



THE 75TH WORLD SCIENCE FICTION CONVENTION

# WORLDCON 75

9–13 AUGUST, 2017 ♦ MESSUKESKUS, HELSINKI, FINLAND

**PROGRESS REPORT #3**

*Suomi*  
*Finland*  
**100**

# WORLDCON 75

**PROGRESS REPORT #3**

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



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PHOTO: JUKKA HALME

# HYVÄÄ UUTTA VUOTTA!

**OR HAPPY NEW YEAR, IF YOU PREFER ENGLISH.**

When you're reading this, it should be January 2017. The year we make Contact, I mean Worldcon 75, happen in Helsinki. We're in the home stretch now and the finish line is looming in the distance, teasing us with all kinds of promises of fun and games.

And fun it should be, since why else would we be doing this? Not for the money, or the glory, but for the sheer, unadulterated fun of it all. Surely.

Granted, some of our members are pros, semi-pros and otherwise making a buck or two out of this thing we call a hobby, but the one thing that I truly believe to be the most common denominator for us all, is the fact that this is fun and we should be enjoying ourselves.

Time flies when you're having fun, but it runs fast as well when you're planning and organising an event the size of a Worldcon. It feels like that telephone call I received from Chicago-bound Eemeli happened only moments ago, when in reality it took place four years and some change ago. Where has all that time gone? Better pick up the pace.

During these last months, we hope to bring you all kinds of interesting and fun thoughts and ideas as what to expect from Helsinki and Finland. What else would

be worth a visit while up here? How about the rest of Finland? Or the neighbouring countries of Sweden, Russia, and Estonia?

And what about the rich cultural heritage of ours? The music of Sibelius and Shostakovich, Steve'n'Seagulls and Stratovarius? Food like Surströmming, Karelian pies with eggbutter, Селянка, and the ever present black rye bread? Books by Johanna Sinisalo, Jaan Kross, the Strugatskiy bros, Leena Krohn, John Ajvide Lindqvist, Pasi Ilmari Jääskeläinen, or Tove Jansson? Or a multitude of other things we'll try to make you acquainted with before the con. As well as hopefully after!

Worldcon 75 is going to celebrate the fields of science fiction, fantasy, horror, and all rest of the myriad ways Speculative Fiction is categorized. We want to bring forth a celebration of fan, fun and the fantastic. We'd love to see all the World present and accounted for.

Toivottavasti nautit! I hope you'll enjoy!

**JUKKA HALME**  
**WORLDCON 75 CHAIR**

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Please join us at the Sheraton Puerto Rico as we present a convention like no other, with fantastic Guests of Honor, amazing programming, splendid events, and much more, right in one of the oldest cities in the Americas with a view of the Caribbean Sea! We hope to see you there as fandom discovers its tropical rhythm!

Por favor, únase con nosotros en el Sheraton Puerto Rico, adonde presentaremos una convención como ninguna otra, con excelente invitados de honor, programación increíble, eventos maravillosos, y mucho más en una de las ciudades más antiguas de las Américas, con una vista hermosa del mar Caribe! Esperamos contar con su presencia ahora que fandom encuentra a su ritmo tropical!

[www.northamericon17.com](http://www.northamericon17.com)

The North American Science Fiction Convention (NASFIC) is held in years when the World Science Fiction Convention is held outside of North America. Because the 2017 Worldcon will be held in Helsinki, there will also be a NASFIC that year. The site for the 2017 NASFIC was selected by a vote of the members of the 2016 Worldcon, MidAmeriCon II.

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



**ALEKSI KUUTIO**

# WORDS OF WISDOM FROM OUR GUESTS OF HONOUR

## AND ADVICE FOR BUDDING AUTHORS

Our Guests of Honour, those fonts, geysers, and supernovas of wisdom, have had many an insightful word to dispense throughout the years. Merely attempting a cross-section of it all would demonstrate insanity tantamount to voyaging through the galaxy without a towel. Thus, in our current GoH section, we will only scratch the surface of all that sagacity and listen to their advice for the budding writer or artist. They also remind us of a very important thing: just what is the point of speculative fiction in the first place? For some of us, it may have slipped our minds. Or perhaps, in the course of an innocent ride on the metro, you may find yourself in a genre-related argument with the person sitting next to you, and you need to convince them of your case. It goes without saying that once again, our approach is light-hearted rather than deadly serious.

### **1: THE TRUTH ABOUT SPECULATIVE FICTION**

First of all, it is worth reminding ourselves of why exactly speculative fiction in all its forms is important. This truth may seem self-evident, but sometimes even self-evident things have to be said out loud. Nalo, John-Henri, and WJW sum it up for us in a nutshell.

*“When people ask me to define science fiction and fantasy I say they are the literatures that explore the fact that we are tool-makers and users, and are always changing our environment.”*

—Nalo Hopkinson<sup>1</sup>

And while you are drawing your breath to internalize Nalo’s message, let John-Henri’s weighty statement hit your brain like a bolt from a plasma cannon:



“Yes, we are going to live in the future no matter what, so it can’t be wholly wrong to speculate on what is going to happen. What science fiction can offer though, is not to predict actual developments. What it can do is give us tools to see and think in different ways. We are still only on the starting blocks of technological development and have hardly even begun to see what it can lead to. So, we probably have trouble envisioning how the world is going to look like in, say, a hundred years. The day when we no longer view the future as tempting, is to me when we will have grown bored of life itself. (By the way, science fiction is far from only about the future but also often speculates on our history or the present time.)”

—John-Henri Holmberg<sup>2</sup>

And here is the final word from Walter Jon Williams, who has discovered a deeper level in the pulp science fiction of bygone decades:

“Science fiction certainly encourages the asking of the big questions: Who are we, what makes us human, what is our purpose, what is our destiny. Even schlock pulp 1930s space opera at least assures us that there will be a tomorrow, and that people in that tomorrow will be doing exciting and worthwhile things. It’s not necessarily an assurance that you find anywhere else.”

—Walter Jon Williams<sup>3</sup>

Now we’ve taken care of the basics.

## 2. WISE WORDS TO NOVICE WRITERS AND ARTISTS

The world is full of books and guides on how to write or draw better, so we shall happily pass over any wisdom related to this aspect of things and concentrate on other essential matters.

### A) FLEX THOSE SPINNING ORGANS AND FLING THOSE WEBS OUT WIDE!!

“Network. It’ll save you a lot of time and wasted effort. When I began, I was so isolated that I practically had to invent the novel on my own. (Editor’s note: And sharing a beer/coffee /grenki<sup>\*</sup>) with friends is fun!”

—Walter Jon Williams<sup>4</sup>

<sup>\*</sup>Russian fried bread. De-li-cious!

### B) PRACTICE, NOT FOR PERFECTION BUT FOR NECESSITY

If you find yourself suffering over any sort of creative process, try Claire’s approach. It could help.

“To me sketching is like taking notes of thoughts. You practice and practice to build up that sense of shape, form and beauty, but not to just do beautiful drawings or paintings. I think too many artists are obsessed with doing a perfect drawing every time. It is not about doing a nice drawing every time, it is about being able to do a nice drawing when you need it. That is why you practice, that is why I doodle.”

—Claire Wendling<sup>5</sup>

### C) DON’T SELL YOUR SOUL OUTRIGHT, MAKE AN OPTION DEAL

It may not be worthwhile to sell your soul to the devil for the sake of writing, as there are other kinds of deals to be made. When asked whether he had sold his soul to the devil, WJW answered:

“Well, not actually the devil. Just the shabby little demon who lives behind the washing machine and eats my odd socks. And I didn’t sell my soul exactly, it was more of an options deal—if the economy remains stable, I shouldn’t have any trouble at all.”

—Walter Jon Williams<sup>6</sup>

(Editor’s note: Although after this, the writer claimed that he was prolific because he was “dutiful” and that he doesn’t “let the grass grow under my keyboard, either.” But we like the first answer more.)

### D) DOES IT SOMETIMES FEEL DIFFICULT TO WRITE SCIENCE FICTION AND FANTASY? GOOD. IT SHOULD, BECAUSE...

“[...] there are so many layers of competency you have to take on in writing science fiction and fantasy. When your writing concerns only reality, there are things you don’t need to question. Writing science fiction and fantasy means you need to question whether there’s even a sun. And then question what direction that sun comes up in and what color it is.”

—Nalo Hopkinson<sup>7</sup>

### E) WALL GAZERS AND PAGE TURNERS

“I’d like to offer for your approval the highly unfashionable idea that good storytelling trumps everything else. Writers whose characters are made of purest silly putty and who can’t parse a simple English sentence regularly end up on the bestseller list because they know how to tell a story and keep readers turning pages.

There seems to be a school of thought that lovely writing is all that literature is about. I love to bask in beautiful writing, but I much prefer writing to be in aid of something, which is to say a good story. Likewise I fully appreciate well-

*drawn characters, but well-drawn characters with nothing to do but gaze at the wall and soliloquize to themselves are pretty darn dull.”*

– Walter Jon Williams

#### F) IMAGINE A FUTURE YOU WOULD WANT TO LIVE IN!

*“I’m also confused by the fact that such a large part of recently written science fiction is very pessimistic. It worries me particularly that in SF aimed at children and young adults, dystopias have become the popular and most frequently published subgenre. I myself am naïve enough to believe that we would feel better if we could read about a future that is worth living in. I’m also naïve enough to believe that we currently have all the information we need to create such a future. Why, then, do so few science fiction writers nowadays describe this kind of alternative? This remains a mystery to me, but it would be nice if more writers were to even give it a try.”*

– John-Henri Holmberg<sup>8</sup>

#### G) THE SOLUTION TO EMBARRASSING SITUATIONS

*“Alko paper bags are good and sturdy.”*

– Johanna Sinisalo<sup>9</sup>

This always topical classic pearl of wisdom from the lips of Johanna Sinisalo is aimed at all those who have gone and made such fools of themselves in interviews that they are embarrassed to walk the streets in broad daylight. A paper bag from Alko is the perfect solution – and environmentally friendly, too. For the information of our foreign guests, Alko is the Finnish state-owned chain of stores that has the legal monopoly on

selling strong alcoholic drinks (“strong” meaning anything with over 4.7 % alcohol). So if you appear on a programme item at Worldcon and mess it all up, never fear, help is near!

#### 3. MISCELLANEOUS WORDS OF WISDOM TO BE USED ANYWHERE

(such as at the ambassador’s party, in essays, in wedding feast menus, in a hostage situation, at the tax office...)

Making Pão de queijo (traditional Brazilian cheese bun):

*“When I want to make it, I just look up someone else’s recipe online.”*

– Nalo Hopkinson

Moomins for the win! (Yes, we are a little biased, but hey, Moomins are wonderful)

*“[...] From early childhood on, **Tove Jansson** taught me that stories can have different levels and things can be said between the lines. [...] The Moomin stories live with their readers and are worth rereading at different ages.”*

– Johanna Sinisalo<sup>10</sup>

Conventions are good for you! Especially if you are an artist! We welcome you all!

*“You often underestimate yourself because you’re not in contact with people when you work from home,” Claire confesses. “Artists around me [in the convention] were so nice and welcoming and I realized in that moment that I had been missing out on something for so long.”*

– Claire Wendling<sup>11</sup>

1. quoted in What’s a Black Critic To Do?: Interviews, Profiles and Reviews of Black Writers by Donna Bailey Nurse.

2. <http://corp.btj.se/?id=1758>

3. <http://www.lightspeedmagazine.com/nonfiction/feature-interview-walter-jon-williams/>

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11. <https://trojan-unicorn.com/blog/articles/exclusive-interview-artist-claire-wendling>



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Our upcoming 2017 event will also feature hundreds of panels, talks, screenings, performances, gaming sessions, social meetups, and DJ sets, plus the occasional pub quiz for relaxation.



S W E C O N

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# KAREN LORD

Karen Lord, our toastmistress, is a writer, teacher, and former diplomat, research consultant and part-time soldier. Luckily for us, today she is a writer most of all. Her works include science fiction and fantasy novels that all broaden our conception of those genres, as well as what it means to be human in either our multicultural societies of today, or in the multi-species communities of imagined futures and pasts.

Karen Lord was born in Barbados in 1968, but spent much of her youth elsewhere: studying physics in Canada, science politics in Scotland and the sociology of religion in Bangor, Wales. In 2010 she published *Redemption in Indigo*, a fantasy novel based on the Senegalese fairy tale about Ansigé Karamba the Glutton and his long-suffering wife Paama, whose skill in cooking up the right mixture of fantasy and reality attracts the attention of the spider-god Anansi. The novel won much acclaim for its cultural sensitivity as well as its juggling of character perspectives, and it received the both the Crawford Award and the Mythopoeic Award in 2011. Lord followed its success with two science fiction novels,

Toastmaster, for those of us not familiar with the term, is an anglo-american tradition of having a specific person in charge of a formal dinner or a speaking event. Their job is to help to create a relaxed atmosphere, introduce speakers and help to keep the event on schedule. In Worldcons, toastmaster/mistress hosts or co-hosts opening and closing ceremonies as well as the other events, such as the Hugo Awards ceremony.

*The Best of All Possible Worlds* (2013) and *The Galaxy Game* (2015), both of which focus on the experiences of uprootedness and loss when individuals find themselves the last survivors of their communities. In both of these novels the depiction of planetary societies is complex and sensitive to the variety of human experience, and they draw in equal measure from the household names of SF history and from the best-loved classics of English literature.

In addition to her novels, she has also written nonfiction and short stories, and in 2016 she edited an anthology of Caribbean speculative fiction: *New Worlds, Old Ways*.

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### Novels

*Redemption in Indigo*, 2010

*The Best of All Possible Worlds*, 2013

*The Galaxy Game*, 2015

### Short stories

'Bacchanal', 2010

'Haunts', 2013

'Hiraeth: A tragedy in four acts', 2014

'The Counsellor Crow', 2015

'A New Panama', 2016

### Editor

*New Worlds, Old Ways: Speculative Tales from the Caribbean*, 2016

### Awards

Carl Brandon Parallax Award, 2010

Mythopoeic Fantasy Award for Adult Literature, 2011

William L. Crawford Award, 2011

The Kitschies Awards, Best Debut, 2012

RT Book Reviews Reviewers' Choice Awards. 2013



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# WSFS: YOU'RE A PART OF IT

Have you ever said, “They should have a Hugo Award for \_\_\_?” If you’re a member of Worldcon 75, then there isn’t a “they”; there’s a “we”, as in “We should have a Hugo Award for \_\_\_”. That’s because every member of Worldcon is part of the process to not only select the Hugo Award recipients but also decide how they’re run and what the categories are. It’s not a faceless, nameless “them” who makes the decision, it’s “us”.

If you have a membership to Worldcon 75, then you also are a member of the World Science Fiction Society (WSFS). In fact, joining Worldcon is the only way you can be a member of WSFS. That membership gives you a number of rights, including nominating and voting for the Hugo Awards, voting for the site of a future Worldcon, and (for those with attending memberships) the right to propose, debate, and vote on changes to the document that controls how Worldcons are selected and how the Hugo Awards work. At this year’s Worldcon, there will be quite a few proposals coming up for a vote, including a proposal to add a new WSFS-sanctioned award for Young Adult SF/F, and every attending member of Worldcon 75 has the right to participate in the vote on these proposals.

Most big organizations, even those with members, have a Board of Directors or some other group that makes all of the decisions. WSFS is not like that. Almost all of the important decisions about WSFS and Worldcon’s basic structure are made by the members themselves through the Business Meeting. Every attending member can attend this meeting, which is usually held on the second, third, fourth, and final days of the convention starting at 10.00 am. The people who attend these meetings get to

propose, debate, and vote on proposals to change the WSFS Constitution. The Constitution includes the rules for the Hugo Awards, including what the categories are and who can vote on them, and also how we select the sites of future Worldcons, including where those conventions can be held.

WSFS has a bunch of procedural rules, including a basic manual called *Robert’s Rules of Order*, that are designed to make it possible for us to propose, debate, and vote on lots of different things in an orderly manner while respecting the rights of the members while doing so. The rules are there to help business get done, and the members who run the Business Meeting are there to make sure that the rules are applied fairly to all. In addition, the meetings are recorded and those recordings are posted to YouTube as quickly as possible, so that everyone unable to attend can see what is happening.

Being able to directly debate how WSFS works and vote on changes personally is unusual. Few large organizations work this way. Most of them elect delegates or otherwise put the decisions in other people’s hands. Usually those decisions are made mostly in private. WSFS lets every member directly participate, just like it lets every member vote on where to hold future Worldcons and to whom to bestow our highest honor, the Hugo Awards. You too can help shape the future of Worldcon by participating. The rules are published in this Progress Report and are available from the WSFS web site at <http://www.wsfs.org/rules-of-the-world-science-fiction-society/>. Remember that you’re directly a part of the process, as long as you want to be.



**KEVIN STANDLEE,  
WSFS BUSINESS  
MEETING CHAIR**





## WORLDCON AND THE HUGOS

The Hugo Awards are named after Hugo Gernsback, born in Luxembourg in 1884, who moved to New York in 1904, and in 1926 founded the first science fiction magazine, *Amazing Stories* (which is still going, though electronically rather than on paper). Since 1953, (except for 1954!) each Worldcon has presented the Hugo Awards for the best of science fiction and fantasy of the previous year.

There are many awards in the field, but the Hugos are the oldest and most firmly established. The first Hugo for Best Novel, in 1953, was won by Alfred Bester's pre-psychedelic novel *The Demolished Man*; later winners have included classics by Robert A. Heinlein and Ursula Le Guin, Neil Gaiman and Orson Scott Card, Arthur C. Clarke, Isaac Asimov, Lois McMaster Bujold and many others. The award is also sometimes given in recognition of new talent: in 2014, Ann Leckie won for her first novel, *Ancillary Justice*; in 2015, Cixin Liu won for his first novel translated into English, *The Three-Body Problem*; in 2016, the Best Novel Award went to N. K. Jemisin for *The Fifth Season*.

Best Novel is not the only category. There are three Hugos for short fiction, depending on length; awards also go to graphic stories, related work, dramatic presentations (short and long), and to individuals and publications to celebrate their contribution to the field, both as professionals and as fans. Along with the Hugos, Dell Magazines, which publishes *Analog*, sponsors

the John W. Campbell Award for Best New Writer, won last year by *The Martian's* author, Andy Weir.

We will see some changes to the Hugo procedures in 2017, largely at the nominations stage. For the first time there will be at least six finalists in each category, rather than five. A new rule will limit the dominance of any single category by any one author or TV show. And a new tallying system for nominations will make it more difficult than in previous years for a small group voting as a bloc to control individual categories. All of these changes are coming into effect after being approved by the Business Meetings at the last two Worldcons, at which all attending Worldcon members can vote. We will also trial the new Hugo for Best Series, which will become permanent from 2018 if approved by attending members of Worldcon 75.

There is no panel of judges, no secret committee; the Hugo awards belong to Worldcon, which means that in 2016 they belong to us, as members of Worldcon 75. Between January and March, we will accept nominations in the 18 Hugo ballot categories from our own members and from members of the preceding and succeeding Worldcons (MidAmeriCon II and Worldcon 76 in San Jose); between April and July, we will accept votes on the six (or more) finalists in each category (from Worldcon 75 members only); and on 11 August, we will present the 2016 Hugo Awards at Messukeskus in Helsinki.

Who will you vote for?

# THE HUGO BASE DESIGN COMPETITION



HUGO AWARD™

## RULES FOR ENTRY

Entry in the competition is open to all people living in Finland. Design proposals must be submitted by the end of Monday (EET, GMT+2) 28 February, 2017.

### ALL SUBMISSIONS SHOULD INCLUDE:

- Drawings, sketches, and, preferably, a fabricated sample of the proposed base unit accommodating the provided specifications.
- Cost estimate per base, and estimated total cost for the fabrication and shipping of 40 base units. As a guideline, bases should cost no more than €150 each to fabricate.
- Lead time needed to make the bases. The contest winner will be selected by the end of March 2017, and announced shortly afterward. Delivery of approximately 40 bases to Worldcon 75 will be expected in June 2017.
- Proof of your ability to either craft the bases or arrange for the work to be done.

The winner of the base design competition will also receive a full (five-day) Attending membership for Worldcon 75, where they will be invited to take part in the public unveiling of their design at the convention's Opening Ceremonies and at the Hugo Awards Ceremony. The base will also be added to the physical archive of Hugo base designs, and thus be part of the Hugo History exhibit that travels to each Worldcon.

The winning design is traditionally kept secret until the Worldcon and strict confidentiality will therefore apply to the winning design until the convention.

We regret that competition entries cannot be returned, and Worldcon 75 reserves the right to select no entry as the winner. To enter the competition, submit proposals either electronically or via the mail. Please include your name and contact information.

### BASE SPECIFICATIONS

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

- Bases may be made of wood, metal, lucite, or any other material that has a fixed form. Materials that are fragile, or change form with age or extremes of temperature, are not suitable.
- Bases must be designed in such a way that the silver Hugo rocket, supplied by Worldcon 75, is an integral part of the design.

- Rockets will be bolted to the bases from below the tailfins, and must be able to stand on a flat surface. Hanging designs, or those which rely on gravity other than Earth standard, are not acceptable.
- Specifications for the Hugo rocket itself are:
  - 33.02 cm tall
  - 5.08 cm across from fin-tip to fin-tip
  - 1.42 kg in weight
  - Bolt with a M8x 1.25 machine screw thread.
- Space must be left on the base for affixing a plaque or plaques indicating (in an easily readable, 12 pt font) the names of the convention, the winner, and the category of the award.
- The winning design should have a theme highlighting Helsinki/Finland and/or the themes and aesthetic feel of Worldcon 75. Copyrighted/trademarked elements should not be included, and designs featuring them will be disqualified.
- Preference will be given to submissions that include or demonstrate appropriate safe packaging to ship the base in (generally without the rocket attached).
- Additionally, keep in mind that trophies and bases will be traveling home in people's luggage or need to be shipped. Parts that are fragile, fiddly, or prone to fall off are strongly discouraged, as is anything that would make transportation security officials too nervous (the rocket requires enough explanation just by itself).

### ELECTRONIC SUBMISSION

Please email proposals to [hugo-base@worldcon.fi](mailto:hugo-base@worldcon.fi) Include the requested information, and a JPG, TIFF, PNG, or GIF image of your design.

### POSTAL SUBMISSION

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

**Worldcon 75**  
**c/o Maa ja ilma ry**  
**PO Box 665**  
**FI-00101 Helsinki**

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

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# CONSTITUTION OF THE WORLD SCIENCE FICTION SOCIETY

AS OF AUGUST 22, 2016

**SECRETARY'S NOTE:** Material in ~~grey strike through text~~ has been deleted from the current Constitution; and underlined material is newly added.

## ARTICLE 1 – NAME, OBJECTIVES, MEMBERSHIP, AND ORGANIZATION

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

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

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

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

(3) To attend those Worldcons.

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

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

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

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

### **Section 1.5: Memberships.**

**1.5.1:** Each Worldcon shall offer supporting and attending memberships.

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

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

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

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

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

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

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

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

### **Section 1.7: The Mark Protection Committee.**

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

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

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

**1.7.4:** The Mark Protection Committee shall determine and elect its own officers.

**Section 1.8: Membership of the Mark Protection Committee.**

**1.8.1:** The Mark Protection Committee shall consist of:

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

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

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

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

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

**ARTICLE 2 – POWERS AND DUTIES OF WORLDCON COMMITTEES**

**Section 2.1: Duties.** Each Worldcon Committee shall, in accordance with this

Constitution, provide for

(1) administering the Hugo Awards,

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

**Section 2.2: Marks.** Every Worldcon and NASFiC Committee shall include the following notice in each of its publications:

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

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

**Section 2.4: Distribution of Rules.** The current Worldcon Committee shall publish the WSFS Constitution and Standing Rules, together with an explanation of

proposed changes approved but not yet ratified. The Committee shall distribute these documents to all WSFS members at a point between nine and three months prior to the Worldcon, and shall also distribute them on paper to all WSFS members in attendance at the Worldcon upon registration.

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

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

**Section 2.7: Membership Pass-along.** Within ninety (90) days after a Worldcon, the administering Committee shall, except where prohibited by local law, forward its best information as to the names and postal addresses of all of its Worldcon members to the Committee of the next Worldcon.

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

**Section 2.9: Financial Reports.**

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

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

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

**2.9.4:** In the event of a surplus, the Worldcon or NASFiC Committee, or any alternative organizational entity established to oversee and disburse that surplus, shall file an-

nual financial reports regarding the disbursement of that surplus at each year's Business Meeting, until the surplus is totally expended or an amount equal to the original surplus has been disbursed.

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

## ARTICLE 3 – HUGO AWARDS

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

### Section 3.2: General.

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

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

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

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

**3.2.5:** In the story categories (3.3.1-3.3.4 and 3.3.6), an author may withdraw a version of a work from consideration if the author feels that the version is not representative of what that author wrote.

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

**3.2.7:** 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.

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

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

**3.2.10:** The Worldcon Committee may relocate a dramatic presentation work into a more appropriate category if it feels that it is necessary, provided that the length of the

work is within twenty percent (20%) of the new category boundary.

**3.2.11:** 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.

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

### Section 3.3: Categories.

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

(2) was generally available only for paid purchase.

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

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

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

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

### **Section 3.4: Extended Eligibility.**

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

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

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

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

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

Section 3.7: Nominations.

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

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

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

### **Section 3.8: Tallying of Nominations.**

**3.8.1:** Except as provided below, the final Award ballots shall list in each category the ~~five~~ six eligible nominees receiving the most nominations. ~~If there is a tie including fifth place, all the tied eligible nominees shall be listed.~~ determined by the process described in Section 3.9.

Provided that unless this amendment is re-ratified by the 2022 Business Meeting, the changes to Section 3.8.1 shall be repealed, and

Provided that the question of re-ratification shall be automatically be placed on the agenda of the 2022 Business Meeting with any constitutional amendments awaiting ratification; and

Provided further that any business meeting prior to 2022 may move to suspend the changes introduced by 5 and 6 for the following year's Hugo nominations (only).

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

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

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

~~3.8.5:~~ No nominee shall appear on the final Award ballot if it received fewer nominations than five percent (5%) of the number of ballots listing one or more nominations in that category, except that the first three eligible nominees, including any ties, shall always be listed.

**3.8.5:** 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 best 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.

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

**3.8.7:** If a work 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.

~~3.8.8:~~ If a work receives a nomination in its default category, and if the Committee relocates the work under its authority under subsection 3.2.7 or 3.2.8, the Committee shall count the nomination even if the member already has made five (5) nominations in the more-appropriate category.

### **Section 3.9: 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 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 3.9.3 for ties.)

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

**3.9.3:** 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.

*Provided that unless this amendment is re-ratified by the 2022 Business Meeting, Section 3.9 shall be repealed, and*

*Provided that the question of re-ratification shall be automatically be placed on the agenda of the 2022 Business Meeting with any constitutional amendments awaiting ratification; and.*

*Provided further that any Business Meeting prior to 2022 may move to suspend the changes introduced by E Pluribus Hugo for the following year’s Hugo nominations (only).*

### **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 finalist person notified shall be asked at that time to either accept or decline the nomination. If the finalist 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.

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

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

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

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

**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 author-

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

## **ARTICLE 4 – FUTURE WORLDCON SELECTION**

### **Section 4.1: Voting.**

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

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

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

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

### **Section 4.2: Voter Eligibility.**

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

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

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

### **Section 4.4: Ballots.**

**4.4.1:** Site-selection ballots shall include name, signature, address, and membership-number spaces to be filled



in by the voter. Each site-selection ballot shall list the options “None of the Above” and “No Preference” and provide for write-in votes, after the bidders and with equal prominence. The supporting membership rate shall be listed on all site-selection ballots.

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.

#### **Section 4.5: Tallying.**

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

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

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

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

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

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

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

#### **Section 4.6: Bid Eligibility.**

**4.6.1:** To be eligible for site selection, a bidding committee must file the following documents with the Committee that will administer the voting: (1) an announcement of intent to bid;

(2) adequate evidence of an agreement with its proposed site's facilities, such as a conditional contract or a letter of agreement;

(3) the rules under which the Worldcon Committee will operate, including a specification of the term of office of their chief executive officer or officers and the conditions and procedures for the selection and replacement of such officer or officers.

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

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

**4.6.4:** To be eligible as a write-in, the bidding committee must file the documents specified above by the close of the voting.

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

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

**Section 4.8: NASFiC** If the selected Worldcon site is not in North America, there shall be a NASFiC in North America that year. Selection of the NASFiC shall be by the identical procedure to the Worldcon selection except as provided below or elsewhere in this Constitution:

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

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

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

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

## **ARTICLE 5 – POWERS OF THE BUSINESS MEETING**

### **Section 5.1: WSFS Business Meetings.**

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

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

**5.1.3:** Standing Rules for the Governance of the Business Meeting and related activities may be adopted or amended by a majority vote at any Business Meeting. Amendments to Standing Rules shall take effect at the close of the Worldcon where they are adopted; this rule may be suspended by a two-thirds (2/3) vote.

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

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

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

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

## ARTICLE 6 – CONSTITUTION

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

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

**Section 6.3: Electronic Voting.** Nothing in this Constitution shall be interpreted to prohibit conducting Hugo Awards nominating and voting and Site Selection voting

by electronic means, except that conducting Site Selection by electronic means shall require the unanimous agreement of the current Worldcon committee and all bidding committees who have filed before the ballot deadline. Valid paper ballots delivered by any means shall always be acceptable. This section shall not be interpreted to require that such elections be conducted electronically, nor shall it be interpreted to allow remote participation or proxy voting at the Business Meeting.

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

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

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

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

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

**JARED DASHOFF, PRESIDING OFFICER  
LINDA DENEROFF, SECRETARY  
2016 WSFS BUSINESS MEETING**



## TAKE A SURVEY TO HELP NAME A YA AWARD

The World Science Fiction Society Young Adult Award Committee invites you to take a short survey to help us name Worldcon's proposed YA award. The survey can be found at <http://bit.ly/worldconya> and will run from January 15 to March 15, 2017. We would appreciate input from all of you on the shortlist of potential names.

The WSFS Business Meeting is considering the ratification of an award to honor the best YA book of the year. This award would be similar to the Campbell Award for Best New Writer in that it would be nominated and voted on as part of the Hugo Awards process, but it would not be a Hugo Award. Because the creation of a YA award had stalled due to logistical issues, the Business Meeting created a committee to study the issue. The committee decided on the Campbell-like Award compromise because the Hugo Award categories for fiction emphasize word count, rather than content and target audience. If you are interested in the creation of the YA award, please see the Committee's two reports and come to the Business Meeting at Helsinki.

The shortlist survey was created using several methods. First, the YA Award Committee came up with options ourselves over the last two years, which we considered during ongoing committee discussions. Next, we added to our list by collecting names tossed around by the Worldcon community on blogs, online forums, and Facebook discussions. Most importantly, during the fall of 2016, we ran an online, open-ended survey asking for name suggestions. We wanted feedback and brilliant ideas from the public, although the survey was advisory.

To promote this initial survey, we announced it via librarians at local libraries, listservs (including the SMOFs list, the PSFS Yahoo list, and several librarian-focused listservs), an ad at the 2016 Leakycon, and the Anderson's Bookshop YA Literature Conference in Naperville, IL. We also promoted the initial survey online via Goodreads, Twitter, Facebook groups, the SFF blog File 770, the YA blog Forever Young Adult, and a feature post on Lady Business written by one of the committee members. Additionally, The Daily Dot and The Mary Sue both reported on Worldcon's effort to create a YA award and shared our initial survey.

The initial survey was a great success, with 1,138 responses. Thanks so much to everyone who participated! After combining the public's suggestions with the other names we'd already compiled, we had a master list of 460 unique name ideas. The committee then began the long process of analyzing and discussing the entries, which we narrowed down to those listed on 2017's Shortlist Survey. We'll share more about this process in our report to the Business Meeting in Helsinki.

If you'd like occasional updates about the committee and the YA award's progress, follow us on social media; we're [@worldconYA](#) on Twitter and Facebook. And again, the survey opens on January 15 (<http://bit.ly/worldconya>). We'd love to hear what you think!

THE YA AWARD COMMITTEE,  
ANNA BLUMSTEIN, HELEN GBALA,  
AND KATIE RASK, CO-CHAIRS



# MAJOR URSA TO GROUND CONTROL BLOG

Hei. My name is Major Ursa and I have been asked by the Progress Report people to say something about my blog. To begin with, I am a polar bear and the official mascot of Worldcon 75. Jukka, our con chair, asked me to fill this position as I am an avid reader and my favorite genre is Science Fiction/Fantasy. At our last staff meeting



in Helsinki, he again asked me to step up to the plate by becoming the official blogger of Worldcon 75.

I am so excited about my new position and my new blog that I can barely contain myself, which is not very Finnish of me. However, I am digressing. Additionally, I am really looking forward to getting to know more fans from around the world and for them getting to know me, my city and my country as well as more about Worldcon 75. I plan to write on a variety of topics to do with fandom, Helsinki and Finland. Just don't expect me to divulge any deep, dark polar bear secrets.

My blog address is **blog.worldcon.fi** and is called Major Ursa to Ground Control. I just posted my first blog post on Dec. 1, 2016, so there isn't that much reading to catch up on. Oh, one last thing, before I sign off: I welcome suggestions, ideas and comments, so long as they are civil. My email is **major.ursa@worldcon.fi**.

Kiitos for listening. Until next time.

## HOTELS: UNDERSTANDING THE DIFFERENCES BETWEEN COUNTRIES

Worldcon 75 can't wait to welcome you to Helsinki in August 2017! We wanted to explain some underlying information about the differences in hotel reservation systems between the United States and Europe, including Finland.

As many of you have become aware, unlike in the United States, large European conventions rarely have fixed room blocks that are contracted for by the convention in exchange for function space. Many US conventions are run as an event taking place in a hotel that will give a discount on function space in exchange for the income the hotel will receive from the renting of the sleeping rooms. The convention signs a contract guaranteeing a certain number of rooms will be booked, and there are penalties to the convention if those numbers aren't met.

In Finland, the best way to describe the overall system would be that groups can arrange what are called "courtesy blocks." The convention approaches a hotel and tells them that we have a lot of wonderful attendees coming in from around the world, they'll want to stay near our venue, could we get a held-out set of rooms and fixed

rate for them to stay there and in exchange we'll advertise that availability to them as they search local lodging options. Because there are very few (if any) large venues that have both function space and sleeping rooms, these two needs are contracted separately from each other.

Worldcon 75 has organized and listed on its website the wide variety of courtesy blocks that we have secured for our attendees. Freed from the obligation to financially support a block at only a few hotels, we were able to negotiate with a wide range of hotels, offering our attendees many diverse options. Because of this freedom, we also suggest our attendees check out other lodging options, such as AirBnB, hostels, and any other hotels you find in Helsinki that fit your individual budgetary and location needs. The deadlines for booking into some of the courtesy blocks end a little earlier than we would like, but we're very fortunate to be taking place during a special time in Helsinki, as Finland celebrates a century of independence! In addition to Worldcon 75, there are other events and celebrations going on which make it a very exciting time to be in town!



**TEXT: LUKAS AHRENBORG**  
**PHOTOGRAPHS: MIRA STRENGELL**

## FINNISH FOODS AND WHERE TO FIND THEM

*We all need sustenance and unless you are the odd devourer of planets, still on van Helsing's to-do list, or perhaps a skrode-rider, nutrition comes in the form of food and drink. Closer to the convention we will provide a full restaurant guide, but as many of you are visiting Finland from abroad, here is a taste of what you will find on the menus. Remember, the only danger to enjoying a good meal in Finland is that of twisting your tongue while placing the order!*

### **KARJALANPIIRAKKA – KARELIAN PIES**

Karelian pies (or pasties) have at least two distinct uses. First, and foremost, when hungry they serve as a tasty alternative to the plain old stale sandwich. Second, when bored and commanding the attention of two or more Finns, ask whose grandmother bakes the best Karjalanpiirakka, then hang back and enjoy the action.

These small pasties are made of a rye flour dough filled with rice porridge, and while you can eat them with cheese or a slice of ham, they are traditionally served with egg butter.

*Where to buy:* If you are not able to secure a Finnish grandmother, Karjalanpiirakka are also sold in cafes, supermarkets, and many bakeries.

### **MUIKKU**

When walking through an open-air market in Finland you might see someone serving food from a big, wok-like pan. Move closer, and you will notice that the pan is

## A WEIRD FACT

*"It wasn't the taste. Plenty of hot dogs taste bad. But Dibbler had now actually managed to produce sausages that didn't taste of anything. It was weird. No matter how much mustard, ketchup and pickle people put on them, they still didn't taste of anything. Not even the midnight dogs they sell to drunks in Helsinki can quite manage that."*

Terry Pratchett, the Guest of Honour at Finncon 1993, immortalized the essential nature of night food in Helsinki in this footnote to *Soul Music* (1994). Anyone who has ever tasted the fare provided by Helsinki's nighttime hot-dog stands in the early 1990s can fully agree with this sentiment. Unfortunately today's visitors to the city can no longer share the experience, as food quality has drastically improved since those times.

full of tiny, sizzling, whole fishes, dusted in rye flour and fried in butter. These are vendace, or "muikku" in Finnish, a freshwater white fish related to salmon that are so small they'd normally be thrown back by most fishermen. Not here! In Finland, they are crisply fried and served with potatoes, or baked into a loaf of bread and called muikkukukko (easier found than said). Bonus fact: "muikku" is what Finns say when they are asked to smile in a photograph.

*Where to buy:* Served at many traditional restaurants and as street food.

Alternative: Finland is a land of a thousand lakes, and almost as many excellent fish dishes. If small fried fish snacks aren't your thing, why not try something larger? Many restaurants will have a "catch of the day" item on the menu.

## PORONKÄRISTYS – SAUTEÉD REINDEER

Some may say that this dish will earn you a spot on the naughty list (using permanent marker and all caps), but in reality reindeer have been herded by the indigenous Saami people in northern Finland, Norway, Sweden, and Russia for hundreds of years. Reindeer products, therefore, are common even in a southern city such as Helsinki, and the most popular dish is poronkärstys – sautéed reindeer, served with mashed potatoes



and lingonberry sauce. If you are a meat eater, why not give it a try? Listen, the herds of the arctic are made up of hundreds of thousands of animals and Santa owns only eight or nine. What are the chances?

*Where to buy:* Many Finnish restaurants have reindeer on the menu. Served by some lunch restaurants, as well.

## VORSCHMACK

Clearly, vorschmack is neither of Finnish origin nor unique to the country. It is, however, associated with Finnish history: it is said that vorschmack was a favourite of the country's foremost citizen, Marshal Mannerheim, and as such, it is still served by some restaurants (though rarely eaten at home).

Vorschmack – the Finnish way – involves a mixture of meats, anchovy-style sprats, and spices, all ground, baked, and then ground again. At least that is the theory. If asked for the recipe, most restaurants will tell you it is a secret. Vorschmack is usually served with smetana and pickled veggies. Include a glass of ice cold schnapps if you want to be historically accurate. (Warning: schnapps is very strong stuff, and might, in Mannerheim-related contexts, come poured to "Marskin mittä" or level to the glass rim with the liquid held in place by mere surface tension.)

*Where to buy:* Fancier restaurants.

## GIN LONG DRINK

Sixty-five years before Worldcon 75, Finland hosted another event of similar importance and grandeur: the 1952 Summer Olympics. To mark the occasion, the authorities back then allowed for a few new alcoholic products to be sold. One of them was the Gin Long Drink, or as Finns lovingly call it, "lonkero" (which actually means "tentacle"), a sweet, sticky, carbonated mixture of alcohol and grapefruit juice, which has stayed popular with Finns ever since. While we are waiting to see what concoction will become the legacy of Worldcon 75 (now that athletes may drink), why not enjoy a "lonkero" in the sun or after sauna?

*Where to buy:* Bars, Alko stores, and also in supermarkets (to those of legal drinking age). However, the supermarket process is different from the process



used for products sold in bars and the Alko, and the result is a weaker version that tastes like it's been run through a rubber hose from Ukko's old Skoda.

Warning: While no Pan-Galactic Gargle Blaster, lonkero does contain alcohol, and consuming too much of it will most certainly not make you an Olympian.



## JAFFA

Are you into sugary soft drinks although deep inside you know they are not good for you? Want to try something local, yet safely big business and non-artisanal? Well, you are in luck! Jaffa is the most popular Finnish soft drink (though not the most popular soft drink in Finland). The original flavour, which has been around for almost 70 years, is orange, but you can find a whole range of products these days, including a cola version.

*Where to buy:* Where can't you buy it?

## SALMIAKKI

NH<sub>4</sub>Cl or ammonium chloride. You probably last encountered this substance behind a fume hood during science class or while fertilizing the garden. Finns, however, eat it like candy. Salmiakki powder is commonly used to coat licorice or sometimes wine gums, but beware, some innocent looking sweets or even chocolates will contain a liquid heart of the stuff. Basically, sneak-attack acid gets trapped, ready to spring into action in the back of your mouth. To be fair, this salmiakki candy is enjoyed to some degree in all the Nordic countries, but in Finland it is more or less treated like a citizenship test.

*Where to buy:* Anywhere candy is sold, or why not try a scoop of salmiakki ice cream?

## LEIPÄJUUSTO / JUUSTOLEIPÄ

Known in most of Finland as leipäjuusto (bread-cheese), except for in some parts (e.g., Kainuu) where it is known as juustoleipä (cheese-bread). One may ask: what is it? Neither. Both. It is like bread and cheese had a milk-product love child and dressed it up in Lappish gold. It has a mild taste and squeaks when chewed. It might even be the reason some people can withstand the months of total darkness north of the arctic circle.

Try it cold or slightly warm, and always with heaps of lakkahillo, cloudberry jam. (Although some very old people have been observed chopping it fine and putting it in their coffee.)

*Where to buy:* Cafes, restaurants, or the cheese section of the supermarket.

## MAKKARAPERUNAT & LIHAPIIRAKKA

So you happen to find yourself walking slowly through the bright Helsinki summer night, more or less in the general direction of your lodgings. You are happy, not excessively so of course, but let's say glad enough to feel an urge for salt and fat. What do you do? Well, you join the queue of other like-minded night wanderers in front of a 'Grilli' – a traditional Finnish street grill. But what shall you order? You will have many options, so many in fact that this section lists two of the many choices (but chances are you will be visiting a late night grilli more than once in any case). On one hand, there is the most traditional of Grilli-foods: Makkaraperunat-sausage and potatoes chopped up and fried to the kind of deliciousness most people crave at that point in their personal spacetime discontinuum. Naturally served drenched in ketchup, mustard, pickles, or mayo.

On the other hand there is the legendary lihapiirakka, or meat pie, like nothing else in the world. The basic variety is a shell of soft doughnut-like dough filled with minced meat and rice, which becomes a feast at the grilli where it is heated up, sliced open, and stuffed with sausages and condiments in front of your very eyes.

Makkaraperunat or Lihapiirakka, a choice nobody should have to make. Better plan for a couple of late night strolls in the Helsinki summer night.

*Where to buy:* Best straight from the Grilli kiosks, which only open very late at night.



Finncon 2016 in Tampere: Party at the Telakka restaurant.

PHOTO BY BEN ROIMOLA.

## VESA SISÄTTÖ

# A BRIEF HISTORY OF FINNISH FANDOM

## PART 2

### A NEW MILLENNIUM

The new millennium ushered in the era of the Internet. This had a great effect on fandom in Finland, just like elsewhere in the world. Young fans started to find other speculative fiction enthusiasts on the Internet instead of through the traditional SF societies. Risingshadow, a Finnish website for fans of science fiction and fantasy literature, was launched in 1996. In the beginning, it was named simply “Science fiction and fantasy books” and consisted of a list of genre literature available in Finnish, compiled by the site’s administrator. By the beginning of the 21st century, the website had evolved into a forum that was dubbed Risingshadow in early 2003. In 2016, Risingshadow won the Best Website award of the European Science Fiction Society at Eurocon in Barcelona.

Traditional science fiction fandom went online in 2001, when Helsinki fan Kimmo Lehtonen set up a website and forum that was later named Babek Nabel. In the early years of the 2000s, fandom was in danger of unintentionally splitting into two factions: the young group of fans who kept in touch online and the old guard who kept societies and events running. Leading up to Finncon 2003, established fans were shocked to

see the younger generation on Risingshadow wondering what this Finncon thing was all about. Connections between the old and new fandoms were sorely needed. Old fans started to join the Risingshadow forum en masse during 2003. At that point, the forum had already grown to a community of nearly 2000 users.

The new Internet era did not mean that fans wanted to pursue their hobbies only in front of their home computer screens. It didn’t take long for forum members to organize face-to-face meetups. However, it took several years before these informal gatherings of a mainly younger crowd merged with traditional fandom pub meetings and cons. This was partly due to practical difficulties: many fans of the new generation were under 18 years old and thus could not legally enter pubs. All of these forms of social interaction presented fantastic opportunities to meet the same people you had chatted with all day, first in forums, later in social media.

The assimilation of traditional fandom and Internet fandom reached its pinnacle in Finnish Tolkien fandom when the Finnish Tolkien Society, founded in 1992, and the online Kontu (“Shire”) forum joined forces and became the Finnish Tolkien Society Kontu in the 2010s.



## A NEW HOPE

At the turn of the millennium, Finnish science fiction fandom started to rise from the ashes after the subdued years of the late 1990s. There were many reasons for this second wind. The power of the Internet as a means of communication made itself felt even among traditional fandom. In honour of the millennium, Finncons were organized annually in 1999, 2000, and 2001, not every other year like in the 1990s. More frequent events increased general interest in the hobby. The dawn of the 21st century naturally sparked an odd feeling: here we were in the year 2000, but where were our flying cars and holidays on Mars? Science fiction fandom in Finland and elsewhere in the world seemed to accept this perplexing situation with a stoic placidity: we can wait another 50 years for a flying car. Maybe.

The perking up of fandom manifested itself in the revival of pub meetings in Turku and Tampere. Fandom's newfound energy realized itself at the latest in 2003. That year's Finncon in Turku was also the 2003 Eurocon. Finnish fandom started to reacquire an international flavour.

The first decade of the 2000s saw the initial stirrings of the current flourishing of Finnish fandom. A more active approach spread science fiction interests to new cities. Fandom also witnessed the birth of a new society that turned out to be very active: the Espoo Science Fiction and Fantasy Society, ESC, was founded in 2004. The society started out as a joke. One night in the Helsinki "mafia", the pub meeting, a tableful of fans noticed that they all came from the neighbouring city of Espoo. An Espoo-based society seemed an amusing idea – in practice, Helsinki's neighbours, Espoo to the west and Vantaa to the east, consist of a group of suburbs with their own municipal administration. However, the society was born and has played an important role in fostering the hometown identity of many Espoo fans (although a certain amount of irony has always permeated the society). The city of Vantaa does not yet have its own society, but a small con named Spefi-Vantaa was organized there in 2013.

**Above: The Roadside Picnic in Viikinsaari, Tampere, 2004. One of the oldest traditions in Finnish fandom.**

PHOTO BY JUHANI HINKKANEN.

**Middle: Jukka Halme showing light to M. John Harrison so that he could read *Light*. Tähtivaeltaja Day minicon, 2005.**

PHOTO BY JUHANI HINKKANEN.

**Right: Crowds of anime and SF fans at Finncon 2006, Helsinki.**

PHOTO BY BEN ROIMOLA.





Later, social media has helped fans find each other even in smaller towns. For example, fans in the city of Joensuu in eastern Finland have started to meet up regularly in recent years. Through Facebook, various fandom-related groups have formed in Mariehamn, Oulu, Rovaniemi, and Vaasa, among others.

Cross-fandom organization was also improved by regular cooperative meetings that have been held annually in Tampere since 2003. The meetings take place in late February or early March at the winter swimmers' sauna at Lake Näsijärvi. The location provides opportunities for meetings, parties, sauna – and winter swimming in the lake for those who feel up to the challenge.

### FINNCON: FROM BIG TO HUGE

In the 2000s, Finncons grew first big and then huge. This was due to the birth of anime fandom. The Turku Finncon in 1999 hosted a small discussion called Animecon. It is remembered for programme items with more panellists than audience. Only five years later, the 2004 Finncon-Animecon in Jyväskylä attracted thousands of cosplaying teenagers. The event was colourful, but more mature science fiction fans started to feel out of place at their own con.

Since Finncon 2006, the event was held annually – as recently as 2002 and 2005, the schedule was loosely “only every other year”, or rather “not quite every year”, and some years were skipped. Now it became necessary to establish a separate society for taking care of financial and administrative matters related to Finncon. Earlier these issues had been taken care of by the science fiction societies organizing each event. The Finncon society was founded for this purpose in 2006.

Even though it was commonly thought that Finncons could not get any bigger, they kept on growing. The



Finncon-Animecon 2009 at Kaapelitehdas, Helsinki.

PHOTO BY BEN ROIMOLA.

peak of Finncon-Animecon size was reached in Helsinki in 2009. The guests of honour were George R. R. Martin and Alastair Reynolds, who attracted about 5000 visitors interested in science fiction and fantasy. In addition, an estimated 10,000 anime fans, mainly in their teens, showed up at the event.

Finncon-Animecon had grown so large that it was difficult to find venues at a reasonable price, especially in the greater Helsinki region. According to its rules, Finncon is free of charge to visitors. Very hard work is needed to raise enough money to organize such a huge event with no membership fees coming in. At the same time, anime fans started to organize their own cons. Animecon threatened to become an anime event organized by science fiction fans for young anime fans. The decision was therefore taken to split Finncon and Animecon. The 2010 Finncon in Jyväskylä was the first in a long time with no attached Animecon. It was followed by the 2011 Finncon-Animecon in Turku – an event that many have characterized as “not quite a success” in terms of organization. This didn't deter visitors from enjoying a science fiction atmosphere, at least in the bars and restaurants of Turku.

### THE BEAUTY OF SMALL THINGS

A new Finnish con was also born in the new millennium when the first Åcon was held in 2007. Åcon is a small Finnish-Swedish science fiction con organized in the spring in the town of Mariehamn on the Åland Islands, located in the Baltic Sea between Finland and Sweden. Popular cruise ships sailing between the two countries stop regularly in Mariehamn, making it an easy destination for both Finnish and Swedish fans. The con accepts a maximum of 100 members, and unlike Finncon, has



Åcon 2, 2008. Guest of Honour Ian McDonald pointing.

PHOTO BY BEN ROIMOLA.





Knitting circle at Åcon 5, 2012. GoH Catherynne M. Valente on the right. PHOTO BY BEN ROIMOLA.

a membership fee. There is one main guest of honour, often an interesting up-and-coming writer.

Members come mainly from Finland and Sweden, with occasional visitors from Norway, Germany, Denmark, Great Britain, and the United States. Åcon has played a major role in bringing Finnish and Swedish fans closer in a way never seen before. Åcons were also the foundation for Archipelacon, an 800-member con in Mariehamn in the summer of 2015, featuring George R. R. Martin as the main guest of honour. Archipelacon was a great success; it received the European Science Fiction Society's Best Promoter award at the 2016 Eurocon in Barcelona.

Starting from the 1980s, Swedish-speaking fandom in Finland had mainly concentrated around the Enhörningen fanzine and later its web forum. It received a new boost when a group of students from the Swedish-speaking university in Turku, Åbo Akademi, founded a student society for people interested in all things strange – this naturally included fantasy and science fiction. Föreningen för underliga intressen vid Åbo Akademi (FUI) functions in close cooperation with other science fiction societies in Turku. The society recently celebrated its 10th anniversary. In the town of Raseborg, local active fans started up mainly Swedish-speaking pub meetings and organized a minicon by the name of Rasecon together with local cultural organizations. In September 2014, a con named Fantastik 2014 was held in Turku. This was the first actual con in Finland with a programme wholly in Swedish. The guest of honour was the Swedish-speaking Finnish writer Maria Turtschaninoff. Her YA novel *Maresi*, the first in the Red Abbey Chronicles series, has aroused international interest, and its film rights were recently sold in the UK.



The booth of the Capital Area Science Fiction Societies at the Helsinki Book Fair 2007.

PHOTO BY BEN ROIMOLA.

### A WEIRD FACT

Alastair Reynolds' short story "Pandora's Box" (2009) exists only in Finnish. At his own initiative, the author wrote a short story specifically for Tähti-vaeltaja magazine. Chief editor Toni Jerrman translated the story from English into Finnish, and it was published in issue 2/2009. Reynolds was the Guest of Honour at Finncon 2009. During a programme item, he publicly destroyed the last existing copies of the story's original English version.





A concert by the Finnish chamber music ensemble Quinsonitus at Archipelacon, 2015. PHOTO BY HENRY SÖDERLUND.



After various obscure happenings, also Finnish H. P. Lovecraft fans got their own society when the H. P. Lovecraft Historical Society was founded in 2010. It publishes a fanzine named *Kuiskaus pimeässä* (“A Whisper in the Dark”).

Finnish academic research in the field of science fiction and fantasy literature has become more organized in the 2000s. The unlucky Millennium Finncon of 2000 engendered a more fortunate offspring, namely the meeting of science fiction researchers. For over a decade, these two-day academic seminars of genre researchers were held in connection with Finncon and in cooperation with various universities. In 2013, FINFAR, the Finnish Society for Science Fiction and Fantasy Research, was founded to support these seminars. A significant multidisciplinary network of researchers who have done their doctoral theses on science fiction and fantasy is involved with FINFAR. The society’s activities concentrate on publishing its all-Nordic, peer-reviewed journal, *Fafnir – Nordic Journal of Science Fiction and Fantasy Research*, organizing the FINFAR seminar, and furthering the study of science fiction and fantasy culture in Finland.

### WORLDCON IN FINLAND?

In 2005, Worldcon was once more held in Europe, again in Glasgow. Finns got another taste of international fandom – about 50 Finnish fans attended Interaction. The speciality of the Finns’ room party was a sponsorship deal with Finlandia vodka, ensuring that drinks never ran out. Rumours on the

amount of vodka ranged from a truckload to 40 boxes, but I can now reveal that 40 bottles of the noble drink had been acquired.

Having a Worldcon in Europe infected Finnish fandom with a strain that was at first almost unnoticeable. Especially in connection with late-night pub meetings in Helsinki, a certain idea emerged: how about organizing a large science fiction con like this in Finland some day? However, this never came up during sober moments – at least four pints were considered a safe limit at this stage for addressing this issue.

Extensive Finncon-Animecons had already taught Finnish fandom to think big. Organizers were experienced in obtaining grants and sponsors and handling



Panel at Finncon 2006: Should Worldcon be held in Finland some day? (Tuomas Colliander and Eemeli Aro say “yes”. Ben Roimola, Saija Aro, and Irma Hirsjärvi say “no”.) PHOTO BY ESA VIRTANEN.



large crowds. There was a group of Finnish fans who were adept at the various tasks of organizing a con on a large scale. In the 2012 Worldcon in Chicago, as Eemeli Aro started up the Helsinki in 2015 Worldcon bid, the idea already had credibility. However, this move came as a surprise to Finnish fandom. It had not been seriously discussed in cooperative meetings or elsewhere, at least not without the softening influence of alcohol. At pub meetings, the limit of Worldcon discussions was still at least a couple of pints.

The bid received a somewhat conflicting welcome, although many fans voiced the thought that if Worldcon had really been taken under consideration with typical Finnish thoroughness, perhaps with Swedes added to the discussion, we would still have the plans for the first bid making the rounds for statements among societies in the year 2020.

When Helsinki lost to Spokane with 35 votes at LoneStarCon 3, disappointment was coupled with relief. By chance, Finns who had voted for Helsinki also numbered 35. However, this was only a small proportion of Finnish fandom. If Helsinki had won, the organizers would have had to market the idea of Worldcon to domestic fandom at the same time as handling the realization of the event itself.

The idea of another bid germinated almost immediately after the defeat in 2013. The Helsinki in 2017 project was launched less than two months after LoneStarCon 3. This time everything was done by the book. An extra cooperative meeting held in Turku in early October 2013 decided on establishing a bid committee. The bid actually started to campaign a few weeks later in the 2013 Swecon in Sweden. This time active Finnish fans stood united behind the bid, and this resulted in a sevenfold increase in the number of Finnish votes at the site selection.

Helsinki will organize the 2017 Worldcon. This is a great moment for Finnish fandom. This would not be possible without those enthusiastic fans from Turku who had decided, almost 40 years earlier, that a dedicated society for people interested in science fiction might really be a pretty neat idea.

### THE FUTURE OF FINNISH FANDOM?

Worldcon 75 will be held in Helsinki in August 2017. What will Finnish fandom do after that? We already know something: Finncon 2018 will be held in Turku. Åcon 9 will be held in Mariehamn in May 2018. And the crazy ideas keep on coming: Icecon 2016, the first of its kind (congratulations, Icelanders!), sparked the notion that more northern science fiction events are needed. How about a Really Really Northern Con far north of the Arctic Circle, either in the winter, when eternal darkness reigns, or in the summer, when the sun never sets? Welcome to Sodankyläcon in 2020?

SCIFI ★ FANTASIA ★ KAuhu  
KIRJAT ★ LEFFAT ★ SARJAKUVAT



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# WORLDCON 75 AROUND THE WORLD IN 2016



Our chair Jukka Halme in MidAmericon II.  
PHOTO: MARIANNA LEIKOMAA



Blue Cheese and Gingerbread! PHOTO: MARIANNA LEIKOMAA



Sini Neuvonen and Fia Karlsson behind the Worldcon 75 table in Swecon...  
PHOTO: THERESE NORÉN



...and Fia Karlsson and Sini Neuvonen behind the Worldcon 75 Table in Finncon.  
PHOTO: HANNA HAKKARAINEN





Worldcon materials at Sfera table at Vienna Comicon, Vienna, Austria, November 18–20 2016.  
PHOTO: MIHAELA PERKOVIC



PRK behind the Worldcon table at Continuum, Melbourne Speculative Fiction Convention in June

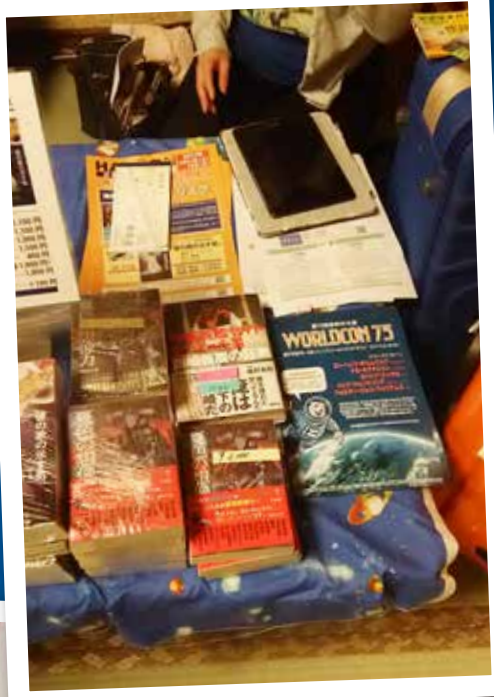


Table at Kyoto SF Festival.  
PHOTO: KYOKO OGUSHI



The Worldcon 75 Barcelona team in front of La Tardis.





## NEWS FROM THE DIVISIONS

Worldcon 75 is a big project, and people all over the world are working on making it happen. Here is a brief list of what some Division Heads and Deputy Division Heads are focusing on as 2016 draws to a close.

And as a bonus, we've asked them what they're most looking forward to at Worldcon and to provide a few tips on what to do in Helsinki and Finland when you get here. If you like forests, bars, trams, art, saunas, steam engines or even all of them – we've got you covered!

### DESIGN:

**Santeri Vidal, Division Head for Design Resources.  
Helsinki, Finland.**

Design Resources is a team of illustrators, designers, writers, photographers, translators and proofreaders. We help make everything con-related look good. Currently we are making PR3 and deciding the visuals for the Messukeskus convention center, both for the common areas as well as the major events, which is done in close cooperation with Events. We are also creating all kinds of nice merchandise with Outreach, out in early 2017, so be on a lookout for your favourite variety of Major Ursa!

As non-native Helsinkian (I was born in Pori, on the west coast), I am amazed at how green and blue Helsinki is. Water and parks are literally everywhere. I would suggest to rent a bike and tour the beaches and maybe make a loop around Lauttasaari and Kuusisaari islands

(it's only a 10km ride). Helsinki has put a lot of effort in bike lanes, and traffic is generally biker-friendly here. There are nice cafés at Lauttasaari's Kasinonranta beach and another one in Töölö district, called café Regatta. Also Suomenlinna fortress is a worthwhile half-day trip with the short ferry ride from the city center. There you'll find a UNESCO world heritage site, with lovely sights, cafés, Finland's only submarine "mini-museum" (great for kids), and world class Pokémon hunting. Nuuksio and Luukki nature reserves are also under an hour away, with great and accessible pathways and places to grill your makkara/sausage and enjoy nature.

### EVENTS:

**Maciej Matuszewski; Events Division Head;  
Durham, United Kingdom**

The Events Division is responsible for running some of the largest scheduled items of the convention, and our largest will be the Hugo Awards Ceremony and the Masquerade. These are going to be the big highlight events of the convention – held in the 4,000 seater main amphitheatre of Messukeskus – and we are working hard, in collaboration with other divisions, to ensure that everything will be in place to make sure that they are successful. We are responsible for running the opening and closing ceremonies, and the convention dances (do come along even if you haven't danced before – there will be plenty of lessons available). I am looking forward

to seeing the hard work of all the Worldcon 75 staffers come together to result in a con that is enjoyed by both the pros and the fans alike.

If you have some time to spare before or after the con you really should take the time to explore the city of Helsinki. I've been a couple of times already and it has never failed to charm me. A particular favourite of mine is the Ateneum Art Museum, conveniently located just opposite the main train station. Its collection of Finnish art is truly first rate.

#### EXHIBITS:

**Clare Boothby, Exhibits Division Head,  
Cambridge UK.**

Exhibits is at the exciting stage of finding people to bring interesting things to the convention – interesting exhibitions, spectacular artwork, messages from afar, games and activities, and shiny, shiny merchandise... see the [worldcon.fi](http://worldcon.fi) web pages for how to get involved.

I'm really looking forward to nominating and voting in the Hugos and all the great book discussions I have with friends when Worldcon is near enough for lots of us to go.

Also I'm excited about going to see some of the wonderful art in Helsinki – during Worldcon there are exhibitions of Tove Jansson's work at the Helsinki Art Museum (with live-action painting restoration!), and Jansson's partner Tuulikki Pietilä's work at the Ateneum.

#### FINANCE:

**Pasi Vihinen, Finance Deputy Division Head, Helsinki**

The biggest and most interesting thing we're working on is the membership database, which will allow members to check their own data and allows us to provide more frequent updates on our membership statistics.

Bringing the world to Worldcon and meeting lots of new interesting people.

Try a lunch cruise in the Helsinki archipelago. There are many cruises departing from the Market Square; here is one example: <http://www.visithelsinki.fi/en/see-and-experience/sights-and-attractions/iha-lines-lunch-cruise>

#### HOSPITALITY:

**Noor Mulheron, Hospitality Deputy Division Head,  
Bristol, England**

Currently I'm working on trying to create a pronunciation guide for everyone's names for staff and attendees, which I think is interesting in the context of a world-wide convention. The other thing I personally find most

interesting is the looking into a post-Worldcon party for all the volunteers.

Honestly, I'm most looking forward to the atmosphere. I have a feeling it will be a lot more inclusive and filled with excitement and new things, and I'm looking forward to experiencing a convention in general as I've only been to smaller ones before.

Visit the harbour and maybe try and ride out on a short ferry trip or even see if it's possible to hire a kayak! (Ed: Yes it is! – here is one place that offers rentals: <http://www.naturaviva.fi/en/>)

#### MEMBER SERVICES:

**Vanessa May, Division Head Member Services,  
American living in London.**

Member Services is working on making sure we can accommodate all of our members' access needs. We are addressing a wide variety of requests, and we'd love to hear how we can help you have a more enjoyable convention. Please email us at [access@worldcon.fi](mailto:access@worldcon.fi) and let us know how we can help. We are also excited about our 'teen lounge' which will have a teen advisory board to plan and run the activities. Are you a teen/young adult who would like to join in the fun? Email us at [teenlounge@worldcon.fi](mailto:teenlounge@worldcon.fi).

I'm looking forward to celebrating my joy in all things SFF with the always diverse fans from all over the world. I am hoping to meet new friends as well as catch up with those I have not seen in a long while.

I am not very knowledgeable about Helsinki, but I would advise taking tram rides! It is a great way to see different parts of the city. I went to a restaurant called Zetor, which I thought was a lot of fun and I would recommend.



Restaurant Zetor

## OUTREACH:

**Outi Sippo-Purma, Division Head of Outreach Division. Living in Tampere, a large Finnish city about 200 km north of Helsinki.**

A lot of interesting things happen with Outreach all the time. But right now, what I'm looking forward to most, is the blog that our mascot, Major Ursa, is starting. It is the "bearfect" forum for her to talk about all the exciting things happening behind the scenes of our wonderful convention.

What I personally look forward to most about Worldcon 75 is meeting old friends and all the new ones I've made while organizing this convention.

I recommend anyone visiting Finland to take a day, jump on a train and see our country outside of Helsinki, as well. Tampere, for example, is just an hour and a half away by train. There you can have black sausage—which Tampere is known for—for lunch, visit the Moomin Museum, climb the beautiful high forest ridge of Pyyinikki and try the awesome Rajaportti sauna before heading back to Helsinki for the night.

## PROGRAM IDEAS FOR WORLDCON 75!

Worldcon 75 is still looking for more program suggestions! We have received many great ideas already, but there's still room for more!

In addition to the traditional panels, we're especially interested in including presentations and lectures as well as workshops in our programming. We would also love to hear about fandom and SF all over the world—what's special and weird where you live?

We'll be opening the call for volunteers to be in the program soon.

You can suggest a program item at Worldcon 75 website: <http://www.worldcon.fi/programme/suggest/>

If you have any questions, please do not hesitate to contact us at [program@worldcon.fi](mailto:program@worldcon.fi).

All suggestions will be considered, and we'll get back to you by April 2017!

## PROGRAM:

**Marianna "Kisu" Leikomaa from Tampere, Finland (DH) and David Shaw from Boston, USA (DDH). Program Division**

Right now we're working on brainstorming ideas on programming, accepting very interesting suggestions from our members and finding hopefully new and exciting topics for our program! We are working hard on putting the "World" into "Worldcon" when it comes to programming and to showcase SF in its many, many forms around the world! We're also planning a few uniquely Finnish things, so stay tuned! Our goal is to create the best possible program for Worldcon 75!

What are we looking forward to? People! Community! Future! Weirdness! Discussions! Discovery! Fandom! Fun!

For things to see in Finland, Kisu suggests heading outside Helsinki too! A short (1,5h) train trip away from Helsinki is Tampere, and Tampere has something very unique: Moominvalley museum. It hosts the original Moomin artwork of Tove Jansson as well as three-dimensional tableaux of the stories created by her partner Tuulikki Pietilä. Moominvalley is closed at the moment as it is being relocated to Tampere-hall (which is about 10 min walk from the train station and which has a long history and present hosting different conventions in Tampere as well—ask Kisu for more details), but it will open again in June 2017! <https://muumimuseo.fi/en/moomin-museum/>

David's Helsinki place to visit would be the Senate square and the short walk to market square on the harbor, which should be overflowing with vendors in the summer.

## STAFF SERVICES:

**Claire Rousseau, Staff Services Division Head, London, UK and PRK, Staff Services Division Head, Melbourne, Australia**

We're working on a big recruitment drive at the moment to get more volunteers to join in with our various divisions.

I'm so excited about the programming, I can't wait to hear panels with authors who don't normally come to Europe on book tours, and to discover new people whose work I can follow. I'm also very excited that a few of my online friends who I haven't met yet are coming along and we can hang out!

My favourite thing to do was going to the sauna, that was really a special experience. My Finnish friends also told me that in the summer, there is a special tramway car that runs in the Helsinki town center and has a bar





Spärakoff pub tram

PHOTO: CECIL/WIKIPEDIA (CC BY-SA 3.0)

on board, so you can enjoy a drink in between tourist spots. I'm definitely looking forward to that.

Here's a link: <https://www.raflaamo.fi/en/helsinki/sparakoff>

## TECH

### Taino, Tech Division Head Finland.

The Tech Division is responsible for all on-site tech such as lights and sound for concerts, dances, Hugo Ceremonies, Masquerade, program A/V, stream & TV, video documenting at-con, and (on-site) web tech. We can also provide pressured air and even water if needed.

We have a regular collection of about 30 laptops, which many Finnish conventions borrow regularly. The number is being upped to around 50 for Worldcon. They will be used for various service desks and registration as well as programmes. They are made available for free, but only for conventions and other nonprofit operations. These laptops are all high-end business models, which have been turned over for convention use once their business use is over, at about 3 years of age. All run English language Windows 10, Microsoft Office 2016, the latest LibreOffice, and various useful free software like Adobe Reader, VLC, etc. The laptops come equipped with a bilingual end user help sheet.

The plans for registration desk are underway. We have made a plan together with Tech and DevOps, with comments from our Registration Area Head. The pre-registration desks will be walkthrough: get your materials and walk on. There will be a web application for handling them, and we will have a local server so we won't depend on network quality. The preferred way to identify people will be barcode, either from their phone screen or printed confirmation. When this is not available, a search can be done with the person's details. On site we'll just print the name label on top of a pre-printed/-produced badge upon registration completion.

At Worldcon we, as a tech team, are most looking forward to making each and every idea see daylight, no matter how crazy they may sound – this is a challenge, and we have accepted it.

## TURVA

### Karo Leikomaa, Turva Division Head, London, UK.

The biggest things we are working on are planning the best ways of working together for the offsite storage, logistics, and MIMO (Move In Move Out) teams.

I'm looking forward to meeting people from all over the world, having interesting conversations over a pint, and most importantly having fun!

I recommend the Steam Engine Museum in Tampere, and Tampere in general! A lovely place, less than 2 hours by train from Helsinki and Messukeskus.

## WSFS

### Michael Lee, World Science Fiction Society (WSFS) Division Head. Minneapolis, Minnesota, USA.

WSFS contains the administration of the Hugo Awards, and we've been working with DevOps to get the software ready for your nominations early in the new year. We're also responsible for administering site selection for the location of the 2019 Worldcon, and we're getting prepared to hear from any bids. And finally we have the WSFS business meeting, where decisions about the future of the Hugo Awards and Worldcon are debated.

I'm looking forward to seeing the Hugo Ceremony, in which our friends in the Events Division will be helping us reveal what the members of Worldcon 75 think is the best SF of 2016.

Helsinki has a number of fun bars and places to meet up with friends and colleagues, and Steam Hellsinki is a steampunk-themed gin bar that I suspect will be quite popular with Worldcon members, and one that you can get to with a ten-minute walk from the central railway station. (And that walk is recommended as well!)



Steam Hellsinki

PHOTO: KATJA NEVALAINEN/Flickr (CC BY 2.0)



# THE EXHIBITS HALL NEEDS YOU!

*The Exhibits Division is busily looking for people, organisations, and companies who can help us fill our Exhibits Hall with awesome things. Could you be someone we're looking for? There are lots of ways you can get involved...*

## SEND YOUR MESSAGE FROM EARTH TO OUR PLANET WORLDCON 75!

Worldcon 75 invites you to send a "Message From Earth" from your hometown or your special place on earth to our con. We will display the postcards and greetings in our Exhibits Hall during the convention for all our members to read.

Want to send us a greeting? Send it to:

**Worldcon 75**  
**c/o Maa ja ilma ry**  
**PO Box 665**  
**FI-00101 Helsinki**  
**FINLAND**

## SELL US SHINY, SHINY MERCHANDISE

Whether you sell books, jewellery, comics, costumes, memorabilia, music or snazzy steampunk accessories, you'll find an audience at Worldcon 75 who are eager to buy your wares. Prices for dealer tables start at 200

euros, and we are also able to sell larger blocks of tables and space for setting up your own stand. For more details or to sign up, visit <http://www.worldcon.fi/dealers/> or email [dealers@worldcon.fi](mailto:dealers@worldcon.fi)

## SHOW OFF YOUR WORK

Are you a sketch artist, a costume maker, a game designer, a self-published author? Would you like somewhere to show off your work and attract fans and buyers? If you don't want to book a table for the whole convention but you'd still like the chance to show off the cool things you do, we'll be selling table space in shorter blocks in the Creators Alley. Use the space to sell your work, run demonstrations or just meet like-minded people. Watch the website for prices and information on how to book a slot (<http://www.worldcon.fi/exhibits/creators-alley/>) or email [creators-alley@worldcon.fi](mailto:creators-alley@worldcon.fi).

## DISPLAY YOUR ART TO THE WORLD

The Worldcon 75 art show will be open all weekend to showcase the arts and crafts of the fannish community. We'll be running the traditional auction gallery and a print shop. Also we're trying out a new style of gallery, a digital art show. So if you'd like to take part but are unable to ship your work to Finland then there's still a place for you. We're also not restricted to boring old screens – if you'd like your work projected at large scale on walls, or on banners floating above the halls, then we can probably help with that too. To book display space see the website, which contains prices and further information: <http://www.worldcon.fi/programme/artshow/> If you'd like to contact us to discuss digital display options, email

[artshow@worldcon.fi](mailto:artshow@worldcon.fi) (and if you know anyone who'd like to help sponsor the digital gallery, tell us about that too).

### INTERPRET MAJOR URSA

Speaking of art, we're also collecting representations of our space-going polar bear mascot, Major Ursa. Illustrate her adventures and send us a copy at [artshow@worldcon.fi](mailto:artshow@worldcon.fi) and we may display your art on the big screen for all the hall to admire.



In addition, presenters will be invited to give five minute mini-talks explaining their research on the Saturday of the convention. Taken together, the posters and mini-talks represent an exciting opportunity for the presenters to practice research communication and for the audience to learn about cutting-edge research. If you're interested in displaying a poster then email [displays@worldcon.fi](mailto:displays@worldcon.fi) or see <http://www.worldcon.fi/exhibits/academic-posters/>.

### TELL US ABOUT YOUR CONVENTION/SOCIETY

We will have a limited number of complimentary tables available for fannish organisations to sell memberships and merchandise and to advertise to all the world what they do. Get your request in fast if you'd like to reserve one. Email [fan-tables@worldcon.fi](mailto:fan-tables@worldcon.fi) or see the website for details.

### FILL OUR HEADS WITH FACTS AND FUN

Do you work for a museum with hands-on exhibits to share? Maybe you're an expert on dragons or want to tell everyone about your new film. Does your company build rockets? Have you rearranged all the words in Star Wars into alphabetical order? Does your research group have a really cool game for teaching people about psychology? Worldcon 75 is on the lookout for displays in the areas of SF, fantasy, science, history, fannish pursuits... basically anything that Worldcon fans might be interested in. And that's quite broad! If you do something interesting that you'd like to share with Worldcon 75 members then we'd like to hear from you. Email [displays@worldcon.fi](mailto:displays@worldcon.fi) or keep an eye on the website (<http://www.worldcon.fi/exhibits/displayers/>) for more information.

### SHARE YOUR RESEARCH WITH THE WORLD

We're hosting a science, technology, engineering and medicine (STEM) poster competition for undergraduate students, graduate students and post-doctoral researchers. The competition is also open to posters that explore the connections between STEM subjects and SF/fantasy. There will be a €100 prize for the poster that best communicates research to the general public. Presenters will be able to share their research with an audience that is very interested in science, technology, engineering and medicine, but where many audience members will not have been formally educated in STEM subjects.

### SPONSOR A BENCH OR A CRAFT SPOT

Give weary convention members somewhere to put their feet up when they've spent too long wandering around the Hall. Interested parties will be able to sponsor a bench in the Exhibits Hall – memorialise a friend, advertise your convention, or hide the secret of your success in a coded message. Or sponsor an entire craft spot, where convention goers can chill out with a colouring book, be perplexed by a puzzle, or unknot their knitting. Keep an eye on the website for details in spring. (<http://www.worldcon.fi/exhibits/sponsored-benches/>)

And if you've read this far... we're also still looking for staff to help us organise all these exciting things, as well as craft and costuming spaces, program areas, workshops, signings, games, meeting spaces, and rocket ships. If you're interested in lending a hand, contact [exhibits@worldcon.fi](mailto:exhibits@worldcon.fi)

### A WEIRD FACT

The Doctor Who series was not broadcast on Finnish television until 2006. However, the Doctor was not entirely unknown to the Finnish public: two Doctor Who novels for young people were, for some reason, translated into Finnish in 1976. They are *Doctor Who and the Auton Invasion* (1974) by Terrance Dicks and *Doctor Who and the Cave-Monsters* (1974) by Malcolm Hulke. Today's Finnish fans are especially amused by the fact that the protagonist's name was also translated quite literally: Doctor Who was introduced under the name Tohtori Kuka.

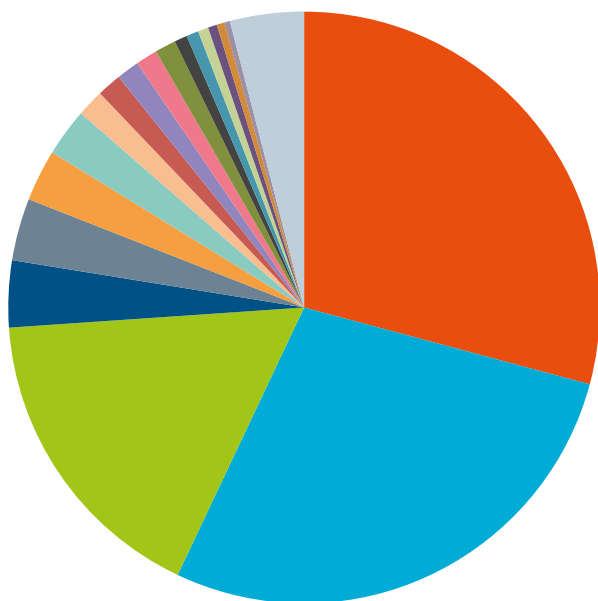




# MEMBERSHIP STATISTICS

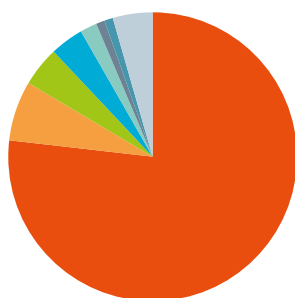
We currently have over 5200 members from 49 different countries, and over 500 members who are participating in Worldcon for the first time!

## ATTENDING VOTERS (Adult, First Worldcon, Youth)



USA	961	France	39
Finland	917	Ireland	38
UK	556	Denmark	23
Sweden	120	Japan	22
Germany	112	Russia	19
Canada	93	Israel	16
Australia	86	Belgium	14
Poland	49	Switzerland	10
Norway	44	Other (<10)	133
Netherlands	41	<b>Total</b>	<b>3160</b>

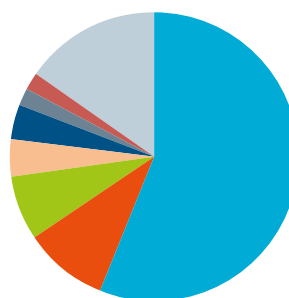
## SUPPORTING MEMBERS



USA	1431
Canada	125
UK	83
Finland	70
Australia	35
Germany	18
Japan	18
Other (<10)	83
<b>Total</b>	<b>1863</b>

## FIRST WORLDCON

Finland	294
USA	50
UK	37
Poland	22
Sweden	21
Germany	10
Norway	10
Australia	8
France	8
Russia	8
Ireland	6
Estonia	5
Denmark	4
Netherlands	4
Belgium	3
Canada	3
China	3
Israel	3
Luxembourg	3
Czechia	2
Italy	2
Japan	2
Austria	1
Hungary	1
Iceland	1
Portugal	1
Singapore	1
Spain	1
Switzerland	1
Taiwan	1
Tunisia	1
(no country)	6
<b>Total</b>	<b>523</b>



Finland	
USA	
UK	
Poland	
Sweden	
Germany	
Norway	
Other (<10)	

## MEMBERSHIPS BY COUNTRY

COUNTRY	ADULT	1ST WORLDCON	YOUTH	CHILD	KID-IN-TOW	SUPPORTER	TOTAL
Australia	77	8	1			35	121
Austria	7	1				1	9
Belgium	10	3	1		1	3	18
Bermuda	2						2
Brazil	3					2	5
Bulgaria	2					1	3
Canada	88	3	2	2	1	125	221
China	2	3	2			5	12
Croatia	5			1		3	9
Czechia	6	2				2	10
Denmark	18	4	1			8	31
Estonia	4	5		1			10
Finland	499	294	124	37	22	70	1046
France	29	8	2	1	3	4	47
Germany	97	10	5	1		18	131
Greece	1						1
Hungary	1	1	1				3
Iceland	3	1					4
Ireland	31	6	1	2		5	45
Israel	13	3		5		2	23
Italy	5	2				3	10
Japan	20	2				18	40
Jersey	1						1
Latvia	3			1			4
Luxembourg	3	3		1	2	1	10
Malaysia	2						2
Malta	1						1
Netherlands	36	4	1			6	47
New Zealand	8		1			6	15
Norway	33	10	1	4		4	52
Poland	26	22	1			1	50
Portugal	2	1				1	4
Romania	5		1				6
Russia	11	8					19
Singapore	5	1				1	7
Slovenia			1				1
South Korea	1					1	2
Spain	4	1				1	6
Sweden	91	21	8	1	1	8	130
Switzerland	7	1	2			1	11
Taiwan		1					1
Trinidad and Tobago						1	1
Tunisia		1					1
Turkey	1		1				2
UK	485	37	34	22	8	83	669
Ukraine	4						4
USA	890	50	21	13	6	1431	2411
Vatican City State	1						1
Vietnam						1	1
(no country)	14	6	1	1	1	11	34
<b>TOTAL</b>	<b>2557</b>	<b>523</b>	<b>213</b>	<b>93</b>	<b>45</b>	<b>1863</b>	<b>5294</b>

# MEMBERSHIPS

We welcome anyone to join us as a member of Worldcon 75! Here is the membership information we'd like to share with you.

People who voted in Worldcon site selection in 2015 (administered by Sasquan) have an automatic supporting membership to Worldcon 75. Supporting membership is another name for a non-attending membership. A supporting membership entitles you to nominate and vote for the Hugo Awards being given at Worldcon 75, nominate in the Hugo Awards being given in 2018, and our electronic publications. See the column in the table above titled 'Upgrade from Supporting'.

Please note that a "pre-support" for the Helsinki in 2017 bid you may have purchased before site selection in 2015 was not a membership and is not the same as a supporting membership for Worldcon 75. That money was only for the bid (the campaign to get a Worldcon in our city). Unfortunately we cannot offer a discount on memberships for those who pre-supported the bid, though we remain eternally thankful for helping us win!

Our convention default is to send pre-convention publications via email or download from our website, [www.worldcon.fi](http://www.worldcon.fi). If you wish to receive paper copies of the convention's publications, we'll be happy to send those to you for an additional €10 / \$12 fee.

If you wish to begin an installment plan for an attending membership, please be sure you've purchased a supporting membership and then email [registration@worldcon.fi](mailto:registration@worldcon.fi) with "Installment" in the subject header.

We're working on getting installment payments on our webstore as soon as possible.

Your membership is personal, but it is possible to transfer your membership (of any kind) to another person. Please see instructions at [www.worldcon.fi/memberships](http://www.worldcon.fi/memberships) if you wish to do this. The type of membership will be retained – child membership for children only, etc.

All membership rates which are age-bound refer to a person's age on the first day of the convention, 9 August 2017. Although a Kid-in-Tow is free of charge, please register your wee ones as members. We need information about them in order to appropriately plan for your family's participation and enjoyment of our convention. Child and Kid-in-Tow memberships do not include any voting rights. We advise you to buy a membership that is for an older age group if you are under 16 but want to have voting rights.

We intend to have day memberships available, if you can't join us for all 5 days but wish to pop in for a day or two. The prices will be published before Worldcon 75.

Families or households of 4 or 5 members of any age may register together for a 10% discount on their memberships. Families or households of 6 or more members of any age, may register together for a 15% discount on their memberships. The discount is calculated based on the membership type people are eligible for, which is based on their age on the first day of the convention. For payment instructions, you must email [familymembership@worldcon.fi](mailto:familymembership@worldcon.fi).

PRICES	NEW		UPGRADE FROM SUPPORTING	
	before Feb 1st 2017	after Feb 1st 2017	before Feb 1st 2017	after Feb 1st 2017
ADULT	145€ / \$165	170€ / \$185	110€ / \$125	135€ / \$150
FIRST WORLDCON	95€ / \$110		60€ / \$70	
YOUTH (16–25)	90€ / \$105	100€ / \$115	55€ / \$65	65€ / \$70
CHILD (6–15)	60€ / \$80	70€ / \$85	N/A	
KID-IN-TOW (5 AND UNDER)	0€		0€	
SUPPORT	35€ / \$40		N/A	
PAPER PUBLICATIONS	10€ / \$12			



# NEW MEMBERS

Public membership list of new members since PR2 as of 6th January 2017. Here are listed all the names of our new members who have joined between the 7th of August 2016 and the 6th of January 2017, and who have explicitly agreed to have their names published. Also included are people who have made their name public after the 7th of August 2016.

The EU privacy laws are strict; we cannot post anyone's name without specifically receiving their per-

mission. To change the public visibility of your membership, use your Hugo Nominations login link to sign in to our online member services, then click on the arrow at the top left of the page or open directly the page [members.worldcon.fi/profile](http://members.worldcon.fi/profile) to access your profile. Adding or removing public first and last names will be reflected in our listings. If you have trouble accessing the system, please get in touch with us at [registration@worldcon.fi](mailto:registration@worldcon.fi).

Leon Adams  
Eero af Heurlin  
Lars Ahn  
George Akin  
Terhi Ala-Keturi  
Duncan Allen  
Jo-Anne Allen  
Amy  
Håkan Andersson  
Ron Andrea  
Anna  
Christine Antoni  
Katrina Archer  
Gil Arnold  
Jonas Arnqvist  
Eemeli Aro  
Hannu Aronsson  
Astrid  
Jumana Aumir  
Thanasis Avramis  
Al Badger  
Lisa Bah  
Ali Baker  
Bo Balder  
Leigh Bardugo  
Chris Barkley  
Cliff Barnes  
Natania Barron  
Jan Bass  
Sanjay Basu  
Allen Batson  
Astrid Bear  
Greg Bear  
eskind beck  
Alan Beck  
Alan F. Beck  
Patrizia Beck  
Thomas Beck  
Leila Beit-Aharon  
Rebecca Beit-Aharon  
Simon Beit-Aharon  
Thaddeus Bejnar

Irving Belateche  
anately belilovsky  
Bellis  
Anastasiia Belozertseva  
Axel Benediktsson  
Siggi Benediktsson  
Fox Benwell  
Tracy Berg  
Johan Bergman  
Mongia Besbes  
Robert Biegler  
James Birdsall  
Roger Bjugn  
Margaret Blake  
Harry Blanchard  
Gary Blog  
Blorg  
Blufire  
Caroline Bottoms  
Liz Bourke  
Sam Bradbury  
Wendy Bradley  
elizabeth brendasdottir  
Doug Brenner  
Joni Brill Dashoff  
Rachel Broadwater  
Bromozel  
Alex Brown  
Ben Brown  
Lawrie Brown  
Stacy Brown  
Christian Brunschen  
Nick Bubb  
Cheresse Burke  
Stephen Burridge  
Jen Burt  
Kayti Burt  
Pat Cadigan  
Dave Cake  
Cal  
Rob Campbell  
Elizabeth Carabine

Robert Carl  
Josalyn Carlos  
Bruce Carlson  
Paul Caruso  
Bettina Casati  
Scott Chan  
Philippa Chapman  
Charlie Jane  
Anne Charnock  
chebe  
Gillian Chisom  
Eric Choi  
Wesley Chu  
Lars Clausen  
Gillian Clinton  
Vincent Clowney  
João Colaço  
Brother Guy Consolmagno  
Garth Coogan  
Kieran Cooley  
Ric Cooper  
Joel Cornah  
Robert Corvus  
Paul Cote  
Susan Cote  
Amelie Coulet  
Cuddles  
Beth D  
Dominick D'Aunno  
Alexandra Davydova  
Deborah J Dean  
Lawrence Dean  
Christian Decomain  
Marion Deeds  
Sondra de Jong  
Dimi  
S.B. Divya  
Cory Doctorow  
N.S. Dolkart  
J. L. Doty  
Karen Doty  
Elorenya d'Rahien

Amy DuBoff  
Kathryn Duval  
Corinne Duyvis  
Ecki  
John Gunnar Egeland  
Anthony Eichenlaub  
Carol Eichenlaub  
Zack Ellafy  
Kevin Elliott  
Will Ellwood  
Sedeer el-Showk  
Udo Emmerich  
Terry England  
M. Huw Evans  
Greg Eyen  
Dexter Fabi  
Annika Fägerlind  
Erik Fägerlind  
Katrina Falkner  
Thomas R Feller  
Fabio Fernandes  
elisabeth fillmore  
Carl Fink  
Patricia Finney  
Karen Fishwick  
Elizabeth Fitzgerald  
Flameeyes  
Yngvar Følling  
Edward Fortune  
Eric Franklin  
Stephanie Franklin  
F.S.  
Taiyo Fujii  
Liza Furr  
Ed G  
Kitty G  
Sabina G.  
Stevie Gamble  
Gordon Garb  
Carlos Garcia  
David Garfinkle  
Charlotte Geater

Jane Geronimo	Vesa Honkasaari	Tarmo Koponen	Maria
Logan Gibbons	Janos Honkonen	Jonathan Korman	Juliet Marillier
Gillain	Joseph Hoopman	Dara Korra'ti	Mark
Marcus Gipps	PRISCILLA HOPKINS	Ken Koski	Nikolay Markov
Sofian Giuroiu	Enni Hörkkö	Ronald Kotkiewicz	Juli Marr
Jenny Glover	Vesa Hörkkö	Frances K R	Päivi Marttila
QuadWill G-M	Brad Horner	Elise Kraatila	Bianca Mastenbroek
Wilson Goodson	Adrian Horsman	Joachim Kratochvil	maswan
Kathleen Ann Goonan	Jason Hough	George Krause	Jonathan MATHIEU
Meg Gordon	Majbrit Høystrup	Nancy Kress	Antti Matinlauri
Aprilynn Gray	Anton Hur	Lutz Küch	Patrick May
Giles Greenway	Eric Huttunen	Liisa Kujala	Cindy McCan
Daryl Gregory	Eeva Ikonen	Tanja Kuusniemi	David McCan
Eric Grove-Stephensen	Phil Irving	Tuomas Kuusniemi	Brian McCullough
Beata Gubacsi	Yuko Ito	Ania Kwiecień	Lisa McCurrach
Kjersti Margrethe Gullberg	Juuli Jalavala	Heidi Laakso	Ian McDonald
Kjetill Gunnarson	Toni Jämsä	Marie-Helene Lacombe	Karen McKenna
Hädy	Phil Jansen	Marjolaine Lafreniere	Jane Ann McLachlan
Andy Hageman	Jasper Janssen	Stellan Lagerström	Thomas McRoberts
Kimmo Hakkarainen	Lennart Jansson	Juho Lähde	A.D. Medievalist
Halchemy	Benedict Jarrett	Laura Lahdensuu	Rezwana Meer
Lee Hallison	Jenipurr	Katya Lamus	Mel Melcer
Lauri Haltilahti	Suzanne Jenkins	Lara	Lowell Michaels
Will Hamilton	Britta Jensen	Knud Larn	Taina Mikkonen
Alex Hammel	Jesper Rugård Jensen	Jeppel Larsen	Arthur W. Miller
Andrea Hammel	Joe	Travis Larson	Allan Moore
Max Hammel	Tilde Johansson	Markus Laukkanen	David Moore
Kimberly Hanson	Denys Johnson	Michael Lebowitz	Karen Moore
Kendra Hare	L.S. Johnson	Kara Lee	Theo Moore
Michael Harrison	Bonnie Jones	Stefanie Lehmann	Judith Moreso-Antoni
Eric Hart	Chris Jones	Joshua Lehmann-Scott	Lisa Morota
Juha-Pekka Hartikainen	Tome Jurac	Nathan Lehmann-Scott	Ryan Morrison
Denise Harwood	Lena Jurczuk	Tanja Lehto	Jon Moss
Mack Hassler	Momo Juuti	Yola Leroch	Matthew Mulhall
Vesa Hättinen	Krista Juva	Marguerite Lever	Thomas Mulhall
Haverholm	Salla Juva	Judith Lewis	Roger Murmann
Vauva Haviola	Emmi Kaivosoja	Ben Liberman	Pat Murphy
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Hannah Hazi	Louise Kane	Conor Loikkanen	Tommi Myöhänen
Heidi	Kari	Jani Loikkanen	Carla N
Ray Heinonen	Maura Kastinen	Liz Loikkanen	Tom Nanson
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Elias Helo	Katri	Lor	Remco Nieboer
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Gary Henderson	Tuomo Kauppinen	Heidi Lyshol	Juha Niinistö
HENKE	Jani Keesi	Madi Maal	Sami "Niksu" Nikander
Allison Henle	Sibel Kekilli	Hale Määttänen	Nina
Judith Herman	Ann Kennedy	Morgan MacLeod	Nordic Nerd
David I. Hill	Kimmo Keski-Saari	Eva Maderbacher	Ali Nouraei
David Hirsch	Lev Khimich	Elsi Maijala-Juuti	Julie Novakova
Martin Hoare	Geoff Kieser	Derwin Mak	nuppisini
James Hoffman	Paula Kim	Usman Malik	Michael O'Donnell
Linda E Hoffman	Magnus Kirø	MANIAC	Starr O'Hara
Constanze Hofmann	Jari Kivelä	Patrick Manion	Mirkka Ojala
Jani 'Moo' Höglund	Jyrki Kivelä	PJ Manney	Jon Oliver
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Hannu Honkasaari	Dana Kokurewicz	Janice Marcus	Joseph Olson
Onni Honkasaari	Maarit Koponen	Mari	Thomas Olsson



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Peter Olszowka	Kathy Rich	Matthew Sluis	Peter Tyers
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Roman Orszanski	Rafe Richards	Judith Smith	Reko Ukko
Helene Osborne	Jean Rieber	Luke Smith	Mirka Ulanto
Fionna O'Sullivan	Bente Riis	Rebecca Smith	Geir Stjernholm Uldal
Chelsea Outlaw	Silja Rinskoi	Linda Smolik	Valerie
Virpi P.	Kelly Roche	Amelie Sobczak	Aaron Vander Giessen
Dagny Cecilie Paget	Ben Roimola	Hana Song	Jeroen van Unen
David Paget	Hanna-Riikka Roine	Iida-Maija Sorola	Essi Vatilo
Thomas Paget	Markus Roine	Simon Spiegel	Carrie Vaughn
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Oliver Parrilla	Jasmin Rolig	Cindy Squires	Veka
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Hiren Patel	Rei Rosenquist	Jack Stelnicki	Vigdís Kristín
Elena Pavlova	Elizabeth Rosenzweig	Stephan	Esther Virgens
Andrea Pawley	James Rosenzweig	Brad Stephenson	Jenni Virtanen
Ian Payne	Carl Rosschou	Diane Stewart	Bo Vissers
Ellen Miriam Pedersen	David Row	Emily Stewart	Leo Vladimírsky
Elayne F. Pelz	Tim Rowe	Neil Stewart	William Vlcek
Matthew Pemble	Ed Rush	Billy Stirling	Juliet Vogel
Helen Pennington	Irene Rush	Matthew Strait	Dahlia von Dohlenburg
Dalibor Perkovic	Dean Ryder	Mira Strengell	Jiri Vrabel
Kelly Persons	Cheryl S	Allen Stroud	Jen Walklate
Phazedout	Scott S	S'Tsung	Clare Wall
Tim Phin	nat saenz	Achim Sturm	Kern Wallace
Vanessa Rose Phin	Inge Saenz	Jens Sturup	Matthieu Walraet
Gevart Pierre	Miika Saikko	William Sun	Kirsi Waltzer
Piia	Eila Salomaa	Amy Sundberg	Andreas Watson
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Jouni Pohjola	Sanne	Sandra Tayler	Janeen Webb
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Maija Pollari	Seamus Scanlon	Poesy Taylor Doctorow	Jack Weiner
Zina Polonskaya	Uves Robert Schaaf	Kim ten Tusscher	Reko Wenell
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Venla Poso	Torsti Schulz	Natalia Theodoridou	Rick Wilber
Bob Potter	Rupert Schwarz	Lars Thomasson	David Williams
Moni Potter	Graham Scott	Michael Thome	Sabine Wohnig
Sian "Theda" Powell	guillaume sentenac	Tade Thompson	Jacek Wolski
Rob Power	Serathe	Monty Thorp	Ron Yaniv
Tuuli Pyy	Arto Seppä	Jenny Thurman	Teemu Yläne
YI QI	Karen Shannon	fang tian	Tim Yocum
David Quintero	Jeremy Sharp	Tibs	Li Yongpeng
Captain Radioactive	J. Sharpe	Jennifer Tifft	YOUCHAN
Raija	Ariel Shattan	Marko Tiihonen	Doug Young
Tanel Raja	Grant Shepert	Tuula Tiitto	Erik Zea
Hannu-Pekka Rajaniemi	Gu Shi	Atte Timonen	Karen Zea
Kaspian Rajaniemi	Gerður Halldóra Sigurðardóttir	Aya Tobo	Ann Zeddies
Teppo Rakkolainen	Minna Siikilä	Visa Toivonen	Timothy Zeddies
Ralf	Diogo Silva	Luigi Toscano	Mariya Zelenova
Malcolm Ramsay	Frances Silversmith	Virgie Tovar	Nell Zink
Stuart Randolph	Ginda Singh	K.L. Townsend	Dmitrii Zlotnitskii
Emily Randolph Epstein	Otto Sinisalo	Tozani	Jennifer Zwahr-Castr
Samuli Rantala	Michael Sisley	TrishEM	唐 修文
Kristjan Rätsep	Fran Skene	Liza Trombi	李 锦昀
Douglas Raxworthy	Sylvia Skene	Anne-Marie Tuikka	
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Ireland has a rich tradition of storytelling. It is a land famous for its ancient myths and legends, great playwrights, award-winning novelists, innovative comics artists, and groundbreaking illustrators. Our well-established science fiction and fantasy community and all of the Dublin 2019 team would consider it an honour to celebrate Ireland's rich cultural heritage, contemporary creators and fandoms everywhere.

We love our venue, the Convention Centre Dublin, and we believe that its spell-binding allure will take your breath away as you watch the sun set over the city before the Kraken rises from the River Liffey!

