Leonard Arthur
Burstiner
Sue Bursztynski
John Merritt Burt

David L Burton
Ellen E Burton
Greg N Burton
J Burton
Lowell G Burton
Mary Bush
Ted S Bushman
Kristina Busse
Bella A Buster
Padraig Butler
Theodore David
Butler
Naomi Cherie
Buttelo
Diana Leta
Bynum
Renee Byrd
Jamie C
Robert Cachat
Rogers
Cadenhead
Patricia Kearney
Cadigan
Thomas L Cagwin
Ryan Cahill
Zhuodi Cai
Ves Cain
Erin Cairns
Christopher
Caldwell
Terra Caldwell
Tyler Caldwell
kat cali
Bon Callahan
Carrie Callahan
Christine
Callahan
Paul Callahan
Debra Ruth
Callaway
A.J. Calvin
Shasta Jamie
Calvo
Katy Came
Ian Cameron
Diane Marie
Cammer
David Earnest
Camp
Aneta Campbell
Bethany
Campbell
Campbell
Carrie Campbell
Chris Campbell
Christina Kay
Campbell
Dan Campbell
Dustin Campbell
Jane Campbell
Kate Campbell
Katie Campbell
Lee Anne
Campbell
Matthew
Campbell
Neil Campbell
Olivia Campbell
Russell David
Campbell
Sean Campbell
Tara Campbell
Kelsey Canaga
Scott M Canaga
Maryann
Canfield

Bill Capossere
Peter Card
Linda Marie
Cardenas
Deborah Cardillo
Douglas Scott
Carey
Elizabeth C Carey
Mary Piero Carey
Annie Carl
Cathy Lynn
Carlson
Vivian Carlson
Zachariah
Carlson
Christine Carman
Ed Carmien
Julia Caro
Brent Caron
Matthew Steven
Caron
Thomas K
Carpenter
Brenda Carr
Foxy Dara Carr
Ian Martin Carr
John Paris Carr
MaryAnn Carr
Richard William
Carrasco
Eloy Carrera
González
Flavio Javier
Carrillo
Charles Carroll
Jordan Smith
Carroll
Shauna J Carroll
Siobhan Carroll
Caroline J Carson
David M Carson
Katharine J
Carson
Michele Carter
Sally Carter
Tanya A Carter
Catherine Caruso
Melissa Caruso
Paul John Caruso
Jeffrey A. Carver
Andrew Clifford
Arthur Cary
Brandon Case
Suzi Casement
Kaitlyn Casimo
Thomas Cason
David Casperson
Stephanie Cass
Imogen Claire
Cassidy
Michael Cassutt
Catherine
Castellani
Diana Castillo
Adam-Troy
Castro
Elonda Castro
Gregg Castro
Denise Catalano
Frank Catalano
Mark Catalano
John Cater
Beth Cato
Sarah M
Caughy

Robert Cauley
Amanda
Cavanaugh
Orchid R Cavett
Jesus Cazaubon
Eden Celeste
Peter Francis
Cerrato
Merideth Chaffin
Shannon
Chakraborty
Mandy Chalou
Alex Chamberlain
Becky Chambers
Scott Chamness
Tim Chamness
Athena Chan
Donald Chan
Astrid Chandler
Barbara Chang
Myna Chang
Victoria Chang
Didi Chanoch
Judith L
Chantelois
Mark Alan
Chapman
Philippa
Chapman
Samuel Paul
Chapman
Arther Peter
Chapell
Ash Charlton
Galen M Charlton
Amysue Chase
Vaso Chatzi
Cyrus Chauvin
Tim Chawaga
Becky Chen
Curtis C Chen
Elsa Chen
Junwei Chen
Evan Chenault
James Cawood
Chenault
Gregory Cherlin
Amanda Cherry
Andrew Cherry
Joseph Anthony
Chiaravalloti
Frank Jason Chick
Blind Lemming
Chiffon
Michael Childers
Sandra Childress
Mark C Childs
Paulina Chin
Breaker
Christopher
Chittenden
Joyce Chng
Randall Choco
John Cholewa
Kathleen
Chollman
Kevin Chollman
Alexander Chopin
Sarah Chorn
vivian chou
Dmitry
Chouljenko
Maja
Chrapkowska
Erin Christian

George Scott
Christian
Emmie Christie
Renny
Christopher
Dell Christy
George Christy
Albert Chu
John Chu
Marnee Chua
Michael Cole
Steve Cole
William Cole
Anne MacDonald
Coleman
Elizabeth S
Coleman
Nino Cipri
Arinn Dembo
Cirulis
Michael L Citrak
Neil Citrin
Jasmine Clancy
Anna Clark
Becky Wurm
Clark
Bob Clark
brian clark
David Clark
Katharine D.
Clark
Scott David Clark
Scott R Clark
Shannon John
Clark
Alison Caroline
Clarke
August Clarke
David H Clarke
Jamila Clarke
Jeannine A Clarke
Neil Clarke
Thomas Clarke
Brian Clarkson
Gavin Claypool
Heather Cleary
Christine Clifford
Jeremy P Clift
Sheena P Clift
Shelly Rae Clift
Sara Cline
Carolyn Clink
David L. Clink
Scout Clithero
Carol Close
Samantha Close
Brenda W. Clough
Larry Clough
Sacha Clow
Paul E Coad
Richard Coad
John Coats
Elizabeth Cobbe
Jonathan Coburn
Anthony Lee
Cochran
Robert L Code
Nuria Coe
Syd Coe
Brendan V Coffey
Barbara Ann
Cohan
Larry Cohan
David Cohen
Eli Cohen

Howard Cohen
Sue Cohick
Christopher
Cokinos
João Pedro
Colaço
Catherine Jane
Cole
Kamilah Cole
Michael Cole
Steve Cole
William Cole
Anne MacDonald
Coleman
Elizabeth S
Coleman
Michelle
Coleman
Alex Coles
Urchin Diane
Elizabeth Colley
Andrea Collins
Brian Collins
Sarah Collins
Sean Collins
Sheryl Collins
Jose Javier Colon
Rodriguez
Russ Colson
Steve Coltrin
James Colvin
Jessica Colvin
Maren
Comendant
Steen Comer
Stoney Compton
Darcy Conaty
Gracie Condon
William Evan
Condon
Miles Conley
Amy Beth Conlon
Byron Connell
Tina Connell
Chris Conner
Jessica Conner
David Connolly
Nick Connolly
Tina Connolly
Ariel Connor
John J Constable
Andy Cook
Craig Alan Cook
Jim Cook
Joseph William
Cook
Kelly Cook
Norman L Cook
Jonathan Cooke
Lucy Cookingham
Chris David
Cook-Sussan
Roxy May Cook-Sussan
Benjamin Hollis
Cooley
Kieran Merle
Cooley
Marie Cooley
Mike Cooley
Russell Coons
Brenda Jean
Cooper
Gordon Cooper
Jeff Copeland

Liz Copeland
Selena Coppa-
Caldera
Christopher
Andrew Corbitt
Evan Corcoran
Ian Cordingley
Rain Caitlin
Cormier
Thida Cornes
Jeffrey Cornish
Jeri Lynn Cornish
Frank Costello
Kelly Coston
James Cotter
N C Christopher
Couch
Tom Michael
Coughlin
Fredrik Vladimir
Coulter
Nick F Counsell
Susan Courtney
Avram Coven
Tiana Coven
Justin Cowdrey
Audrey R Cox
Brett Cox
Tammy Coxen
John Coxon
T. Thorn Coyle
Elliot Craggs
Thomas Craig
Mallory Craig-
Kuhn
Jonathan Crain
Lisa Cram
Daniel Cramer
John G Cramer
Whitney Cramer
Pearl Crandall
Laura Cranehill
Jennifer Ann
Crawford
Richard Scott
Crawford
Paul Michael
Cray
Dave Creager
Megan D
Creemers
Patricia Michelle
Crichton
Robert Leslie
Crichton
Marc A Criley
Brandon Crilly
Ryan H Crimm
Edie Crisostomo
Gina Crisostomo
Greg Crisostomo
Marie Croke
Kristopher
Michael Cronk
Caelin Crosby
Debbie Cross
Katherine Cross
Don Crossman
Claire Crouchley
Nathan Crowder
Jennifer M Crowe
Peter Crozier
Benjamin Crumby
Jodie W Crumby
C A Cruse

Jerry Lee Crutcher
Effy C-T
Nick Cuccia
Monique
Alexandra
Cuillier
kerstin cullen
Barbara Dahlia
Cummings
Rosalinda
Cummings
Mary Caroline
Cummins
Catelynn
Cunningham
Jim Curtain
Melinda Collette
CURTAIN
Aaron Curtis
Cathy Curtis
Shayne Curtis
Frank M Cuta
ERIC GLEN
CUTLER
Leah R Cutter
Andre Czausov
Julie E. Czerneda
C.h D andrea
Douglas Daberius
Rosa Dachtler
Jennifer Marie-
Cecelia Dadek
Megan E Daggett
Andrew Dagg-
Murry
David Dagg-
Murry
Paul Carl
Dagnelie
Janet D'Agostino-
Neill
Olle Dahlberg
Michael S Daines
Sarah J Daley
Elvi Dalgaard
Kara Dalkey
Jeffrey
D'Anastasio
Erin Kathleen
Dancer
Elizabeth
Dandenell
Karl Dandenell
Diana Daniels
Daytona
Danielsen
Scott Danielson
Signe Landon
Danler
Michael B. Dann
Zachary Danz
Kristin E Darden
Sian Dart
Todd Dashoff
Julia DaSilva
Ellen Datlow
Feran Daunhill
Heather Daveno
Jonathan JD'
Davenport
Douglas
Davidson
Howard Davidson
Mark Davidson
Mary Kate

Davidson
Nicholas Davies
Tyler Davies
Bruce Davis
Christopher Davis
Clif Davis
Donna Davis
Jeffrey Kyle Davis
Keller Davis
Margaret
Adamson Davis
Melanie S Davis
Riley Davis
Amanda Davison
Deborah Lilly
Davitt
Beth Dawkins
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Corey Dawson
James R Day
John Day
Joy Day
Julie Ann Day
Genny Dazzo
Elon de Arcana
Ingrid de Beus
Erik Scott de Bie
Susan de
Guardiola
Tikitu de Jager
Peter de Jong
Sondra de Jong
Tony De La Torre
Taylor De Lano
Emma De Vos
Tidd
Peter De Weerd
Ruth De Witt
Allysa De Wolf
Leif R De Wolf
Tom Deady
Ef Deal
Jack Deal
Annetta Dean
Cynthia Dean
Tyler Dean
Evenstar Deane
Mark L DeBard
Erik DeBill
Peter DeCastro
Ray DeChant
Alma Deckert
Marion H Deeds
Alisa G Deer
William K Deer
Cassidy DeFina
Katherine
Defliese
Tammie Eileen
Deis
Steven Deken
Martí Dell
Liberio Della
Piana
Twig Deluje
Tom DeMarco
Rebecca A
Demarest
Sharron
Demarest
John Demboski
Julie Demboski
Pawet
Dembowski
David Demchuk

Linda
DeMeulemeester
Joy Denebeim
Linda Deneroff
Chiara DeNeve
Anna Madelene
Denisch
Gay Ellen Dennett
Leighann Denney
Gabriel Denning
Rhys J L Denton
Tom Denton
Jason Denzel
Elizabeth M
Derochea
Roman
Deschamps
Deschamps
Wendy Ann
Deslauriers
Zoe Deterding
Nicholas Stephen
Rachael Devine
Bob Devney
John Devoy
Peter Lawrence
DeWolf
Christopher
DiBona
Kaeli Nicole
Dickert
Robert Jackson
Dickert
Max Dickeson
Jules Dickinson
Jessica Dickinson
Goodman
Erin Diego-
Benard
Dean Dierschow
Marjie Dietz
William C. Dietz
Andrea
Diezmann
E Reece Dike
Marion D. Dilbeck
Jeff Dill
Robert Dillman
James Dillon-Lee
Jan DiMasi
Kylie Ding
Matt Dinniman
Eric Distad
Jennifer Distad
Lucienne Diver
S.B. Divya
Douglas Dixon
Kenneth Stuart
Dixon
Paul Dixon
Grant Dobbe
Dave Dobson
Vincent Docherty
Ro Dodemaide
Natalie Dodman
Gillian Michelle
Dodson
Holly D'Oench
Geoffrey Doherty
Samantha Jo
Dolan
rene-marc
dolhen
Brynley Taylor

Dolman
Kielan Donahue
Rachel Donahue
Stephen Reeder
Donaldson
Rachel Lynn
Urbanowski
Donato
Ira Donewitz
George Dong
Jules Donne
Regis M Donovan
Michael C Donow
John Doody
Gary Doolin
David T Dorais
Kelly K Doran
Mathieu D'Ordine
Edward Nikolaus
Maxwell Dorobek
Ari Dorsey
Leonard Dorsky
Jim Doty
Karen Doty
Michelle Marie
Doty
James Dougherty
Ron Douglas
Cheri Douglass
John Alan
Douglass
Phillip W Dowd
Asa Dowdy
Jim Dowdy
Kimberly Dowdy
Stephen Downey
Christine A Doyle
Deirdre Ceridwen
Doyle
Richard James
Doyle
Dan Drake
Piper J. Drake
Kate Dramis
Skye Drenguis
Steven Micheal
Dresser
Emmanuel
Dubois
Dan Dubrick
Linda T Duchamp
John Edward
DuChateau
Stephanie Duchin
Darrien K Duck
Al Duester
Alice Duff
John Duff
Lynn Ellen Duff
Bismo Duffy
Bridget Elizabeth
Duffy-Thorn
Dave Dufour
Nadya Duke
James Lloyd Dulin
Lawson Dumbeck
Frédéric
Dumortier
Ebony J Dunbar
Andrew Robert
Duncan
Carla Dundes
Robert A Dundes
Warren Dunham
Margaret Dunlap

William Clifford
Dunn
James R. Dunson
Jennifer Lee
Dunstan
Tammie Dupuis
Jean Duranti
Megan Elizabeth
Durham
Bryant Durrell
Kerry Dustin
Richard Fields
Dutcher
Chris Duval
Kathryn Duval
Morpho Duval
David Dye
Allan Dyen-
Shapiro
Andrew Roy Dyer
Christine
Dziadosz
Alicja Dziergas
David Early
Donald Eggleston
Eastlake III
Jill L Eastlake
Arroxane Eber
Haden Eber
Nikki Ebright
Laura A Eby
Martha Eby
Scott Eby
Gary Echternacht
Jonas Patrik
Eckerman
Frossie Economou
Shane Ede
Scott Edelman
Katelin Edge
Leigh Edmonds
Christian R
Edwards
Lauren Ruth
Edwards
Richard W
Edwards
Jim Edwards-
Hewitt
Terilee Edwards-
Hewitt
Lisa Dawn Egger
Gary Ehrlich
Sheryl Ehrlich
Nikolas Eibich
Jay Eichelberger
Anthony W.
Eichenlaub
Janice Eisen
Alex Eiser
Thomas Evins
Gordon Eklund
Sedeer El Showk
Eva L. Elsigue
Jacqueline T
Elderkin
Tabitha Renee
Elders
EB Eldritch
Al Elia
Marlie Elia
Power Elizabeth
Emily Elkins
Sarah Elkins
Michelle Ellen

William Clifford
Dunn
James R. Dunson
Jennifer Lee
Dunstan
Tammie Dupuis
Jean Duranti
Megan Elizabeth
Durham
Bryant Durrell
Kerry Dustin
Richard Fields
Dutcher
Chris Duval
Kathryn Duval
Morpho Duval
David Dye
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Dziadosz
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David Early
Donald Eggleston
Eastlake III
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Arroxane Eber
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Laura A Eby
Martha Eby
Scott Eby
Gary Echternacht
Jonas Patrik
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Frossie Economou
Shane Ede
Scott Edelman
Katelin Edge
Leigh Edmonds
Christian R
Edwards
Lauren Ruth
Edwards
Richard W
Edwards
Jim Edwards-
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Lisa Dawn Egger
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Al Elia
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Sarah Elkins
Michelle Ellen

Friend = Sand
WSFS only =
Sea Green

Curtis L Ellett
Jennifer H Ellett
A.D. Ellicott
Anastasia K. Elliott
Cally Doralyn Elliott
Izaak Elliott
Luke Paul Elliott
Robert Elliott
russell elliot
Sharëssa Elliott
Stephanie C Elliott
Daniel Ellis
Elizabeth Ellis
Kelvin Ellis
L. Ana Ellis
Megan Ellis
Sara Kate Ellis
Lilly Ellison
Mary Ellithorpe
Todd Ellner
Zabe R Ellor
Elizabeth Elmer
John Elmer
Alyce Elmore
Cara Curtice
Elrod
Leslie Emery
Sam Emery
Paul Emigh
Udo Emmerich
Ruthanna Emrys
Cecilia Anne Eng
Peter M Eng
Glen Engel-Cox
Jill Engel-Cox
Benjamin E Engelsberg
Marie Engfors
Rei England
Lars D Engle
Carl Engle-Laird
Joshua R English
Katrina English
Stephanie L English
David L Ennis
Erika Ensign
Tracy Erickson
Amy C Erickson
Cabrera
David Erlick
Lance Erlick
Susan Erlick
Robert Edward
Ernisse
Russell Ross Ervin
Patrick Clark
Eschenfeldt
Joseph Eschrich
Rob Esene
Sandy Esene
Kelley Eskridge
Xap Esler
Eri Victoria Espejo
Lorelei Esther
Justine Eitzkorn

Yvonne Etzkorn
Barney Evans
Elise Evans
Erin Marie Evans
Jaq Evans
Kate Evans
Kendric Evans
Lawrence Evans
Robert M Evans
Kristin
EvensonHirst
Marcus Evenstar
Melody L Everest
Allison Jean Ewing
Laura E Eyring
Andrew Cian
Ezarik
Ann Ezell
Elizabeth Ezell
Mark Zell
Gabriel F.
Salmerón
Tony Fabris
Diane Fadden
Bob Fagan
Deva Fagan
Sean Eric Fagan
Lynne Fahnestalk
Steve Fahnestalk
Katherine Fang
Kathy D Fansler
Kevin Fansler
Maurizio Fantini
Jennie Faries
Charlie Farley
Audrey L Farmer
David C Farmer
James M Farmer
Lea Carol Farr
Murray Bruce
Farr
whitney faulconer
Doug Faunt
Constance Fay
Penelope Fay
Moshe Feder
Diana Fedorak
Steve Fedyna
Bryan Keith Feir
Bruce Feist
Gary Keith
Feldbaum
Steve Feldberg
Aaron Feldman
Sara Felix
Thomas R Feller
ERIC S FELLOWS
Thomas Fendt
Adriana Ferguson
Anne Ferguson
Sean Ferguson
Jan-Hinrich Fessel
Sharon Marie
Fetter
Viengsamai
Fetters
David Fiander
Jonathan Ficke
Guy Fietz
Leah Michelle
Figueroa
Sheila Finch
Andrew Fink
Carl Fink

Scott Fink
Emily Finke
Joel Finkle
Susan Finkle
Ken Finlayson
Lachlan John Finlayson
Edward Finn
Jerome Joseph
Finn
Tim Finnegan
Edward Finneran
Stacey L Finnigan
Guy Fipps
Leslie Fischer
Ali Fisher
Cyrus Fisher
Ginda Kaplan
Fisher
Kelli Fitzpatrick
Kelly Fitzpatrick
Shannon
Fitzpatrick
Ashley Renee
Flanagan
Erica L Frank
Bob Flank
Katie Fleeman
Alan Fleming
Christopher
Fleming
Em Fleming
Jessica Heather
Fleming
Paul Andrew
Fletcher
Sarah Fletcher
Ian Fleury
Neil Flinchbaugh
Shannon D Flint
Dana Floberg
Richard Flores
Leadie Jo Flowers
Courtney Floyd
Virpi Flyktman
Joseph Flynn
Kevin Flynn
Penelope Flynn
Kristin Fogard
Alex Foglio
Kaja Foglio
Phil Foglio
Victor Foglio
Rogelio Fojo
Sofía Fojo
Maddie Foley
Grace P Fong
Megan Fontaine
Janet Forbes
Donald B. Forbis
Codie Jo Ford
Elisa Catherine
Ford
Gordon Ford
Russell William
Fordginger
Mary Aileen
Forman
Eugene Forrer
Sandra Forrer
Alexandra Forrest
Catherine Forrest
Kristina Forsyth
Patricia L. Foss
Cheryl Foster
David Foster

Kyna Foster
Nancy Foster
Jonathan Fotland
Deanne
Fountaine
Alec Fowler
Wayne Fowler
Bradley Gerald
Fox
Susan Fox
Jack Foy
Rebecca H
Fraitmow
Kathryn Francia
Anthony G
Francis, Jr.
Diana Pharaoh
Francis
Karen Sue Francis
steven j francis
Tom Francis
Ben Francisco
Luana Franco
Carolyn Frank
Erica L Frank
Megan Frank
William Frank
Valerie Estelle
Frankel
Douglas Randall
Franklin
Eric Franklin
Marcia Franklin
Sam MP Franklin
Stephanie Wood
Franklin
Heather Frantz
Shirley J Frantz
Jay Fraser
Nick Fraser
Corey Frazier
Mal Frazier
Laura B. Freas
Beraha
Amy C Fredericks
Daron Fredericks
Deborah
Fredericks
Robin Eric
Fredericksen
Leah Freedman
David R Freeland,
Jr.
Alan Haswell
Freeman
David Freeman
William R.
Freeman
Janet Freeman-
Daily
Kyra Freestar
Kurt Alan
Freiberger
Lisa Freifrau von
Rössing
Lisa Freitag
Pat French
Manny Jacob
Frishberg
Randolph Fritz
Kelley Frodel
Anthony Frost
Jack Frost
Kate Frost
Seth Frost

Castor Fu
Henry Fuchs
James E Fulkerson
Greg Fuller
Nicholas W Fuller
Nadine G.
Karen Gaalema
Steve Gaalema
Scott Gable
François Yann
Gabory
Faye Gabriel
Gregory Gadow
Dean Gahlon
David W Gallaher
Shannon
Gallardo
Erikka Gallas
Barb Galler-
Smith
Dawn Gallor
Matthew
Galloway
Robert Gallup
L Galuppo
Andi L Galusha
Ben David
Galusha
Mona Gamboa
Ruben Gamboa
Malinee M
Ganahl
Shaylin Gandhi
Bandit Gangwere
Morgan
Gangwere
Rhonda S. Garcia
Victoria Elizabeth
Garcia
Matt Gardeski
Jeff Gardiner
Michael William
Gardiner
Nancy Gardiner
Chris Gardner
Kelly Gardner
Garry S Garrett
Stacy Garrett
Brian Garrison
Linda Marlene
Garrison
Maxwell Evan
Garrison
Lisa Garrity
Kit Garton
Jaime Carrillo
Garza
Rob Gates
Tim Gatewood
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Lisa Gaunt
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Hayley Gavienas
Rob Gavin
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Jospeh W. Gee
Barry D Gehm
Jo Gehm
Stephen Geigen-
Miller
Janice Gelb
James V Geluso
Amy Gembala
Danielle D.M.

Gembala
Emild Gembala
Peridot Gembala
Denise A.
Gendron
Mike Genovese
Nicolas George
Shelley George
Terri Gerber
Shanna Germain
Natalie Gerratt
Chris Gerrib
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Mycheal
Gheparde
Yvonne
Gheparde
Donato Giancola
John K Gibbons
TERRY GIBBS
Lester S Gibo
Heather Gibons
Adrian M. Gibson
Kaitlyn Gibson
Thomas Scott
Giese
Melissa Gilchrist
Scott Gilfoil
Kathy E Gill
Kieron Gillen
Ivy Gilliam
Laura Gilliam
Richard Gilliam
Greer Gilman
Laura Anne
Gilman
Richard Lee
Gilmore
Sean Gilmore
Kenneth S
Gilmour
Alex Gingell
Jamie Gingell
Stephen Gingell
Lydia Ginter
Cat Girczyc
Mike Giroux
Michelle A Girts
Kristina Giscombe
Eric P Gjoavaag
Laura Gjoavaag
Z.D. Gladstone
Tanya Rae Glaser
Peter N.
Glaskowsky
John M Glass
Ethan Glasser-
Camp
Jack Glassman
Craig Glassner
Marsha Glassner
Adele Gleason
Holly Suzanne
Glenn
Margo Glenn-
Lewis
Michael David
Glenn-Lewis
Shoshana Glick
Charlie Glickman
Don Glover
Mike D Glycer
Victoria Goddard
Margaret Jean
Goddin

Jennifer R
Godfrey
Timothy V
Godfrey
Mark Godin
Kayla M Goeden
Cenk Gökçe
C Gold
Eli B Goldberg
Sarah J Goldberg
Salinee
Goldenberg
David James
Goldfarb
Beth Goldgar
Polly Goldman
Rhyana Goldman
Max E Goller
Kelly Gombert
Richard W
Gombert
Adriana Gomes
Giulia Gomes
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Carolina Gomez
Lagerlof
Jeanne Gomoll
Andreia Matias
Gonçalves
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Wong
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Gonzalez
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Gonzalez
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Gonzalez O'Brien
Gabriel
Gonzalvez
Kona Goodhart
Diana Goodman
Elizabeth Sarah
Quirk Goodman
Sarah E
Goodman
David M Gordon
Liz Gordon
Marianne Gordon
Stacy Gordon
Erik Gorka
Wendy Gorman
Sarah Goslee
Roelof Goudriaan
Kris Gould
Edgar Governo
Kerri-Leigh Grady
Llywelyn Graeme
Aegina Marie
Graham
Austin Graham
Hank Graham
James Graham
reesa graham
Jeffrey Scott
Grainger
John Granacki
Stephen Granade
Juan Grand
Bret Grandrath
Shaun J Granger
Elspeth Grant
Michael Grant
Donald Roger
Grassmann

Preston
Grassmann
Elyse M Grasso
Alan Gratz
Josephine Gratz
Wendi Gratz
Michele Graves
Zi Graves
Antonio J Gray
David W Gray
James Gray
John R Gray III
Lora Gray
Lorien Gray
Russ Gray
Tory Gray
Vickie Gray
Nichole L Gray
Besse
Theresa Sisk
Graybill
Catherine Green
Jude-Marie
Green
Zac Green
Jeremy David
Greenberg
Aliza Greenblatt
Emily Diane
Gregg
Sean D Gregory
Daryl Gregory
Hugh Sinclair
Gregory
Sean D Gregory
Keith Daniel
Gremban
Eva Doherty
Gremmert
Alaster Grey
Ishmael Grey
Sarah Grey
Michael Griffin
Tim Griffin
David LaMond
Griffith
Jan Griffith
Nicola Griffith
Misha Grifka
Wander
Heather Grine
Brian K Grinnell
SJ Groenewegen
Pat Grogan
Roland Gröll
Merryl Gross
Gemma
Grossman
Marc Grossman
Erik Grove
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Guerriero
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Gerald M
Guglielmo
Elizabeth
Guizzetti
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Paige Gulley
Eileen Katherine
Gunn
David Guon
Alex Gurevich
Beth Gusenius

Gene Guthrie
Shannon Guthrie
Rachel Gutin
Carol Gyzander
Robyn L Haaf
Elizabeth A Haas
Katie Haas
Paul Roger Haas
Auston
Habershaw
Michael C Hacker
Sam Hackney
A. J. Hackwith
Seth Haddon
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Haddrell
Charles
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Suzanne Hagelin
Ian Kipp
Hagemann
Elizabeth P
Hagenlocher
Sarah Hahn
Theresa M Hahn
Danielle Haight
Delight Hailman
Joshua Hailman
Karl A Hailman
Andrea Hairston
Minal Hajratwala
Milka
Hakkarainen
TJ Halbe
Theresa Halbert
Thor Halbert
Alice Lorena
Haldeman
Gay Haldeman
Joe Haldeman
Karen Lynn Hale
Wm Salt Hale
Rob Haley
Douglas Hall
Kenneth T Hall
Lindsey Hall
Mark Hall
Pat Hall
Rhias Hall
Stuart Douglas
Hall
Lisa Harnett
Dylan James
Harney
John Harold
Ashley J Harper
Lorraine Harpole
Michael Harries
Ann Michelle
Harris
Bec Hamadock
Denise A Hamer
Douglas A Hamer
Richard Theodore
Hamer
Robert C Hamer,
Jr.
Will Hamilton
Hazel Hamilton-
Moore
Elizabeth
Hammack
Robert Lee
Hammer
Elektra
Hammond
Clarissa Hart
Eric David HART
Meggin L Hart
Trish Hart
Bob Hartlaub

Chanese
Hampton
Jenna Hanchey
Jeanne E Hand-
Boniakowski
Zev Handel
Cynthia Lynn
Handford
Moriko Handford
Wren Handman
Dale Weatherwax
Hanes
Lindsay J Haney
Dan Hanks
Rodrick O
Hanlon
Katie L Hann
Gwyneth
Hannafor
Morag Hannah
Christine Hanolsy
Michael Hanscom
Alice Hansen
Daniel Henry
Hansen
Donna Maree
Hanson
Joshua Hanson
Kimberly Hanson
Gabrielle
Harbowy
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Caroline Dobbe
Hardin, Ph.D.
Rebecca
Hardman
Cregg S Hardwick
Mikaël Hardy
Zachary Hardy
Tavinder Hare
Shlomi Harif
Sumana
Harihareswara
Patricia Anne
Hario
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Lisa Harnett
Dylan James
Harney
John Harold
Ashley J Harper
Lorraine Harpole
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Trish Hart
Bob Hartlaub

Jed Hartman
Dan R Hartmann
Sadie Colleen
Hartmann
Jeanne Hartzog
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Sian Ellen Harvey
Paul Harwood
Rebecca
Gladstone
Harwood
Kaylea Hascall
Maria Haskins
Jason Haslam
Sandy Hassell
Shira Hasson-
Schiff
Dylan Haston
Nikki T
Hatakeyama
Leonard Hatcher
Robin Hatcher
Bill Hately
Nathaniel
Hatrick
David Nicholas
Haugen
Theresa Louise
Haugen
Tobias Hauser
Blake Hausladen
John Hauwiler
Kate Havas
Lydia M. Hawke
Krystin Hawkins
Trae Hawkins
Erin Elizabeth
Hawley
Edie-Brie
Hawthorne
Elizabeth
Hawxhurst
James H Hay
William Saunders
Hay
Shigeru
Hayashida
Luke Hayden
Patrick Nielsen
Hayden
Teresa Nielsen
Hayden
Lisa Hayes
Sheryl Hayes
Tami Lorraine
Hayes
Thomas Hayes
Wendy Hayko
Michael Haynes
Jim Hayter
Ley Hazard
Jeffrey Russell
Hazen
Krystale Rae
Head
Kim Headlee
Desiree Heald
Kevin M Heard
Seth Heasley
Alexia Hebel
William Hebel
Björn Hedblom
Morgan S
Heefbrink
Paraic Hegarty

Chip Heilman
Kimberlee Ann
Schab Heinrichs
Michael Dean
Heinrichs
Erika R Heins
Amanda
Helander
Rhiannon Held
McMillin Helen
Gary Helfrich
Pam Helfrich
Bjørn Hell
Normandy
Helmer
Alyc Helms
Marlene Helms
Ellis Helveg
Randy Henderson
John Hennig
Cassey M
Henrickson
Joshua A
Henrickson
Mary Henry
Veronica Henry
Chris Hensley
James Hensley
Alasdair Hepburn
Mark Hepworth
Karen Herkes
Mark Herrup
Lisa Hertel
Mark Hertel
John Hertz
Hilary L Hertzoff
Joyce Hertzoff
Tara Hess
Roger Ernest
Hechler, Jr.
Kevin Hewett
Rebecca Hewett
Cassandra Hibbs
Marko Hibbs
Tabitha Hibbs
James Hicks
Rebecca Hicks
Timothy Hickson
Michael Hieb
Brian Hiebert
Bill Higgins
Hollis Higgins
Quinn Higgins
Rhonda Higgins
Dimetrius D
Hightower
Helen Highwater
Sarah Lynn Higley
Brian Hildebrandt
Eric John
Hildeman
Kiva Hilgenberg
Aleksandra Hill
Chris Hill
Liz Hill
Rebecca N Hill
Robin Hill
Carla Hillyard
Diana Elizabeth
Hillyard
Robert Hilton
Travis Hime
Steven Vincent
Himes
Charlene Kay

Friend = Sand	Alex Holmes Mairin Holmes Dirk J Holsopple Dana S Holt Jonathan Holt Marilyn Jean Holt Tanya Holthouse Carl Holzboog Jessi Honard David Hook Andrew Philip Hooper Nicole Hootman Akua Lezli Hope John Hopfner Priscilla Ann Hopkins Audrie Hopper Eric Hopson Aidan Patrick Horgan Ashley Horn Jessica Horning William Paul Horst-Kotter, Jr. Richard R Horton Katherine Hoskyn Melissa House John Houser Judy D. Houser Michelle Housh Ariela Housman Birgit Houston Layne Howard Maire Howard Benjamin Ambrose Lindsay Howden Barbara Howe Ben Howe David Georgie Howe Dave Howell Rhys Howell Seth Howell Bob Hranek Cathy Hranek Rachelle Kristine Hrubetz Mei Hua-Burns Ash Huang Lu Huang Shirley Huang Nick Hubble Rebecca Lee Huddleston Amanda K Hudson James F Hudson Anne Hueser Joseph Huey Patricia A Huff Keith Hufford Erin Hughes Jenni Hughes Angela Hughes- Gorka Caleb Huitt Greg Hullender Travis Hullender Ken Hullett Bif Hulse Ty Hulse Carlton Seth Humble	Christine S Humphrey Thomas Alton Humphrey Gordon Hundley Clare Hungate- Hawk Don R Hunsinger Brian J Hunt Patrick Hunt Christopher J Hunter Mairi Hunter Isabelle Hurbain- Palatin Georgina Hurford Kameron Hurley Patrick James Hurley Shannon M Hurley Paul Hurtley Cynthia L Hutcheson Louiz Hutchings Malcolm Hutchison Riyon D Hutton Langley Hyde Sara Hyde Stan Hyde Meghan Hyland Kaitlyn Hylands Alia Hyman Marina Hyman William Hyman Maison Hysmith Scott Hysmith Alex Hysmith Clarke David Edward Hyttenrauch Tony Ibbs Kathryn Mae Ice Steve Ignots Somto Ihezue Takeshi Ikeda Kat Imhoff Rebecca Inch- Partridge Brian R Inglis Natalie Ingram Brooke Elizabeth Inman Aron Insinga Merle Insinga Frances Lu-Pai Ippolito Michael Ireland Max A Irvin Tina Irvin Rachel Isaac J. Spyder Isaacson Elaine Christine Isaak Alex Isle Eli Itah Vincenzo Iuppa Valentin D. Ivanov Maranatha Ivanova K Ivie Roy Iwatake Phyllis J Izant	Michael Jabs Cath Jackel Albert Jackowiak Diane Jackowiak Ben Christopher Jackson Craig Jackson Jeanne Grace Jackson Kendra Jackson Michael C Jackson Gloria Jackson- Nefertiti C. A. Jacobs Caitlin Jacobs Laurie Jacobs Robert Edwin Jacobs Callie Ann Jacobson Hannah Jacobson Bonnie Jacoby Megan Jacoby Saul Jaffe Laszlo Jakusovszky Michał Jakuszewski Andrea James Heather James Kara Shavaliar James Kevin James Linda K James Ronald James Will James Will James Naseem Jamnia Sally NOVAK Janin Amy Jansen Philip Jansen Patrick Jarrett Jaycee Jarvis William Cüneyt Jarvis Audrey SF Jaxon Timothy Jaxon Robin Jeffrey Mark L. Jeffreys Beth Jenkins Jonathan Jenkins Elizabeth Ann Jensen John Jensen Ruth Jensen Kathryn Jepsen JD Jesson John Jezl Michael Jhon Ai Jiang Claire Jia-Wen Zhou Jiayang Kevin Jin Julie Johannessen Thomas J Johansen Michael Dean Johns Susan Johnsen Anna M Johnson April Rae Johnson Carey Johnson Crystal Johnson Dale A Johnson	Dale Johnson Danielle Johnson Elaine Johnson Eric C. Johnson Eric Johnson Erik Johnson Greg L. Johnson James Jerry Johnson Jonathan Johnson Judy Roberta Johnson Keith Johnson Kij Johnson Lisa Johnson Liz Ann Johnson Micaiah Johnson Natalie Johnson Noriko Johnson Richard Lee Johnson Ronald Johnson Rowan Johnson Ryan K. Johnson Sarah Margaret Johnson Stephen Eric Johnson Susan E Johnson Whitney Johnson Zachary Elfreth Johnson Leslie Johnston Eileen Johnstone Theo Johnstone Barbara Ann Johnston-Yau Kate Johnston- Yau Carly Jonathan Matt Jonathan Angela Jones Claire E. Jones Clyde Jones David Rhys Jones Emile Sarah Jones Eric R Jones Esther Jones Heather Rose Jones Jason Jones Joanne Jones Kat Jones Kathleen Jones Kelly Jones Lenore Jean Jones Matthew S Jones Melinda S Jones Patrick Jones Rachael K. Jones Random Jones Rosemary Jones Royden Edwin Jones III Stef Jones Wyn Jeanne Jones Patsyann Jones Coburn Leslie Jordan Lisa Jordan Tracy Jordan	Jeff Jorgensen Hannah Jornacion Sparrow Josephs Earl Josserand Adrienne Joy C C Juarez Justin Judd Chad Judkins Kate Juergens Mike July Aspen Junge Jenny Moser Jurling Jen K Joseph Kachmar Chris Kadlecak Vilma Kadlečková Alexis Kaegi Sharon E Kahn Dale Kaiser Buda Kajer-Crain Maribeth Kalb Elizabeth Kalhar Rowan Kalhar Frank Kalisz Millie Kalisz Rebecca J Kallem Ingrid Kallick Celeste Kallio Alex Kamachi Danielle Andrea Kane River Kanning Jill Kanto Amy Kaplan David Kaplan Gayle Kaplan Eden Hope Kappler Waweru Kariuki Elenore Karpfen Joe Karpierz Sharon Karpierz Todd P Karr Chloe Kasbaum Keith G. Kato Rohit Katyal Cyan M Katz Yossi Katzin Shannon Y Kauderer Jerry Kaufman Erika Kaumeyer Shay Ka- leooluhoilo- liokawaipahe Kauwe Zoha Kazemi Jim Kearney Elle Keaton Andra Keay Tim Keber Anne Keck Tanya Elena Keenan Erik Keevan Donaitnhen Keir Garret Keith Gregory Robet Keith Jamie Erin Keith Lorna Volene Keith Zachary D Keith Julie S Kelleher	Krystina Marie Keller Lynn Keller Yvette Keller Betty Kelley Patrick W Kelley Brent D Kellmer Teresa Kellmer Kathleen Kells George Joseph Kelly, Jr. James Patrick Kelly Laura Kelly Kathleen Dorothy Elizabeth Kemp Abigail Kemske Taylor Kendall Elizabeth Kennard Richard Kernaway S M Kennedy Marguerite Kenner Malissa Kent Perry Kent Celina Kersting Blythe Kersula Rande Dawn Kestenbaum Isabella Kestermann Brandon Ketchum Greg Ketter Justin Key Dustin Keys Simran Kaur Khalsa Siri Dharam K Khalsa Jamal Khan Christopher Kidder-Mostrom Chris Kiefer Hope H Kiefer Markus Kiesel Bryan Kilian James Killian Laura Killian Isabel J. Kim Nicole Kimberling Rezelka Aven Kind Judith Kindell Allison King Cara King Elizabeth Sue King Emma J. King Kevin Bruce King Matt King Matthew King Maya A King Robert Frederick King Scott King Stacy King Tara King Jenna Kinghorn Sharon Kingsford Alex Kingsley Katy Kingston Deborah J Kinnard	Russell A, Kinnard Benjamin C Kinney Rick Kintigh Sean R Kirk Dr. Jasmin Kate Kirkbride Yume Kitasei Michele Anne Kitay Cecil W Kitton Alexander E Kiwerski Bobby Klaehn Jay Klages Marcin Klak Kathryn Klein Maggie Klein Mark Klein Elizabeth Klein- Lebbink Richard Klementowski Ella Kliger Martin Klima Terry Kristoff Naomi Kritzer Chris Krolczyk Joshua Kronengold Joseph Krueger Emily Kubiak erik kubik Tommy Kucera Lutz Küch Petra Kufner Kerry Kuhn Mallory J Kuhn Jeremy Kuhne Kim Kuhne Rachael Kuintzle Cheryl Kujawa Gavin Robert Kujawa Valerie Kujawa Sarah Victoria Kuklewicz Judy Kullman Chris Kulp Udy Kumra Amanda Kundert Isaac Kunen Thomas J Kunsmann Patty Beyrong Kuo Jordan Kurella Ernst Kuschel David M. Kushner Lucy Rebecca Kushner Colin Forrest Kuskie Christine N Kuster Aimee Kuzenski Laci Kuzenski Arti Kvam Jessie Kwak Jonathon P S Kyprianidis Jaryth Kyrnin Jennifer Kyrnin Mark Kyrnin Jason LaBonte Diane Lacey	Ronald A Kotkiewicz Jenny Kotora- Lynch Jan Kotouč Kat Kourbeti Christopher Kovacs Lisa Kovacs Elisabeth Kovar Guy Kovel Mary Robinette Kowal Alloni Kramer Mel Kramer Ellen Kranzer Dina Krause George Krause A'Lisa Krawciw Bradley Krentz Laura Krentz Gwendolyn Kress Nancy Kress Matthew Kressel Angi Kridler Terry Kristoff Naomi Kritzer Chris Krolczyk Joshua Kronengold Joseph Krueger Emily Kubiak erik kubik Tommy Kucera Lutz Küch Petra Kufner Kerry Kuhn Mallory J Kuhn Jeremy Kuhne Kim Kuhne Rachael Kuintzle Cheryl Kujawa Gavin Robert Kujawa Valerie Kujawa Sarah Victoria Kuklewicz Judy Kullman Chris Kulp Udy Kumra Amanda Kundert Isaac Kunen Thomas J Kunsmann Patty Beyrong Kuo Jordan Kurella Ernst Kuschel David M. Kushner Lucy Rebecca Kushner Colin Forrest Kuskie Christine N Kuster Aimee Kuzenski Laci Kuzenski Arti Kvam Jessie Kwak Jonathon P S Kyprianidis Jaryth Kyrnin Jennifer Kyrnin Mark Kyrnin Jason LaBonte Diane Lacey	Maria I Lachenauer Donald Lacky Watson Bernard Ladd Mur Lafferty Janet Lafler Alexander Lafler- Austern Rose LaFollette- Beck Diana Laforvara Elias Laforvara Joseph Laforvara Philip Laforvara Kelly Lagor Emma Laird Holly Laird Erin Carol Lalicker Howard R Lalicker Jean Lamb Anthony J Lambert Kenneth Wayne Lambert Lily LaMotte Christie Lamphier Jon Lamphier Marguerite Lamy Amber L Lancaster Meghan D. Lancaster Rosco Lance Geoffrey A Landis Jim Landis Margaret E Landis Bridget Landry David T Lang Timothy R Lang JD Langeland John Langendoerfer David Rowland Langford Natalie Langlois Oliver Langmead Judith Lanning Melissa Lanning Thomas George Lareau Paula Larkin Hutton Knud Larn Michelle Renee LaRock Barbara W Larsen David R Larsen Grace Larsen Christopher Keville Larson Don Larson John Larson Kate Larson Rae Atticus Larson Rich Larson Colleen Maura Lashway Larry C Lashway Jon Lasser Judah R Lasser	Laura Lasser Lisa Lassner Tristan Last Barbara Lau Richard Lau Mars Lauderbaugh Nancy A Lavalley Jon Lavinder Joe Lavitt Laura Lee Law Matthew LaWall- Shane Joann Lawler Shauna Lawless Eileen Lawrence Brian Lawson Corrina Lawson Jennifer Jean Lawson Leslie Lawson Neal Lawson Joseph Martin Laybourn Alexis Layton Francis Le Sarah Le Susan A Leabhart Donna Leaf Michael Lebowitz Jessica Lechtenberg Oriana Leckert William Ledbetter Alicia Lee Corry L. Lee F. D. Lee Fonda Lee Hana Lee Ivan B. Lee Sharon Lee Genevieve Leet Natasja van der Leeuw Jenna Lee-Yun Scott Lefton Agnes Leguillon Kathy Lehman Paul Lehman Timothy MacKay Hestenes Lehnen Katrina M Lehto Stephanie Leif Marianna 'Kisu' Leikomaa James Edward Leinweber Jeffery Garland Leming Annaliese Lemmon Nina Lempiainen Scott Lenfest Brett Lensing Jeremy Stockton Leon Christopher Douglas Leonard Douglas C Leonard James Eric Leonard Julie Leong Emma LeRae Fred Lerner	Paula Leslie Kelly Lester Heather Lynn Lettermann David D. Levine Laurie Goodheim Levine MCS Levine Faye Levin- O'Leary Benjamin Levy Benjamin Lewis Beth E Lewis Chloe Lewis Howard Lewis John Lee Lewis Lawrence Alden Lewis Philip G. Lewis IV William Lewis Ashley Lezak Han Li Victor Wingho Li Jennifer Liang Shang Liang J H Libby Naomi Libicki Ruth Lichtwardt Paula Lieberman Henry Lien Claire Light Sara Light-Waller Kimberly Liljequist Cathryn Hosack Lim Ananda Lima Judy Lin Rosalie M. Lin Anjali Lind Herbert McKoy Lindsay James Dougal Lindsay Tamar Lindsay Ted Lindsay Kelly Lindsey Li Ling Mark Linneman Gerard Linsmeier Jesi Lipp Christine R Lipscomb Gregory Allyn Lipscomb Leah List Jessica D. Litman Kalinda Little Angela Liu Xiao Jing Liu Xinyue Liu Xiyue Liu Olov Livendahl Bex Livingston Mira Livingston Roxanne Livingston Crystal F Lloyd Eric A Lloyd Joyce Lloyd AK Llyr Karin D Llyr Peter Anthony Locatelli Sherry Lochhaas
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Friend = Sand
WSFS only =
Sea Green

Jess Locke
Morgan Lockhart
Laurence Lodge
Charles Logan
Ted Logan
Jerry Lohr
Brendan
Lonehawk
Karawynn Long
Veronica Long
Benjamin
Younggren
Geiger Longman
Jennifer Marie
Geiger Longman
Nancy Ellen
Loomis
Robert Lopresti
John Lorentz
Kimberly Lorenz
Steven Lorenz
Marina J.
Lostetter
Fredrick Lou
James Frederick
Loucks-Schultz
Rebecca Ann
Loucks-Schultz
Becca Lovatt
Andrew E Love, Jr.
Kaden Russell
Love
Elizabeth
Lovegrove
India Claire Price
Lovekin
John Stephen
Lovekin
Katherine Lynn
Lovekin
Kristiana Lynn
Lovekin
Cherie Lovell
Mark Lovell
Emily Low
Phoebe Ningsi
Low
Raymond Low
Daniel Lowd
Mary E. Lowd
Candace S Lowe
Louise
Lowenspets
Alec Lownes
Orange Mike
"Lowrey"
Susan H Loyal
Jacquelyn Loyd
Samuel Lubell
Lo Lubin
Nathan Lucas
Stephanie Lucas
Paul Alan
Ludecke
David L Ludke
L Pierce Ludke
Andrea Lugo
Natalie Luhrs
Grigory Lukin

Jason Lum
Shawn Lum
Trent Lum
Arendse Lund
Suzanne Lundeen
Catherine
Lundoff
Robert Luoma
Angela Lupher
Timberwoof
Lupindo
Perrianne Lurie
John Lusmyer
Amy Luther
Gwendolyn
Luther
Jolund Luther
Monica Luther
Pat Luther
Fabrizio Luzzatti
Dr. Bradford Lyau
Branon Lyle
Gary Dean Lynch
Jeff Lynch
Nicki Lynch
Rich Lynch
Scott Lynch
Stephanie Dawn
Lynch
Rebecca Lynn
Lynde-Scott
Alison Lynn
Alexandra Helena
Lions
Michael Daniel
Lyons
Rebecca Grace
Lyons
Robert Michael
Lyons
Sonia Lyris
Chris Lyttle
Andi M
Emily M Papel
Diana Ma
Ron Maas
Donald Maass
Kit MacAllister
Craig Macbride
Esther
MacCallum-
Stewart
Vic Morgan
Macchi
Todd MacDermid
Bruce R.
MacDermott
Angus
MacDonald
Catherine
Macdonald
Killian G
MacDonald
Meg MacDonald
Paul M
Macdonald
Jennifer Mace
Michael
Machczynski
Robert MacIntosh
David Mackie
Thomas James
MacLaney
Vanessa
MacLaren-Wray

Maeve
MacLysaght
Clare Macrae
Echo Mae
Juha Maenalusta
James S.
Maenpaa
Michele
Maenpaa
Elizabeth Magid
Gloria Jean
Magid
Patrick Maher
Shahid Mahmud
Serge Mailloux
Joyce Mains
Laura Majerus
Andrew Majors
Ayesha Malik
Matthew Malik
Usman T Malik
Hartmut Malzahn
Nick Mamatias
Soumithri V
Mamidipudi
Bobby Manglona
Frank Mango
Victor Manibo
Patrick Joseph
Manion
Clayton Mann
Jim Mann
Laurie Mann
Mark Andrew
Manna
Harry Arthur
Manners
Jim Manning
Kirsten Manning
Michael Scott
Manning
Sandra Manning
Shaun Manning
Isaac Mann-
Silverman
Michael A
Manzer
Maurizio
Manzieri
Kathy Mar
Beth Marble
Chris Marble
Kris Marchesi
Rachel Marchesi
Gideon Marcus
Marshall Ryan
Maresca
Katrina Marier
Shawn Marier
Chrystel
Marincich
David Marino
Klaus Marion
Betsy Marks
Louise C Marley
Isabella Marotta
Alejandra
Marquez Estrada
Christina Marquis
Julie Marr
Steven C Mars
Gracie Syau-Han
Huang Marsden
Alec J Marsh
Carol A Marsh

Jo Marsh
Darlene Marshall
Phil Marshall
Bonnie A Marston
Brenna Mae
Martin
Brianna Martin
Cheryl L Martin
Dara lee Martin
Diane M Martin
George Martin
Katrina Lynne
Martin
Kendrick Martin
Lee Martin
Arkady Martine
Isabelle Martinez
Jose Manuel
Martinez
Marina A
Martinez
Felicia Martínez
Marinna Martini
David Marusek
Kun Maske
Phil Mason
Waye B Mason
Terese Mason
Pierre
Tamara Masri
Claire E Le
Master
Claudia
Mastroianni
Helen Masvikeni
Kelley Mathews
Pattie Mathieu
Trish Matson
Debbie Matsuura
Rebecca Matte
Brad Matter
Holly Wade
Matter
David John
Matthewman
Julie Matthews
Susan Matthews
Winton Eaheart
Matthews, Jr.
Gary S Mattingly
Elanor Matton-
Johnson
Stefan Jozef
Matusak
Maciej
Matuszewski
Terry Matz
Marilyn S. Mauer
Ian D Maughan
Becky Amy
Mauldon
Ian Currie Mauzy
Aurelia Maxwell
Frank Maxwell
Hazel Maxwell
James Maxwell
Rachael Maxwell
Redacted
Samuel Maxwell
Andrea
Karin May
Marlin D May
Joyce Ann Mayer
Gabriel Mayland
Laurel Mayland

Don Mayo
Sally Mayo
Dale M Mazzola
Alec Mazzoli
Eric D McAlister
Linda McAllister
Richard F
McAllister
Charlotte Louise
McAvoy
Parris McBride-
Martin
Claire McCague
Sean McCallion
Wendy McCallion
David McCaman
Cindy McCann
David McCann
Amelia McCann
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Grant Saylor
Sharon Sbarsky
Rebecca
Scarborough
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Brent Martin
Scarcliff
Dylan Joseph
Scarcliff
Tom Schaad
Aaron L Schacht
Brad E Schaefer
Charles Schaefer
Ina Schaefer
Jennifer Schaefer
Kathleen
Schaefer
Ruediger Norbert
Schaefer
Emily Schaefer
Frances Q
Schaeffer

Kei Schafer
Amanda Schaffer
Karen Schaffer
Steven
Schapansky
Paul Schaper
Heidi Schaub
Isabel Schechter
Sam Scheiner
Nicholas
Scheltema
Debra Mae
Schierbaum
Edward R Schill
Lauren Schiller
Helen Erwin
Schinske
David H Schlosser
Steven
Schmelling
Donna J Schmidt
Greg Schmidt
Jela Schmidt
Joel Schmidt
Kaitlin Schmidt
Dietrich Schmitz
Dylan Schnabel
Karen L.
Schnaubelt
Cynthia Schnautz
Benjamin
Schneider
David S
Schneider
James O
Schneider
Louise Schneider
Marlys Schneider
Paul Jean
Schneider II
Bruce Schneier
Anthony Schnelle
Georgie
Schnobrich
Lawrence M.
Schoen
Spring M
Schoenhuth
Ken Scholes
Steven John
Schonberger
Charles Lindsay
Schopfer
Nicholas Schorn
Robin Schott
Ann Marie
Schottler
Benjamin
Schreiber
Barbara Christine
Schroeder
Katriona
Schroeder
Rudy Schuepbach
Dawn
Schuldenfrei
elizabeth schultz
Lilybeth Schultz
Carolyn S
Schwartz
Richard Schwartz
Harrison
Schweiloch
Edmund
Schweppe

Friend = Sand	Dawn Shaw Elizabeth Johnson Shaw Heather L Shaw Ian D Shaw Mary Ellen Shaw Vivian Shaw Wayne L. Shaw III Nisi Shawl Liz Shayne Joseph Shea Selena Shea Virginia Shea Don Shears Lisa Shears Robert J Sheckler Sean Sheehan Mike Sheffield Sharon Sheffield Bion Alexander Shelden Katheryn Sheldon Melody K Sheldon Randall L Shepherd Anna K Sheppard Beth Sheridan Joe Sherry Mindy Sherwood- Seed Bridget Shew Tracy Shew Victoria N Shi Hunter Shields Ann Shilling Joanne Shimada Sharon Shinn Linda Shipley Brianna Shiraki Joey Shoji Amita Shukla Arturo Serrano Susana Serras Pereira Ashley Monxey Qi Trubble Settle Dycki Settle Jim Sfekas Steve Sfekas Rachel A Shackelford Robert Shade Tanaya Shadmehr Jennifer Shafer Kristen Danielle Shafer Catherine Shaffer Lyssa Sue Shaffer Paul Shaffer Victoria Shaffer Glenn R Shambach Christopher Shamburg Victor Shan Niamh Shanahan Adina Shanholtz Tori Shanholtz Brenna Shanks Tracy Shannon Kelsey Shapira Anthea Sharp Catherine Sharp Ariel Shattan	Catalina Sinclair Luis Singer Sara Singer Wayne Singer Heminder Singh Daphne Singingtree Lynn Siprelle Mandy Sires Giovanna M. Sirignano Victoria E Sirleaf Cody Sisco Amy Ann Sisson Lakshana C Sivananda Deanna Sjolander Elsa Ransom Sjunneson Emily Skaftun Emma Skies Jack Skillingstead Sharon Skinner Sam Skipsey Tim Kirvin Jennifer Skogen Jennifer Skwarski Glenn Slate Maggie Slater Robert L Slater Stefan Alcalá Slater Virginia L Slater Don Slaughter Graham Sleight Katherine Sleyko John L Sloan Kathleen Sloan Joan Lyn Slonczewski Chen Smale Morgan Smathers Dave Smeds John Alden Smedstad Meghan Smet Amy Smift Emily Smiley Emma Smiley Steven Nicholas Smiley Aleksandr Smith Alexa Jean Smith Bobby Smith Bradley C. Smith Bret Smith Caroline Smith Chloe Smith Christina Smith Cislyn Smith Claire Smith Dale Ivan Smith Daniel Smith Deborah Smith Don Smith Ginny Smith Greg/Robin Ashley V Smith Hank Smith Herman Wesley Smith, Jr. Janet Kathleen Smith	Jennifer Denise Smith Jessica Smith Jospeh Edward Smith Judith L Smith Karen Ann Smith Katrina A Smith Kimberly Smith Kyrie Smith Layton Smith LeAnn Smith Marguerite Smith Mary Leslie Smith Melinda A Smith Michael Smith Nancy A Smith Pasha Smith Ralph Franklin Smith Randal F Smith Richard Smith Rodford E Smith Rosemary Claire Smith S Sonjia Smith Samuel A Smith Sarah Marie Smith Scott Michael Smith Sherwood Smith Sunshine Lampitoc Smith Syden Smith Tara Smith Terry Smith Tim Smith Victoria Smith Kim Smuga-Otto Mark T Sneed Jason Snell Brian SnPaddy Melinda M Alex Snow Alexander Snow Corey Snow Grey Snow Jean Snow Robin Snow Chloe Snyder Eric Snyder Jonathan Snyder Leah S Snyder Robert Snyder Beth Sobel Daniel Sobel Amy Sochard Barb E. Soden Richrd E. Soden Lucy Sofian Ramon Sola Cynara Solberg Sue Solberg Michael Solis Moses Solomon Randall L. Solomon Vlcki Solomon Catalina Soltero Dan Solum Rodney Somerstein Aspen Somerton	Kevin Sonney Eric Arley Sorg Julie Soskins Marie Sotiriou Sylvia Sotomayor David Soukal Katelyn Soukal Martin Soukal Eva Soukalova Southworth Kelli Sovers Diane Spahr Jessie Spangler Christopher L Spano Jannae Rae Spano Richard Haviland Sparks Benjamin Sparrow Benjamin Spater Karen Spater Shawn Speakman Elijah Kinch Spector Anne Bridges Speiser Meighen Maureen Speiser Sabin Paul Speiser Zane Oscar Speiser Art L Spencer Elizabeth Spencer Garth Spencer Henry Spencer William Evans Spencer Cynthia Sperry Joe Spicher Demetria Tsakirgis Spinrad Sandi Spires Daniel Elliot Spisak Suzan Spitzberg Jason Spitzer Sheldon Spitzer Beth Spong Amy Spratt Will Spratt John Lloyd Springer Margot Spronk Francis Peter Spufford Michael Bernard Squires Daniel Sreebny Priya Sridhar Allen Staab Christy Staats Frederick Staats Kalin Stacey Frank A Stackhouse Jesper Stage anne-marie stager Laura Staley Allison Stalnaker	Kevin Standlee Barry Stanford Jennifer Stanford Lindsey Stanford Ben Stanley John L. Stanley Cameron Stark Corina Stark Sam Stark Caitlin Starling Jane Starr Starshadow Starshadow Kelli Stasi David Lee Steakley Michael Stearns Lisa Steele Sarah Stegall Andy Steigleder Jake Stein Michael P Stein Stephanie Stein Jae Steinbacher Phyllis Steinhauser Amanda Noel Steinle Tylor Cody Stell Stella Torrey Stenmark Elise Stephens Sara Stephens Andrew Stephenson Alison Stern Andrew Stern Edie Stern Renee Stern Omaha Sternberg Robert Sternberg Andrew Stevens David Stevens Kaila Marie Stevenson Melissa Colleen Stevenson Martin A. Stever Caroline Joan Stevermer Alan Stewart Amy M Stewart Andrea Stewart Bill Stewart Ezra Stewart Frances Stewart Jade Stewart Margaret Stewart Mo Stewart Rob Stewart Sarah L. Stewart Janet Stilson Elias Putnam Stinson, Jr. Ian Stockdale Svendson Asa F Swain Matthew Eli Swain Carol Swan Christopher W Swanson Eric Swanson Jeanine Swanson Kit Swanson Scott Swanson Michael Swanwick	Gem Stone- Logan Josh Storey Evelyn Stovin Jennifer Mae Stoy Stephanie Strackany Charlie Strader Jonathan Strahan Kelly Strait Matthew Strait Stacey Strait Erwin S Strauss Amy Streifel Emily Strempek James Strocel Anita Strong Kristina S Ten Deborah Strub Craig William Strukoff Alasdair Stuart P.L. Stuart Rachel Stumblingbear Morgan Sturdevant jeff L sturgeon Achim Sturm Soren Stuve James Joseph Styles Jose Alejandro Suarez Richard Suggang Mathew G Sugden Sophia Suhu Raymond Suliteanu Chris Sullins Cathy Sullivan Daniel Sullivan Geri Sullivan Kathryn Sullivan Peter Sullivan Talulah J Sullivan Daniel Summers Mathew Summers Bjørn Tore Sund Amy Sundberg Katie Sundsted Todd Sundsted Tracy Sundsted Tammy Sunwall JOSEPH M Supple Emma Surridge Malte Susسدorff Josh Sutphin Chelsea R Sutton Andrea Blythe Svendson Asa F Swain Matthew Eli Swain Carol Swan Christopher W Swanson Eric Swanson Jeanine Swanson Kit Swanson Scott Swanson Michael Swanwick	Sarah Fergus Sward Eric Gottfrid Swedin Hannah Elizabeth Swedin Cathy Sweeney Tessa Swehla Christopher Swenson Patrick Swenson Gregory Lee Swensrud Leslie Kay Swigart Jeremy Szal Tim Szczesuil Steven Szymanski Julia T Beth tabler Michael Richard Tabler C.Z. Tacks Benjamin Taggart Chuck Taggart Crystal Taggart Jaime Taht Tuomo Taivainen Kearstyn Takemoto Naoya Taki Philip Talbot Michael Tallan Corbin Talley Takayoshi Tamura Carol Hannah Tan Cecilia Tan Gray Tan Madeleine F Taney Elisa C. Tantarimaki Shen Tao Dr. Vanissar Z Tarakali Cat Taras Shana Targosz Tia Tashiro Scott Tat Lyle C Tatge Richard O Tatge Mari Tatsumi Takayuki Tatsumi Susan K. Taubeneck Nathan Tavares Howard Taylor Sandra Taylor Corwin Taylor Dave Taylor George R Taylor Ian Taylor Jeffrey G Taylor Jill M Taylor Jordan Taylor Julia Taylor Julie Loraine Taylor Karen Taylor Lorian Taylor Michael Taylor Michael J. Taylor Rebecca Taylor Rhiannon J Taylor RJ Taylor	Timothy Wayne Taylor Christine Taylor- Butler Kenneth Lawrence Taylor- Butler Deanna Taylor- Rodriguez James Tedrick Lauren C. Teffeau Hannah TeGrotenhuis Jeremy TeGrotenhuis David Teich Molly Templeton Kristina S Ten Adeline Bee Lian Teoh David Tercero Jessica Tercero Joseph Richard Teresi Jill Tew Kent Micheal Teynor Allison Thai MH Thaung David Thayer Diana Thayer Natalia Theodoridou Caitlin Thiele Elizabeth Thilges Ann Muir Thomas Joe Alan Thomas Kay Thomas Kirsti Thomas Lynne Marie Thomas Michael Damian Thomas Richard Thomas Stacie S Thomas Elizabeth Thomas-Rodolf W. A. Thomasson Michael Thome Andrew Thompson Ben Thompson Chante Thompson Eldon Thompson Jean Thompson Karen Thompson Linda Thompson Mary G. Thompson Monica Thompson Robert Thompson William Thompson Amy Thomson James Thomson John Robert Thorn Kaye Thornbrugh Amber Thorne Deirdre Thornton Richardt Threadgill Ryan Thummel Jennifer Thurgate	Richaundra Thursday Robert Woods Tienken Marko Tiihonen John Tilden Chris Tilley Danielle Tilley Ian Tilley Amanda Tillman Brian Tillotson Spencer Dharl Timm Paul Timmins Telesia Timo- Lucas Morgan Rae Timperley Allen Tipper Kimiye Tipton Alex Tischer John Tissell Jorgen Tjerno Ben Tobin Jessica L. 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Turzillo Ph.D R-Laurraine Tutihasi Elizabeth Twitchell Marcus Tyler Gerard Richard Tyra Rhiannon Tyra Sandra Tyra Shawn Tyra Sanna Tyrvaiven Julia Ugarte Hailey Frauke Uhlenbruch Ed Uhrich Hannah Ullery Jonathan Ultis Kathleen Ultis Arcadia Umberger Helen Umberger Guan Un Michael R Underwood Rachel Unger Angela Urdaneta Riikka Utraiainen Pratima V Vani Vaghela Joseph Scott Travis II Daniel Bertrand Trefethen III Andrew Trembley Tim Trendall Scott Trent Eugenia Maria Triantafyllou Douglas Triggs Connor Trimble	Douglas A Van Belle Gerard T van Belle Wendy J Van Belle Gary Lee Van Court Leonard Van de Graaff Chuck van der Linden Maura A van der Linden Amy Noelle Van Keuren Craig D Van Laningham Mark L Van Name James Wallace Van Pelt Marissa van Uden Els van Vessem Celia van Vliet James R Van Zandt Marilyn M VanBelle Stephanie Vance Scott Vander Werf Bryan Vanderhoof Thomas Dale Vandermolen Jan Vaněk Carolyn VanEseltime Harri Vanhala Brendan Kenneth Vanous Cindy Lynne Vanous Jan van't Ent Emily Varga Cassandra Cindel Vargas Irene Vartanoff Dave Vasilevsky Carrie Vaughn Becky S Veal Julia Vee Mathias R Velasco Lauren N Venne Jane B Venters- Dike Kathy Venton Katie M. Veohongs Alexander Veras Matthew Christopher Vernon Ursula Vernon Vanessa Veselka Harmony Vianne Edd Vick Neena Viel Britt-Louise Viklund Trudi Maxine Villarreal Katherine Villyard Alana M Vincent Teya Viola Mark Vitucci
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Friend = Sand

WSFS only =
Sea Green

Paul Voermans
Dawn Vogel
Amber
Vogelgesang
Elana Voigt
Emil Volcheck
Leah von Essen
Alexander von
Thorn
Martin Vopenka
Maressa Voss
Sarah Voss
Quoc-Anh Hoang
Vu
Ward W Vuillemot
Ellen W
Kevin Wabaunsee
Peter Wagar
Darin Wagner
Emily Wagner
Katherine Wagner
Phoebe Wagner
Thomas Wagner
Wendy Wagner
Erin Wagner
Tidwell
Olivia Waite
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Waites
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Walbridge
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Dale Walker
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Melissa Walker
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Thomas Walker
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Liddell
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Dave Wallace
Kern Wallace
Mandy Wallace
Morgan Wallace
Nathan Richard
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Walls
Cooper Walls
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Karma Waltonen
Jinyang Wan

LaShawn Marie
Wanak
Blaze Ward
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Michael Ward
Janine M Wardale
John Wardale
Jimmy L
Wardrope
Damien Warman
Ville Warsta
Joseph W Wartick
Jeffrey Stuart
Warwick
Maya Eliana
Warwick
Mayer David
Warwick
Rebecca
Washburn
Alex Washoe
Jessica
Wasserman
Izzy Wasserstein
Keith Amarak
Waters
Ivor Watkins
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Julia Talia Watson
Kirsten Watson
Lindsey Watson
Sylphrena
LillySong Watson
Joe Watt
Jocelynn
Weathers
Linda Weaver
Marlow Weaver
Eric Weber
Jennifer Weed
Darusha Wehm
Ulrich Weigand
Paul Weimer
Susan Weiner
Terri L Weiner
Toni Weiner
Ellen Weingart
David Weinman
Martin Weinrich
Darryn Weinstein
Michele Weinstein
Syd Weinstein
Stephanie L
Weippert
Mistie Dawn
Weishaar
Gail Weiss
Joseph Weiss
Daniel Wekellis
Chris Welborn
Elizabeth Ann
Welch
Tomi V Welch
Lois E
Wellinghurst
Richard T
Wellinghurst
Christopher C.
Wells
Dean Wells
James Wells
Martha Wells
Terri Wells
Melinda R
Welton-Mitchell

Emily Wenstrom
Edgard Wentz
Linda
Wenzelburger
Harry Wert
James Wertz
James Thomas
Wesley
Alison West
Michael B West
Mona West
Robert D West
Wayne West
Thomas J.
Westerberg
Valari Western
Connor C.
Westerfield
Till Westermayer
Edith R Westfall
Sage Elizabeth
Westfall
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Per Westling
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Jeffrey Wheeler
Joseph Fred
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Becki Whitaker
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Hilary H. White
Phillip C White
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Whitefield
Avalyn
Whitehaven
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Jenee Wilde
Miriam
Wildermuth

Amanda Wiley
Keith Wiley
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Debora Wilhelm
Darren Wilkin
Allen Wilkins
Bridget Wilkinson
Peter Wilkinson
Steven B Willard
Daniel Willems
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Ronnie Willett
Steven Willett
Audrey T. Williams
Brian Williams
Chris Williams
Deirdre Anne
Williams
Faith Williams
Genevieve
Williams
Graeme Williams
Jason Clark
Williams
Joshua Williams
Kay Williams
Lynda Jane
Williams
Mark London
Williams
Nathaniel
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Patrick Williams
Shaylee Williams
Sloane Otto
Williams
Theo Williams
Mike Willmoth
Deanna
Willoughby
Aigner Loren
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Ana Ursula V.
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Edward Buchan
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G. Willow Wilson
Goodson Wilson
Gregory Wilson
Joshua k wilson
Karen M Wilson
Quinn Wilson
Rose Wilson
Troyce Wilson
Zoie Wilson
Alyssa Winans
Clifford R. Wind
Cliff Winnig
Brigitte Winter
Tera Winter
Paul Michael
Winters
Lisa Wintler-Cox
Rob Wintler-Cox
Chinami Wirth
Michael Wiskind
Andrew R Witham
Christina Woelke
Nasa Wofford
Sienna Wofford
Tammy Wofford
Suzanne Wojcik
Taras Wolansky
Katherine Wolf

Gary K Wolfe
Lewis H. Wolkoff
Betsy Wollheim
Garrett Wollman
Maja Karolina
Wolsan
Tomasz
Franciszek
Wolsan
Adeline Zoe Wong
Eric Wong
Tao Wong
Chanon
Wongsatayanont
Aaron J. Wood
Kate Wood
Katherine Wood
Jessica
Woodbridge
Patricia
Woodhouse
Lisa Woodings
Laura Woodney
G.E. Woods
Grace Woods
Matthew J Woods
Jonathan
Woodward
Robert A.
Woodward
Emilie A Woog
Janet R Worley
Shana Worthen
Chris Wozney
Patricia Wrede
Erik Wren
Samantha Wren
Aldrich Wright
Andrew Wright
Helen Wright
Isobel Ann Wright
Janis L Wright
Jeremy Franklin
Marshall Wright
Katrina Lucille
Wright
Linda Wright
Rebecca Kathryn
Wright
Stacy Wright
Stephen James
Wright
Tom D Wright
Paul Michael
Wrigley
Brianna Wu
Fan Wu
Frank Wu
Katie Wu
xiankui Wu
Jody L Wurl
Arthur J Wyatt
Ben Yalow
Makana
Yamamoto
Masayo
Yamamoto
Chi-ming Yang
Mark Yang
Ivy Yap
Peter Yates-
Hodshon
Ryn Yee
Sagan Yee
Janet Yelle

Michael Yichao
Yan Yifei
Hannah Yim
Christopher
Hsiao-Hua Yin
Sydney Yin
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Rachel L Yobs
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Brandi M York
Cheryl Lynn York
Brittany A Yost
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Lavan Youmans
William Youmans
Chris Young
D.L. Young
Doug Young
edwin young
Erica Young
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Panda Young
W. Jade Young
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Youngstrom
Ashleah Younker
Kelsea Yu
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Derek Zaguroli
Joel Zakem
Rachel Zall
Haley Zapal
Sal Zaragoza
Tabitha R Zarate
Stefan Leon
Zastawski
Eric Zeller
Joule K Zelman
Huang Zeng
Marco Zennaro
Amy Xiang Zhang
YanJun Zhang
Zhiqing Zhang
Carolyn Wei Ting
Zhao
Oleksandr Zhulud
Olivia Zhu
Joshua Ziefle
Abe Ziesing
Sherri Ziesing
Liza Ziliak
Jeremy
Zimmerman
Wendy
Zimmerman
M.T. Zimny
Chad Zinn
Susan A Ziony
Elizabeth Zipser
Michael Zipser
Scott Zrubek
Jim Zub
Beth Zuckerman
Eric Zuckerman
Carl Zwanzig

CONSTITUTION

of the World Science Fiction Society,
as of August 12, 2024

ARTICLE 1 – NAME, OBJECTIVES, MEMBERSHIP, AND ORGANIZATION

ARTICLE 2 – POWERS AND DUTIES OF WORLDCON COMMITTEES

ARTICLE 3 – HUGO AWARDS

ARTICLE 4 – FUTURE WORLDCON SELECTION

ARTICLE 5 – POWERS OF THE BUSINESS MEETING

ARTICLE 6 – CONSTITUTION

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



Opening Ceremonies

You wander into the opening ceremony of LAcon V. The 84th World Science Fiction Convention is officially underway. You see all seven amazing Guests of Honor: Barbara Hambly, Ronald D. Moore, Colleen Doran, Dr. Anita Sengupta, Tim Kirk, Geri Sullivan, and Stan Sakai, plus Special Guest Tracy Drain and Toastmaster Ursula Vernon!

And right there! Hiding in the back of the hall! It's an adorable Channel Island fox! You've found Fuzzy! You run over to them and ask Fuzzy to come chat with Convention Chair Joyce Lloyd.

“Meep!” squeaks Fuzzy the Fox.

As you and Fuzzy head for convention headquarters, you know that your LAcon V adventure HAS JUST BEGUN!



Come see us at the LAcon V table in the Seattle Exhibit Hall to collect a prize!

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 WSFS memberships and attending supplements.

1.5.2: The rights of WSFS members of a Worldcon include the right to receive all of its generally distributed publications. WSFS memberships held by natural persons may not be transferred, except that, in case of death of a natural person holding a WSFS membership, it may be transferred to the estate of the decedent.

1.5.3: The rights of WSFS members who have an attending supplement of a Worldcon include the rights of WSFS members plus the right of general attendance at said Worldcon and at the WSFS Business Meeting held thereat.

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

1.5.5: Voters have the right to purchase an attending supplement 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 price of an attending supplement for new members.

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

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

1.5.8: No convention committee shall sell a membership that includes any WSFS voting rights for less than the cost of the WSFS Membership required by Article 4 in the selection of that convention.

1.5.9: No convention committee shall sell a membership that is available to persons of the age of majority at the time of the convention (as defined by the laws of the country and other jurisdictions where the convention is being held), that allows attendance and full participation for the entire duration of the convention and that does not include all WSFS voting rights. Should no law of the country and other jurisdictions where the convention is being held define an age of majority, the convention shall consider all persons 18 years of age or older as being of age of majority.

1.5.10: No convention shall terminate the sale of WSFS memberships prior to the close of site selection.

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. However, if such an election is not held due to a Business Meeting not being held or not being quorate or any other reason, the term of office of all elected Mark Protection Committee members shall be extended by one Worldcon year.

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

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

ARTICLE 2 – POWERS AND DUTIES OF WORLDCON COMMITTEES

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

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

Section 2.2: Marks.

2.2.1: Selected Convention Committees are authorized to use the WSFS Marks to the extent necessary and customary to run their Convention. The Mark Protection Committee may provide more detailed guidance.

2.2.2: Every selected Convention Committee shall include a notice in each of its publications that clearly acknowledges the service

marks of the Society. The Mark Protection Committee shall supply each selected Convention committee with the correct form of such notice.

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

Section 2.4: Distribution of Rules. The current Worldcon Committee shall publish the WSFS Constitution and Standing Rules, together with an explanation of proposed changes approved but not yet ratified. The Committee shall distribute these documents to all WSFS members at a point between two hundred seventy (270) and ninety (90) days 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 to the Committee of the next Worldcon its best information as to the names and contact information of all of its Worldcon members who have given permission for that data transfer and only for the purposes for which permission to use that data transfer and only for the purposes for which permission to use that data was given.

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 selected conventions, all future selected conventions, and all previous selected conventions back through the most recent two years.

Section 2.9: Financial Reports.

2.9.1: Each future selected convention 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 selected convention Committee shall submit a report on its cumulative surplus/loss at the next Business Meeting after its convention.

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

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

website, email and other contact information, and the names and titles of its current officers.

ARTICLE 3 – HUGO AWARDS

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

Section 3.2: General.

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

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

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

3.2.4: Works appearing in a series are eligible as individual works, but the series as a whole is not eligible, except under subsection 3.3.5. However, a work appearing in a number of parts shall be eligible for the year of the final part.

3.2.5: An interactive work is (1) a game, or (2) a narrative or presentation in which active input or interactive play is an integral component of the work itself or where it impacts the outcome, narrative, or order of elements of the work itself in a non-trivial fashion, and (3) is not ephemeral, in the sense that the interactive elements of the work are accessible to participants through published or shareable artifacts, and the work is not an event requiring the participation of specific named persons.

3.2.6: In the story categories (3.3.1-3.3.6), an author may withdraw a version of a work from consideration if the author feels that the version is not representative of what that author wrote.

3.2.7: The categories of Best Novel, Novella, Novelette, Short Story, and Series shall be open to non-interactive works in which the text is the primary form of communication, regardless of the publication medium, including but not limited to physical print, audiobook, and ebook.

3.2.8: The Worldcon committee can establish a conversion ratio between the word count in a specific language and the number of English words. Nomination categories for written works shall be determined based on the converted English word count.

3.2.9: 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.

3.2.10: 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 twenty percent (20%) of the new category limits.

3.2.11: No work shall appear in more than one category on the final Award ballot.

3.2.12: 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.

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

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

3.2.14: The Worldcon Committee is responsible for all matters concerning their 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 Series. A multi-installment science fiction or fantasy story, unified by elements such as plot, characters, setting, and presentation, appearing in at least three (3) installments consisting in total of at least 240,000 words by the close of the previous calendar year, at least one (1) installment of which was published in the previous calendar year, and which has not previously won under subsection 3.3.5.

3.3.5.1: Previous losing finalists in the Best Series category shall be eligible only upon the publication of at least two (2) additional installments consisting in total of at least 240,000 words after they qualified for their last appearance on the final ballot and by the close of the previous calendar year.

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

3.3.7: 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.

3.3.8: Best Dramatic Presentation, Long Form. Any non-interactive 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.

3.3.9: Best Dramatic Presentation, Short Form. Any non-interactive 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.

3.3.10: Best Game or Interactive Work. Any interactive work or interactive substantial modification of a work in the fields of science fiction, fantasy, or related subjects, released to the public in the previous year and available for public participation in the interactive elements of the work in that year.

Provided that unless the above section is re-ratified by the 2028 Business Meeting, this Section shall be repealed; and Provided further that the question of re-ratification shall automatically be placed on the agenda of the 2028 Business Meeting.

3.3.11: 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.

3.3.12: 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 subsection 3.3.11.

3.3.13: 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.

3.3.14: Best Semiprozine. Any generally available non-professional

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

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

(2) was generally available only for paid purchase,

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

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

(2) was generally available only for paid purchase.

3.3.16: 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.

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

3.3.18: Best Fan Artist. An artist or cartoonist whose work has appeared through publication in semiprozines or fanzines or through other public, non-professional, display (including at a convention or conventions, posting on the internet, in online or print-on-demand shops, or in another setting not requiring a fee to see the image in full-resolution) during the previous calendar year.

3.3.19: Lodestar Award for Best Young Adult Book. The Lodestar Award for Best Young Adult Book is given for a book published for young adult readers in the field of science fiction or fantasy appearing for the first time during the previous calendar year, with such exceptions as are listed in Section 3.4.

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

Section 3.4: Extended Eligibility.

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

3.4.2: Works originally published outside the United States of America and first published in the United States of America in the previous calendar year shall also be eligible for Hugo Awards.

3.4.2.1: For finalists in the Series category that have previously appeared on the ballot for Best Series, any installments published in English in a year prior to that previous appearance, regardless of country of publication, shall be considered to be part of the Series' previous eligibility, and will not count toward the re-eligibility requirements for the current year.

3.4.3: In the event that a potential Hugo Award nominee receives extremely limited distribution in the year of its first publication or presentation, its eligibility may be extended for an additional year by a two-thirds (2/3) vote of the intervening Business Meeting of WSFS.

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

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

Section 3.7: Nominations.

3.7.1: The Worldcon Committee shall conduct a poll to select the finalists for the Award voting. Each member of the administering Worldcon or the immediately preceding 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 Section 3.4.

3.7.3: Nominations shall be solicited only for the Hugo Awards, the *Astounding* Award for Best New Writer, and the Lodestar Award for Best Young Adult Book.

Section 3.8: Tallying of Nominations.

3.8.1: Except as provided below, the final Award ballots shall list in each category the six eligible nominees receiving the most nominations as determined by the process described in Section 3.9.

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: If any series and a subset series thereof both receive sufficient nominations to appear on the final ballot, only the version which received more nominations shall appear.

3.8.4: Any nominations for “No Award” shall be disregarded.

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

3.8.6: If there are more than two works in the same category that are episodes of the same dramatic presentation series or that are written works that have an author for single author works, or two or more authors for co-authored works, in common, only the two works in each category that have the most nominations shall appear on the final ballot. The Worldcon Committee shall make reasonable efforts to notify those who would have been finalists in the absence of this subsection to provide them an opportunity to withdraw. For the purpose of this exclusion, works withdrawn shall be ignored.

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

3.8.8: If a work is eligible in more than one category, and if the work receives sufficient nominations to appear in more than one category, the Worldcon Committee shall determine in which category the work shall appear, based on the category in which it receives the most nominations.

3.8.9: 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 subsection 3.2.11, the Committee shall count

the nomination even if the member already has made five (5) nominations in the more-appropriate category.

Section 3.9: Finalist Selection Process

3.9.1: For each category, the finalist selection process shall be conducted as elimination rounds consisting of three phases:

(1) Calculation Phase: First, the total number of nominations (the number of ballots on which each nominee appears) from all eligible ballots shall be tallied for each remaining nominee. Next, a single “point” shall be assigned to each nomination ballot. That point shall be divided equally among all remaining nominees on that ballot. Finally, all points from all nomination ballots shall be totaled for each nominee in that category. These two numbers, point total and number of nominations, shall be used in the Selection and Elimination Phases.

(2) Selection Phase: The two nominees with the lowest point totals shall be selected for comparison in the Elimination Phase. (See subsection 3.9.3 for ties.)

(3) Elimination Phase: Nominees chosen in the Selection Phase shall be compared, and the nominee with the fewest number of nominations shall be eliminated and removed from all ballots for the Calculation Phase of all subsequent rounds. (See subsection 3.9.3 for ties.)

3.9.2: The phases described in subsection 3.9.1 are repeated in order for each category until the number of finalists specified in subsection 3.8.1 remain. If elimination would reduce the number of finalists to fewer than the number specified in subsection 3.8.1, then instead no nominees will be eliminated during that round, and all remaining nominees shall appear on the final ballot, extending it if necessary.

3.9.3: Ties shall be handled as described below:

(1) During the Selection Phase, if two or more nominees are tied for the lowest point total, all such nominees shall be selected for the Elimination Phase.

(2) During the Selection Phase, if one nominee has the lowest point total and two or more nominees are tied for the second-lowest point total, then all such nominees shall be selected for the Elimination Phase.

(3) During the Elimination Phase, if two or more nominees are tied for the fewest number of nominations, the nominee with the lowest point total at that round shall be eliminated.

(4) During the Elimination Phase, if two or more nominees are tied for both fewest number of nominations and lowest point total, then all such nominees tied at that round shall be eliminated.

3.9.4: After the initial Award ballot is generated, if any finalist(s) are removed for any reason, they will be replaced by other works in reverse order of elimination.

Section 3.10: Notification and Acceptance.

3.10.1 Worldcon Committees shall use reasonable efforts to notify the finalists, or in the case of deceased or incapacitated persons, their heirs, assigns, or legal guardians, in each category prior to the release of such information. Each person notified shall be asked at that time to either accept or decline the nomination. If the person notified declines nomination, that finalist(s) shall not appear on the final ballot. The procedure for replacement of such finalist(s) is described in subsection 3.9.4.

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

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

Section 3.11: Voting.

3.11.1: 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; however, if the voter does not have their membership number, it may be supplied by the Hugo Administrator or their designated staff member.

3.11.2: Final Award ballots shall list only the Hugo Awards, the John W. Campbell Award for Best New Writer, and the Lodestar Award for Best Young Adult Book.

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

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

3.11.5: Voters shall indicate the order of their preference for the finalists in each category.

Section 3.12: Tallying of Votes.

3.12.1: In each category, tallying shall be as described in Section 6.4. “No Award” shall be treated as a finalist. If all remaining finalists are tied, no tie-breaking shall be done and the finalists excluding “No Award” shall be declared joint winners.

3.12.2: “No Award” shall be the run-off candidate for the purposes of Section 6.5.

3.12.3: 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 results of the last ten rounds of the finalist selection process for each category (or all the rounds if there are fewer than ten) shall also be published.

Section 3.13: 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 3.14: Retrospective Hugo Awards.

3.14.1: A Worldcon held in a year that is an exact multiple of 25 years after a year in which no Hugo Awards were awarded may conduct nominations and elections for retrospective year Hugo Awards for that year with procedures as for the current Hugo Awards, provided that year was 1939 or later and that no previous Worldcon has awarded retrospective year Hugo Awards for that year.

3.14.2: In any listing of Hugo Award winners published by a Worldcon committee or WSFS, retrospective Hugo Awards shall be distinguished and annotated with the year in which such retrospective Hugo Awards were voted.

ARTICLE 4 – FUTURE WORLDCON SELECTION

Section 4.1: Voting.

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

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

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

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

Section 4.2: Voter Eligibility.

4.2.1: Voting shall be limited to WSFS members of the administering convention who have purchased at least a WSFS membership in the Worldcon whose site and committee are being selected.

4.2.2: The WSFS membership rate for the convention being selected 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.

4.4.1: Site-selection ballots shall include name, signature, postal address, email address, and membership-number spaces, and may include a telephone number space. The ballot should be filled in by the voter; however, if the voter does not have their membership number, it may be supplied by the Site Selection Administrator or their designated staff member. Ballots omitting name, signature, or postal address may only be counted as “No Preference.” 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 WSFS membership rate shall be listed on all site-selection ballots.

4.4.2: Worldcons may, with the agreement of all active bids, choose to offer any electronic signature means legal in the seated Worldcon’s home jurisdiction.

4.4.3: Worldcons must offer the option to receive a paper site selection ballot regardless of that member’s selection for other publications. Should they choose to include other material (such as an addressed envelope and stamp or International Reply Coupon), they may charge a reasonable fee for such materials.

4.4.4: Site-selection ballots shall, with each bid qualifying to be on the ballot, include that bid’s postal and email addresses.

Section 4.5: Tallying.

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

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

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

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

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

4.5.6: Where a site and Committee are chosen by a Business

Meeting or Worldcon Committee following a win by “None of the Above,” they are not restricted by exclusion zone or other qualifications.

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

Section 4.6: Bid Eligibility.

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

- (1) an announcement of intent to bid along with the name of the bid committee and its postal and email addresses;
- (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) kilometers of the site at which selection occurs.

Section 4.8 Time Bracket. A selected convention must be held between 20 June and 20 December, and should consult with their successor if after 30 September, of the year for which it is selected, unless some deviation from this is authorized under Section 2.6 of the Constitution.

Section 4. 9: 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:

4.9.1: 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.

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

4.9.3: The proposed NASFiC advance voting fee 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.

4.9.4: If “None of the Above” wins, or if no eligible bid files by the deadline, then no NASFiC shall be held, and any advance voting fees collected for the NASFiC site selection shall be refunded by the administering convention without undue delay.

4.9.5: In the case the administering convention is a NASFiC, it shall hold a Business Meeting to receive the results of the site selection voting and to handle any other business pertaining directly, and only, to the selection of the future NASFiC convention. This meeting shall have no other powers or duties.

4.9.6: For the purposes of this Constitution, North America is

defined as: Canada, the United States of America (including Hawaii, Alaska, and the District of Columbia), Mexico, Central America, the islands of the Caribbean, St. Pierre et Miquelon, Bermuda, and the Bahamas.

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. However, if such a Business Meeting is not held, then any reports to be submitted to that Business Meeting shall be submitted to the next subsequent Business Meeting and the ratification vote on any constitutional amendment shall be similarly postponed.

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. A Business Meeting that is not quorate may nevertheless receive reports, but the ratification vote on any constitutional amendment shall be postponed until the next subsequent Business Meeting.

5.1.6: Deadline for Submission of New Business. The deadline for submission of non-privileged new business and committee reports to the Business Meeting shall be thirty (30) days before the first Preliminary Meeting. Proposed agenda items may be withdrawn by the consent of all proposing members at any time up to fourteen (14) days before the published deadline for submitting new business. A list of such withdrawn business must be made available to the membership. The Presiding Officer may accept otherwise qualified motions and reports submitted after the deadline, but all such motions shall initially be placed at the end of the agenda. This rule may be suspended by a two-thirds (2/3) vote.

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 sixty (60) days after the end of each Worldcon, the Business Meeting staff shall send a copy of all changes to the Constitution and Standing Rules, and all items awaiting ratification, to the next Worldcon Committee

ARTICLE 6 – CONSTITUTION

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

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

interpreted to prohibit delivery of ballots cast by other eligible voters.

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

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

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

Section 6.6: Amendment. The WSFS Constitution may be amended by a motion passed by a simple majority at any Business Meeting but only to the extent that such motion is ratified by a simple majority at the Business Meeting of the next subsequent Worldcon at which ratification is not postponed as per subsection 5.1.1 or 5.1.5.

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

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

Jesi Lipp, Presiding Officer
Alex Acks, Secretary
2024 Business Meeting

STANDING RULES

for the Governance of the
World Science Fiction Society Business Meeting,
as of August 12, 2024

Group 1: Meetings

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

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

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

Rule 1.4: Smoking. Regardless of whether smoking is allowed in the place where the Business Meeting is held, the Business Meeting shall be a non-smoking environment. The Presiding Officer shall notify participants of the nearest smoking area(s) outside of the location of the Business Meeting at the beginning of each meeting.

Rule 1.5: 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 5.10.

Rule 1.6: Bilingual Debate. The official language of the Business Meeting is English. The Business Meeting may conduct bilingual discussions and debate in both English and the official language of the current Worldcon committee’s country, provided that simultaneous interpretation and related equipment are available.

Group 2: New Business

Rule 2.1: No Award. In the event that the total number of valid ballots cast for a specific category (excluding those cast for No Award in First Place) is fewer than ten per cent (10%) of the total number of final Award ballots received in a non–Retrospective Hugo Award vote in two years out of three successive years, an amendment effecting the removal of that category from the list of enumerated Hugo Award categories shall be automatically placed on the agenda for the next Worldcon’s Business Meeting.

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 Section 5.1.6 of the WSFS Constitution, 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.

Rule 2.5: Discussion Items. Any committee report to the Business Meeting, including Business Meeting, WSFS, and Worldcon

committee reports, may include a motion that a topic be discussed by the Business Meeting to provide feedback to the committee. Such discussion may include non–binding straw polls. If not specified in the motion, the default discussion time is 6 minutes, and the discussion item is scheduled as an item of New Business.

Group 3: Debate Time Limits

Rule 3.1: Main Motions: The Presiding Officer shall designate the default debate time for main motions. If an objection is raised to this default time, the Business Meeting shall vote on it without debate. If that designated time is defeated, the Business Meeting shall, by majority vote, set the initial debate time limit for any motion to any positive even number of minutes up to 30.

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: Availability of BM Materials. All WSFS Committee Reports, Worldcon Annual Financial Reports, and New Business submitted to the Business Meeting before the deadline established in Section

5.1.6 of the WSFS Constitution shall be made generally available to WSFS members (e.g. via publication on the host Worldcon’s web site) by no later than seven (7) days after the deadline for new business set in Section 5.1.6 of the WSFS Constitution.

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 be allowed at the Preliminary Business Meeting and the first time a main motion is brought before a Main Business Meeting. This motion shall have four (4) minutes of debate time and shall require a two–thirds (2/3) vote for adoption.

Rule 5.4: Amend; Ratification Amendments. Motions to amend a constitutional amendment awaiting ratification must be submitted in advance by the deadline in Section 5.1.6 of the WSFS Constitution. This rule can be suspended by a two–thirds (2/3) vote.

Rule 5.5: Amend; Secondary Amendments. Secondary amendments (amendments to amendments) are not allowed except when the primary amendment is to substitute.

Rule 5.6: 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 5.7: Lay on the Table. The motion to Lay on the Table shall require a two–thirds (2/3) vote for adoption.

Rule 5.8: Adjournment. The incidental main motion to adjourn *sine die* shall not be in order until all Special and General Orders have been discharged.

Rule 5.9: Suspension of Rules. Rules protecting the rights of absentees, including this rule, may not be suspended.

Rule 5.10: Start/Stop Recording. If the meeting is being recorded, a motion to Stop Recording or to Start Recording is a privileged motion and shall be handled in the same way as a motion to Enter or Leave Executive Session.

Rule 5.11: Objection to Consideration. An Objection to Consideration shall require a three–fourths (3/4) vote to kill a motion without debate.

Rule 5.12: Committee of the Whole. The Committee of the Whole shall have the right by a two–thirds vote to amend its duration without seeking permission from the Business Meeting by way of a motion to extend debate.

Group 6: Mark Protection Committee Elections

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

nominee’s consent to nomination. 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 to the Presiding Officer before the close of balloting shall be ignored. The ballot shall list each nominee’s name. The first seat filled shall be by normal preferential ballot procedures as defined in Section 6.4 of the WSFS Constitution. There shall be no run–off candidate. After a seat is filled, votes for the elected member shall be eliminated before conducting the next ballot. This procedure shall continue until all seats are filled. In the event of a first–place tie for any seat, the tie shall be broken unless all tied candidates can be elected simultaneously. Should there be any partial–term vacancies on the committee, the partial–term seat(s) shall be filled after the full–term seats have been filled.

Group 7: Miscellaneous

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

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

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

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

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

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

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

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

BUSINESS PASSED ON

World Science Fiction Society
Business Passed on from Glasgow 2024 to Seattle 2025

MISSING IN ACTION

Moved, to amend Section 1.5.2 of the WSFS Constitution as follows: WSFS memberships held by natural persons may not be transferred, except in the following circumstances: (a) when a person purchases a WSFS membership for someone without providing a name or purchases a duplicate membership. That membership may be transferred only prior to the opening of Hugo Award nominations in the winning convention, and (b) that, in the case of death of a natural person holding a WSFS membership, if the WSFS membership may be transferred to the estate of the decedent.

Passed by the 2024 WSFS Business Meeting and referred to the 2025 WSFS Business Meeting for ratification.

THE WAY WE WERE

Moved, to amend the WSFS Constitution as follows: Replace ~~WSFS Membership~~ with Supporting Membership wherever it appears in the Constitution, and to replace ~~Attending Supplement~~ with Attending Membership, including all similar variations of the words (e.g., WSFS Memberships, WSFS members, attending supplement) to their grammatically correct replacements.

Passed by the 2024 WSFS Business Meeting and referred to the 2025 WSFS Business Meeting for ratification.

REQUIRED LICENSE AGREEMENT

Moved, to amend the WSFS Constitution as follows:

4.6.1 Bid Eligibility

(4) an executed copy, binding the bidding and prospective convention operating committee, of the most recent WSFS Mark Licensing Agreement that has been approved by a two-thirds vote of the Mark Protection Committee.

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 except that the selected committee must execute the required WSFS Mark Licensing Agreement.

Passed by the 2024 WSFS Business Meeting and referred to the 2025 WSFS Business Meeting for ratification.

MPC PROCEDURES

Moved, to amend the WSFS Constitution as follows:

Section 1.7: The Mark Protection Committee

1.7.4: The Mark Protection Committee shall determine and elect its own officers, which shall include a Chair, Secretary, and Treasurer. Officers need not be elected or appointed members of the Mark Protection Committee, which may provide that the

holder of an Office who was not so elected or appointed be a non-voting ex officio member of the Committee.

1.7.X: Meetings of the Mark Protection Committee shall be held with at least 3 days' notice either on the initiative of the Chair or within 7 days of a request by five members. The meeting shall be called by the Chair or, in their absence, the Secretary or, in the absence of both the Chair and the Secretary, any member may call a meeting.

1.7.Y: A quorum of the Mark Protection Committee shall be a majority of its members. Members may attend through the use of any means of communication by which all members participating may simultaneously hear each other during the meeting, including in person, internet video meeting or by telephonic conference call.

Section 1.8: Membership of the Mark Protection Committee

1.8.X: Members of the Mark Protection Committee may be removed by a two-thirds vote of that committee.

Passed by the 2024 WSFS Business Meeting and referred to the 2025 WSFS Business Meeting for ratification.

Hugo Administration and Site Selection Monitoring

Moved, to amend the WSFS Constitution as follows:

Section 3.13: Subcommittee and 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~~ Each Worldcon Committee shall 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: No member of this Subcommittee, including the members elected by the Business Meeting, or any publications or works closely connected with them, shall be eligible for an Award.

Section 5.X: Hugo Administration and Site Selection Monitoring.

The Business Meeting shall elect, as follows, four (4) different persons, two (2) each year, who have submitted their written consent to such election and a statement that they are not affiliated with either of the next two Worldcons committees and will not become so affiliated during their term of office: (1) two (2) persons, one (1) each year, to two-year staggered terms who shall serve as special members of each required Worldcon Committee Hugo Award Subcommittee; and (2) two (2) persons, one (1) each year, to two-year staggered terms who shall serve as special site selection tellers on the same basis as the site selection tellers provided by convention bid committees.

These persons shall report to the Business Meeting and to the Mark Protection Committee as to the propriety of the procedures followed by the Hugo Award administrations and site selection that they monitor and describing any circumstances that made such monitoring difficult or impractical. Should a vacancy occur in this set of four persons, the remainder of their term may be filled by the Business Meeting and until Business Meeting so acts, temporarily filled by the Mark Protection Committee. Provided that, at the first election of the special site selection tellers and special Hugo Award Subcommittee members, four persons shall be elected with the first elected of each pair elected to a two-year term while the second shall be elected to an initial one-year term to establish the staggering of the terms in office.

Passed by the 2024 WSFS Business Meeting and referred to the 2025 WSFS Business Meeting for ratification.

EDITORIAL ALIGNMENT

Moved, to amend the WSFS Constitution as follows:

3.3.12: Best Editor Long Form. The editor of at least four (4) novel-

length works primarily devoted to science fiction and / or fantasy, at least one of which was published in the previous calendar year, that do not qualify as works under subsection 3.3.11. Passed by the 2024 WSFS Business Meeting and referred to the 2025 WSFS Business Meeting for ratification.

CLEANING UP THE ART CATEGORIES

Moved, to amend the WSFS constitution as follows:

3.3.13: 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. One or more collaborators on a body of artwork in the field of science fiction or fantasy first displayed during the previous calendar year and created as (i) work for hire, (ii) on paid commission, or (iii) for sale (either directly or via a paywall-like structure).~~

3.3.17: Best Fan Artist. ~~An artist or cartoonist whose work has appeared through publication in semiprozines or fanzines or through other public, non-professional, display (including at a convention or conventions, posting on the internet, in online or print-on-demand shops, or in another setting not requiring a fee to see the image in full-resolution) during the previous calendar year. One or more collaborators on a body of artwork in the field of science fiction or fantasy first displayed during the previous calendar year in a fashion that did not qualify for Best Professional Artist i.e., neither work for hire, nor commissioned for pay, nor for sale, Free copies of a publication in which an artist is published shall not constitute "pay" unless they are supplied with the expectation of resale by the artist.~~

3.10.2: In the Best Professional Artist category and Best Fan Artist categories, the acceptance should include citations of at least three (3) works that were first displayed in the eligible year. Passed by the 2024 WSFS Business Meeting and referred to the 2025 WSFS Business Meeting for ratification.

No More Retros

Moved, to amend the WSFS Constitution as follows:

Section 3.14: Retrospective Hugo Awards

~~3.14.1: A Worldcon held in a year that is an exact multiple of 25 years after a year in which no Hugo Awards were awarded~~

~~may conduct nominations and elections for retrospective year Hugo Awards for that year with procedures as for the current Hugo Awards, provided that year was 1939 or later and that no previous Worldcon has awarded retrospective year Hugo Awards for that year.~~

~~3.14.2: In any listing of Hugo Award winners published by a Worldcon committee or WSFS, Retrospective Hugo Awards presented prior to the 2026 Worldcon shall be distinguished and annotated with the year in which such retrospective Hugo Awards were voted.~~ Passed by the 2024 WSFS Business Meeting and referred to the 2025 WSFS Business Meeting for ratification.

Belated Finalists

Moved, to amend the WSFS Constitution as follows:

3.4.X: The WSFS Business Meeting may, by a three-fourths vote, determine that a potential nominee for the Hugo Award or another award administered by WSFS was improperly declared ineligible and should have been a finalist on the previous year's ballot and, by such a vote, with their permission, give that potential nominee the status of being a finalist for that previous year.

Provided, that such three-fourths votes passed at the 2024 and 2025 Business Meetings shall be effective if this constitutional amendment is passed in 2024 and ratified in 2025.

Passed by the 2024 WSFS Business Meeting and referred to the 2025 WSFS Business Meeting for ratification.

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