



THE 75TH WORLD SCIENCE FICTION CONVENTION

WORLDCON 75

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

PROGRESS REPORT #4

Suomi
Finland
100



WORLDCON 75

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EDITORS: Vesa Sisättö, Curtis Jefferson

CONTRIBUTORS: Lukas Ahrenberg, Eemeli Aro, Clare Boothby, Linda Deneroff, Christine Doyle, Colette Fozard, Jukka Halme, Alekski Kuutio, Michael Lee, Kimmo Lehtonen, Karo Leikomaa, Marianna Leikomaa, Sanna Lopperi, Mihaela Perković, Merja Polvinen, Sari Polvinen, Nat Saentz, Edmund Schluessel, Vesa Sisättö, Kevin Standlee, Nina Törnudd, Eeva-Liisa Tenhunen, Santeri Vidal, Pasi Vihinen

TRANSLATIONS: Sarianna Silvonon, Emilia Hahl

PROOFREADING: Curtis Jefferson

ADVERTISEMENT CO-ORDINATOR: Pam Burr

GRAPHIC DESIGN: Maya Hahto, M. Pietikäinen

ILLUSTRATIONS:

Maya Hahto: 4, 9, 22–25

Minna Salminen: 33

M. Pietikäinen: 4, 6

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ILOISTA KEVÄTTÄ! HAPPY SPRING!

This Progress Report will be published around mid-April, when the days are finally growing longer in Helsinki, and trees are starting to bud and sprout with their beautiful colours. For Worldcon 75, the Finnish winter has seen two shoots of new growth emerge, as our Con Chair, Jukka Halme, chose two Vice Chairs to assist him. Karo Leikomaa and Colette H. Fozard, veterans of the Finnish and US conrunning communities respectively, have joined with Jukka to form the new Chair Team. As we write to you today, we are truly proud to lead the amazing group of people who are creating Worldcon 75.

Across the convention, we are seeing ideas taking shape, with plans for activities, discussion and fun. The Programme Division have been delighted by all of the wonderful suggestions for programme items and the volunteers to take part in them. Meanwhile, the Academic Programme now has speakers from over a dozen countries who are scheduled to appear

Our Exhibits Division is gathering artists, dealers, and amazing displays to dazzle and delight our members

throughout the convention. Although they've sworn us to secrecy, we can tell you that Events is keeping some surprises up its sleeve, as well as polishing the jewels of any Worldcon, the Masquerade and the Hugo Awards ceremony. Our Design team brainstorms continuously about how to make Worldcon 75 look and feel more astounding in the information you'll see and read from us.

We are still adding to our amazing team if you would like to join us, meet new people, and share your love of science fiction and fantasy with the world! Check our website under Get Involved! and learn how to join our team. If you'd like to help us in reaching the finishing line of August, or if you might have a few hours to help out at the convention itself, please let us know. Worldcons are a labour of love organised by many dedicated volunteers, and we would love to have you on board!

Rauhaisaa kevään odotusta!

With best wishes,

**JUKKA HALME, KARO LEIKOMAA
AND COLETTE H. FOZARD
WORLDCON 75 CHAIR TEAM**



*“After 100 years,
I'm hoping for SystemCon!”*

—Walter Jon Williams



ALEKSI KUUTIO

PAST, PRESENT AND FUTURE

**THOUGHTS ON FINLAND, SCIFI AND WORLDCON
FROM OUR GUESTS OF HONOR**

Dear Worldcon visitors,

As you might well know already, this year is a big year for Finland as we're having a centenary celebration. In other words, we're celebrating the 100th year of Finland's independence. The year is packed full with big and small events in Finland as well as abroad. As it so happens, Worldcon 75 is also part of the official programme. Add to that the fact that the con is celebrating its 75th incarnation and we had reason enough to ask our revered and enlightened Guests of Honor about their opinion of the future of both Worldcon and Finland. And of course, we had to ask about the greatest (science fiction) idea they want to see fulfilled. As always, we told them that they can be witty, wacky or dead serious with their answers. In their kindness, they heard our call, and what a great set of thought-provoking answers we got yet again!

1. What is the greatest (scifi) idea, that you'd like to see invented/come into being in the next one hundred years? Why? (It can be social, technological, etc.)
2. What would you like to say to 100-year-old Finland? Wishes? Any advice?
 - 3a). Worldcon 100 is only 25 years away. What do you think – how's the con looking in the future?
 - 3b) Will there still be Worldcon after 100 years? What will it be like then?

NALO HOPKINSON

1. Worldwide, the state and religion stop policing/criminalizing gender expression and cease sanctioning violence against non-cis people. Why? Because it's a human rights issue.

2. From what I've experienced of Finland, I think of it as the little nation that can and does. I'm honoured to have been invited back for a second visit.

3a/3b I picture it happening in Africa or the Caribbean, with programming in multiple languages. Will there still be Worldcon after 100 years? What will it be like then?

JOHANNA SINISALO

1. I would really love to see the "Long Earth" concept by Terry Pratchett and Stephen Baxter to become reality – even as I know that it is a very, very speculative one. If there were more room and virginal planets for the humanity to spread out than no one has ever dared to imagine, that might solve some serious problems we now are facing. But of course I have to admit that is more like a dream-like idea than a practical social or technological step we could achieve in the real world.

2. Keep calm and carry on.

3a) and 3b) After 25 years perhaps a large part of the attendees are participating in the con virtually. It might be that in the 100th Worldcon it doesn't make any sense to travel somewhere when you may experience the whole program and even do the socializing without leaving home. You might even attend every program item without having to ponder why all the interesting things are scheduled to happen simultaneously... I can also easily imagine that after 100 years from now, the Worldcon 175 could be taking place, for example, on the Moon, if a physical location were necessary at all. But I have some difficulty imagining what would the exact role of science fiction and fantasy be after a century from now. I suppose there would be no genre boundaries anymore, the cons would be just physical or virtual meetings for people who are makers or consumers of fictional universes in general (or both). Literature, movies, games, role playing, etc. might all be more or less melded into a set of fictional experience products that are meant to entertain, educate, analyze the world and celebrate imagination.

WALTER JON WILLIAMS

1. What I'd most like to see, particularly at my age, is the ability to return to a youthful body. Because then I'd live long enough to see all the other great science fiction ideas come into being!

2. May Finland retain its independence for 10,000 years! Keep making great music, and practice those "motti" tactics – those are bound to be useful.

3a) I see no reason why there shouldn't be a Worldcon 100, but that's up to the fans and volunteers. We writers just go where the fans tell us to!

3b) After 100 years, I'm hoping for SystemCon. Then GalaxyCon later!

CLAIRE WENDLING

1. Time machine to win to the lottery in the future and to fix things I've done in my past even if it's forbidden.

2. It's time to ban winter for good.

3a) Could be an international convention seen at home on hologram internet.

3b) If climate change keeps going on maybe it will take place under water. The good thing is that by this time we will have bred actual mermaids to welcome people.

JOHN-HENRI HOLMBERG

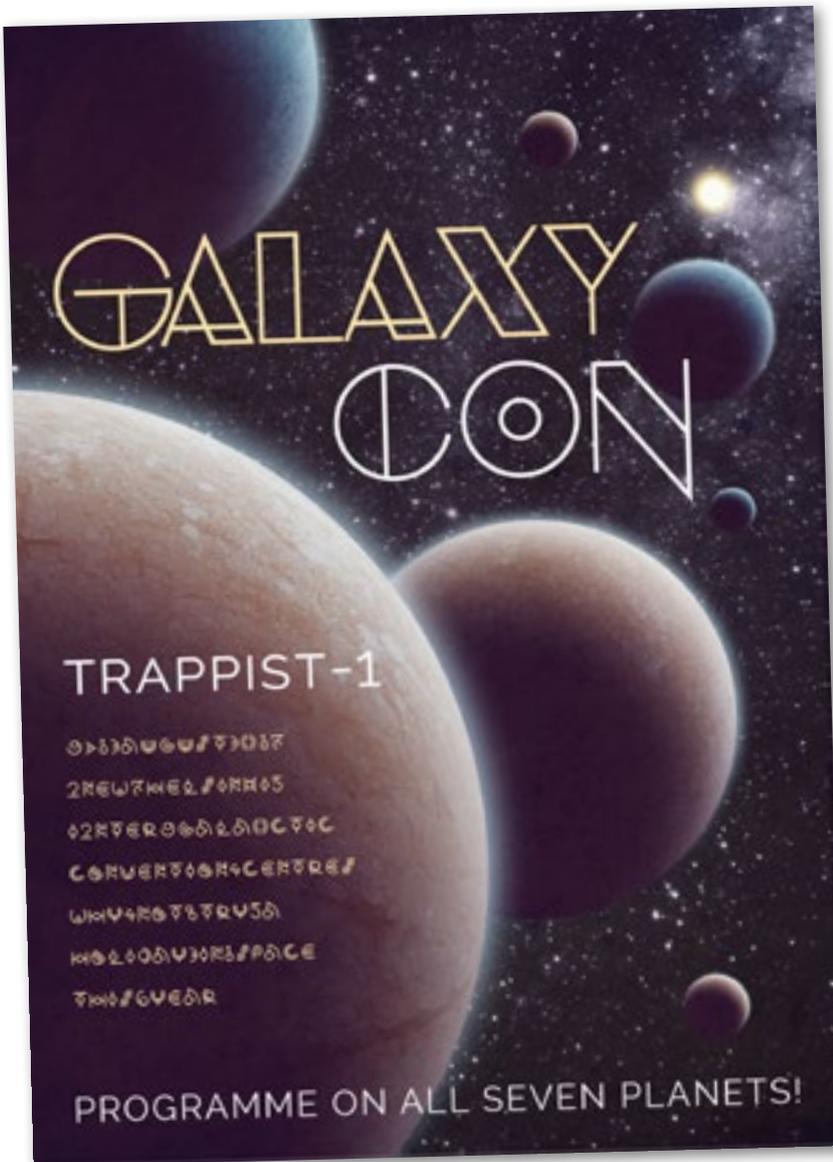
1. I've actually tried to take this seriously over a few days, keeping it at the back of my mind while following the daily news. Over the years, sf has offered us an almost unlimited number of realistic or fanciful innovations, ideas, and debates. Not a few have come with caveats. Of course instant travel via transmitter portals would be neat, but having read James Patrick Kelly's "Think Like a Dinosaur", I'm not sure I'd try it. Cloning ourselves, or finding some other way to become virtually immortal is, at least to me, also an attractive notion. And I don't believe many are more fervently in favour of space travel than I, so of course I'd like us to do our damndest to start being serious about space and get out there to whatever may be the extent of our capacity, regardless of whether that means that we'll be stuck within our Solar system until we've run our course, or, more hopefully, will find ways to take the next step

and spread beyond it. As Konstantin Tsiolkovsky and Robert A. Heinlein both said, in slightly different ways, “Earth is the cradle of humanity, but one cannot live in a cradle forever.”

When I started out as a very young fan, and for several decades, the future that science fiction taught me to hope for seemed to be if not imminent, at least limping closer. We travelled to the Moon and began using computers. The dead hand of Communism lost its hold on large parts of the world, as did the dead hand of religions. Racial and cultural intolerance seemed to be waning along with the narrowness of nationalism and protectionism. Both world famine and overpopulation disappeared from the agenda, as did the nuclear threat of the cold war. The standard of living rose globally faster than anyone dared hope. And then it all changed.

Suddenly the future is something to be feared instead of hoped for. Suddenly old religious and political superstitions appear again. Suddenly “strong men” are elected to lead us backwards into isolationism, paranoia, surveillance and submission.

So let’s forget the gadgets of sf, the transmitters, the flying cars and the mechanical implants, the bio-engineering and the artificial intelligences, and if you’ll allow me to deteriorate into sheer wistful thinking while following the news of the real world around us, one very old science fiction novel comes to mind: Poul Anderson’s *Brain Wave*, published in 1954. In that story, our Solar system emerges from the cosmic cloud it has been traveling through for the last many thousand years, a cloud full of particles that have inhibited the speed of neural impulses. And since mammal life



“...Then GalaxyCon later!”

—Walter Jon Williams

evolved before we entered the cloud, our bodies begin again to function in the way they were designed – and intelligence in all species is vastly increased, not least in humans. In the novel, this means that we can finally turn away from childish things: superstition and envy, racism and nationalism, war and the lust for power over others, narrow-mindedness and intolerance. What will happen then will be up to the different beings we become. But it would be a new beginning. And that seems to be what is called for.

It is, I think, one of the most optimistic new beginnings so far envisioned in science fiction. And since it depends on that cloud of cosmic dust, I suppose it might just as well happen within the next hundred years as in a hundred thousand, or never.

2. On the whole, it seems to me as if you've done pretty well. You've been clever enough to survive foreign domination for most of your history, you withstood the totalitarian temptation both internally and externally, you have a great Finnish literature and remarkably also often a better Swedish literature than we have in Sweden. So keep it up. Keep finding that better middle way than ours you have managed to find so far. The rest of us talk endlessly; you do things. So reasonably, you have a bright future.

As a child, I learned about Sisu from Robert A. Heinlein's *Citizen of the Galaxy*, where that word is the name of an interstellar trader on which the novel's protagonist spends a fair time, and where he learns that the secret language of the traders is Finnish. So be proud: you are destined to be the traders of the future, the link between far-flung worlds who still speak the old language and sing the songs of Earth. Just make sure to bring along Tove Jansson's books, and remember there once were a few Swedes worth keeping.

3a) The true answer, I'm greatly afraid, is that it will be as big or bigger, but even more fragmented. There will be new splinter groups with their own program tracks, not the least by then elderly nostalgics who will spend their conventions on learned disputes over minor details in a long-forgotten TV series called "A Game of Thrones". Somewhere off in a corner will be a small room where those who still collect brown and flaking paper books can be found, still talking about the relative merits of Asimov and Clarke, while those names will be unknown to nine out of ten of the other convention goers. Most of those will never have heard of what we think of as science fiction. And to me that is a bit sad.

Because, you see, it all started at the opposite end of the spectrum. Back when world conventions were numbered in single digits, or double beginning with a "1" or a "2", there really was only science fiction. What little fantasy written for adult readers existed was often

spare-time writing by sf authors. And since some fans liked it, they decided to do the decent thing, be inclusive and allow fantasy to have a couple of panels and to win a Hugo or two, if such a story happened to be popular enough.

I think that was broadminded and very generous of them. But once the World Fantasy Convention got under way, and the fantasy folk began handing out their own awards, it should have been enough. For the peculiar thing that has happened is that we, who started this whole tradition of world cons, are now the only ones who don't have one of our own. The horror people have one and give awards to horror; the fantasy lovers have one and give awards to fantasy. We believe we have one, but give awards to, and spend much of it talking about, fantasy and sometimes horror.

So what I'd like to see, but know I won't, is world cons devoted to science fiction, in all its many and varied forms. And handing out Hugos that actually are actually and only science fiction achievement awards.

3b) There probably will be. We live in an age of nostalgia. It's been going on for a few decades already, but I doubt it will end soon. Its primary mark of distinction is that nothing is ever allowed to come to an end. Elvis Presley still tours, as do The Beach Boys. Remakes of old movies are shown side by side with the originals, TV shows are rerun and remade, we dress as they did in the fifties or in the seventies, and Hollywood promises that in just a few more years of CGI improvements we'll have new movies starring Humphrey Bogart and Lauren Bacall. By then Caruso and Edith Piaf will again holographically or robotically appear on a stage near you.

So of course there will be worldcons. Probably run by a multinational entertainment conglomerate to promote new merchandise, but with AIs designed and programmed to talk like famous but no longer read historical and iconic authors like Robert Heinlein and Ellen Ripley, Johanna Sinisalo and Hari Seldon. Once in awhile a bent and bearded throwback reader of actual written books can be seen wandering the halls, mumbling that they got it wrong and Seldon really wasn't an author, but who cares? Who wants that old stuff? In all the new stories, to which you subscribe for endless series delivered directly to the audiovisual device of your preference, you are free to decide for yourself the ethnicity, gender, cultural background and views of all characters, as well as influence or decide the story arc. No need to be outraged at the reactionary views of dead authors, or for that matter of your neighbours – anything you like will be present or absent in the entertainment designed just for you. Except, of course, the legally offensive stuff banned by the Global Security Agency.

Of course, I could be wrong. Let's hope so.

IAN STEWART

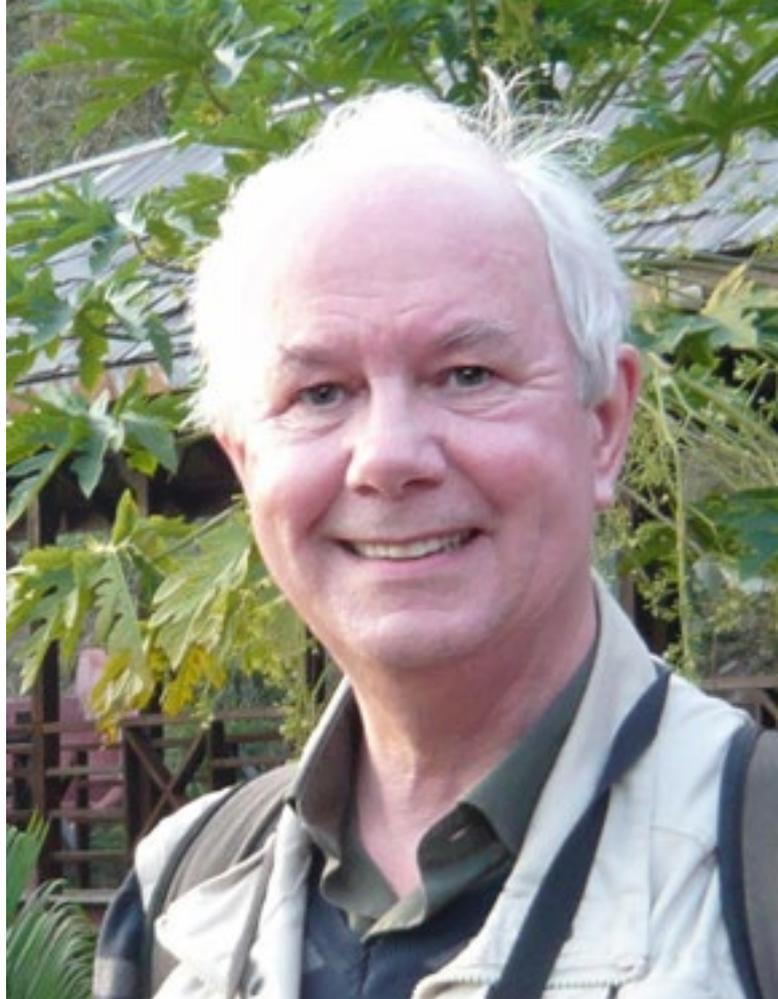
THE SCIENCE GUEST OF HONOR

Ian Stewart was born in 1945 and educated at Cambridge (MA) and Warwick (PhD). He is a multiple Emeritus Professor, has five honorary doctorates and is an honorary wizard of Unseen University on Discworld.

Professor Stewart is best known for his popular science writing – mainly on mathematical themes. He is one of the UK's most prolific popularisers of mathematics and has published more than 120 books on a number of different fields of science. But he may be best known for his *The Science of Discworld* series he co-wrote with Sir Terry Pratchett and Jack Cohen. With Cohen, Stewart has also written two science fiction novels, *Wheeler* and *Heaven*, and one of his own called *Jack of All Trades*. His latest novel is *The Living Labyrinth* (with Tim Poston), which came out last year with a sequel on the way. He has won numerous prizes in the academic field, was a Hugo Nominee in 2000, and was elected a Fellow of the Royal Society in 2001.

Professor Stewart once brought a live tiger into the lecture room. He didn't get banned for it.

He is an active research mathematician with over 180 published papers, and he currently works on pattern formation, chaos, network dynamics, and biomathematics. He lives in Coventry and is married (46 years



and counting) with two sons and three grandchildren.

“Writing for a different audience makes you rethink everything – often you find that as you try to explain things to an audience who do not understand things perfectly well, you realise you don't understand it as well as you thought. And so you get feedback in both directions.”

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The Science of Discworld series

The Science of Discworld (with Jack Cohen and Terry Pratchett), 1999

The Science of Discworld II: The Globe (with Jack Cohen and Terry Pratchett), 2002

The Science of Discworld III: Darwin's Watch (with Jack Cohen and Terry Pratchett), 2005

The Science of Discworld IV: Judgement Day (with Jack Cohen and Terry Pratchett), 2013

Novels

Wheeler (with Jack Cohen), 2000

Heaven (with Jack Cohen), 2004

Jack of All Trades (eBook), 2011

The Living Labyrinth (with Tim Poston), 2016

Short Stories (most recent)

“Market forces”, 2014

“Uninhabitable zone”, 2015

“The fourth law of humanics”, 2016

Science/Popular Science (selected)

17 Equations That Changed the World (US title: *In Pursuit of the Unknown*), 2012.

Flatterland, 2001

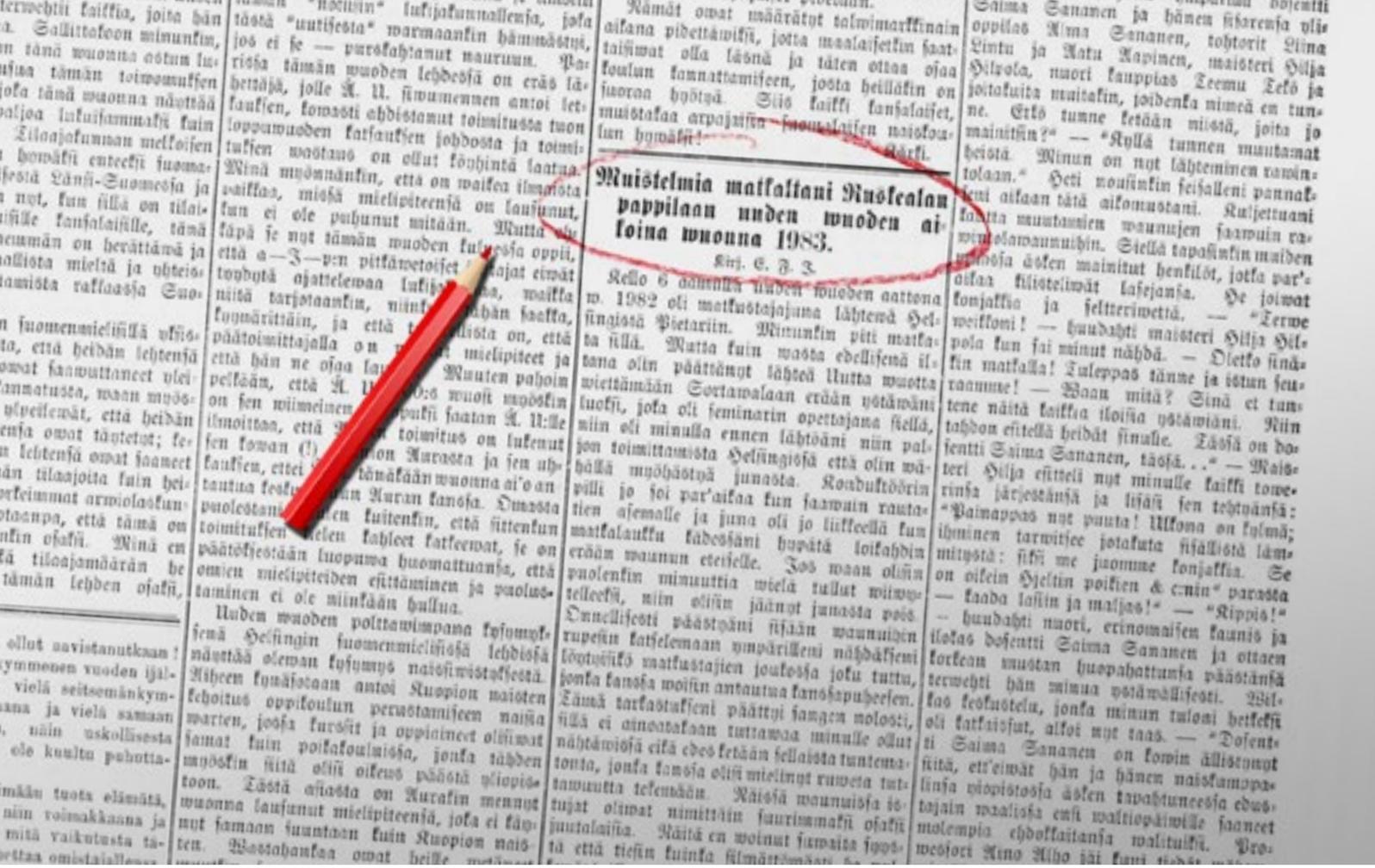
Calculating the Cosmos, 2016.

Awards

Fellow of the Royal Society, 2001

AAAS Public Understanding of Science and Technology Award, 2001

Faraday Prize (Royal Society), 1995



Hidden science fiction in a 19th-century newspaper: the first part of Evald Ferdinand Jahnon's short story "Muistelmia matkaltani Ruskealan pappilaan uuden vuoden aikoina 1883" ["Memoirs of my journey to the Ruskeala parsonage around the new year 1883"], published in the newspaper *Aura* on 11 January 1883.

VESA SISÄTTÖ

DREAMS AND NIGHTMARES OF FUTURE FINLAND

THE HISTORY OF FINNISH SCIENCE FICTION IS INTERTWINED WITH THE HISTORY OF THE COUNTRY

The history of Finnish science fiction reaches back over two centuries to the time when Finland was still a part of Sweden. The oldest Finnish science fiction story known to date is a short story in Swedish named "En dröm" ["A Dream"], which was published in the *Åbo Tidning* newspaper in 1803. The author was Gabriel Hartman, a lecturer in philosophy at the University of Turku. (You can read more about this story in the *Worldcon 75 Souvenir Book!*)

The story is a typical example of nineteenth-century Finnish science fiction: a brief tale published in a newspaper. The first Finnish science fiction novel was not

published until after the turn of the century. Translated science fiction was also published mainly as serialized stories in newspapers.

TRAINS – THE VEHICLES OF THE FUTURE

Swedish was the main literary language in Finland until the late 1800s. Even though Finland became an autonomous grand duchy under the Russian Empire in 1809, the language situation did not change much. Fiction in Finnish really only took off with the publication of the first Finnish-language novel, *Seven Brothers* (1870) by

Aleksis Kivi. This book, by the way, contains a story about visiting the Moon, couched as the ravings of a man suffering from delirium tremens. Interestingly enough, the earliest known science fiction story in Finnish had been published 11 years earlier. It was named “Vuonna 3000 jälkeen Kristuksen syntymän” [“In the year 3000 after the birth of Christ”] (1859) and written by the teacher and journalist Gustaf Erik Eurén. This short story is a slightly satirical look at the world of the future, which no longer has separate nations or languages.

Issues related to nationality and language are typical themes in Finnish science fiction stories of the nineteenth century, no matter whether they were written in Swedish or in Finnish. However, these are not the only subjects under discussion. Trains were the spaceships of the nineteenth century: many stories describe travelling across a future Finland by train. For example, in 1860, Zachris Topelius, known for his iconic fairy tales, published a serial story in the *Helsingfors Tidningar* newspaper. This story, which was never completed, was named “Simeon Lewis resa till Finland” [“Simeon Lewi’s journey to Finland”] and relates the titular character’s train trip in the Finland of the far future, namely the year 1900. This story contains the first depiction of air travel in Finnish science fiction.

It is unfortunate that many nineteenth-century stories project attitudes that seem fusty and objectionable to a modern reader. These opinions are directly related to the cultural discussion at the time. A typical science fiction story is set in a future where the emancipation of women has advanced so far that women wear trousers, smoke cigars, and even – goodness gracious! – study in

universities. The authors attempted to warn readers of such future scenarios, which they actually managed to predict rather accurately.

Luckily, some nineteenth-century stories still make for good reading. One such tale is Axel Fogelholm’s short story “Huru man kan bli näsbränd nästa sekel” [“How to be reprimanded in the next century”] (1886), which contains the kind of stunningly action-packed ideas that only became typical in twentieth-century science fiction. For example, the story features a Star Trek-like material transporter.

IDEOLOGIES, MARTIANS AND TESLAPUNK

At the dawn of the twentieth century, Finnish science fiction was taken over by ideology. With the rise of the labor movement, utopian stories of a future socialist paradise were written. The political right also produced stories of a coming revolution that wipes away everything that is old and venerable. Unfortunately, the imaginings of both sides can be seen as parts of the development that led to civil war in Finland in 1918.

The nineteenth century had been a time of peaceful coexistence in Finnish-Russian relations. Finland flourished as a part of the Russian Empire. The situation changed at the turn of the century, under the reign of Czar Nikolai II. Oppressive measures by the Russians sparked a desire for Finnish independence.

The dream of independence is not really visible in the science fiction stories of the time. Perhaps this avoidance of the issue actually spoke volumes. Already in the nineteenth century, many fantasies of the future had

1910S



1930S

been written in such a way that Finland's relationship with Russia was not mentioned at all. In some stories, the existence of an independent future Finland could be read between the lines.

The first Finnish science fiction novel was Edwin Christianson's *Med den starkares rätt* [The Right of the Strongest] (1910), written in Swedish. It is set in an imaginary small nation threatened by its bigger neighbors. In the book, the tiny nation solves its problems with a miracle weapon that it can wield against European superpowers. Russia, among others, is mentioned by name. Even though the story was at best an allegory of the Finnish situation, it was not published in Finland but in Stockholm, Sweden. Publication in Finland would most likely have led to trouble for the author. The book is a rather successful example of the "future war" genre with a Teslapunk-like invention: airplanes that fly with the help of wirelessly transferred electricity.

The same year, 1910, also saw the publication of the first Finnish-language science fiction novel, *Tähtien tarhoissa* [Among the Field of Stars], by the children's author Arvid Lydecken. The book is clearly influenced by the Martian stories of Kurd Lasswitz and H. G. Wells. It is a young adult space adventure featuring a war between Earth and Mars.

During the last decades of the Grand Duchy of Finland, many top names of early Finnish mainstream literature, such as Juhani Aho, Arvid Järnefelt, Eino Leino, and Ilmari Kianto, wrote short stories that can be classified as science fiction. Even Urho Kekkonen, who went on to become the longest-serving president of Finland, published a story named "Matka Marssiin" ["A journey to Mars"] (1916) as a young student.

The late 1910s was a time of rapid upheaval. The Great War touched Finland only indirectly at first. Very few Finns fought in the Russian army. During the war, a group of young Finnish men secretly made their way to Germany, Russia's enemy, to perform military service. These Jägers, as they were called, formed the trained core group of the White Army of Finland in the civil war of 1918. They are also connected to Finnish science fiction in a surprising way: many science fiction authors of the 1920s and 1930s were Jägers in their youth. This was also reflected in their books, and not always in a good way.

PESSIMISTIC VISIONS, GRANDIOSE DELUSIONS, AND PULP

Finland declared independence on December 6 1917 in a confused political situation. The country had been edging towards civil war throughout the year, and in January 1918, the first battles between the socialist Red and conservative White factions began. The front line divided the country in half: the south was Red, the north White. Some Russian troops fought on the Red side, whereas

Aarno Karimo also illustrated his violent visions of the war between Finland and Russia. "A strong man stood on top of one of the war machines in the front row, a shining sword in his hand," the caption says.

1920S



the Whites were supported by the Germans, who landed on the southern coast of Finland in April. The war was brutal and bloody. It lasted for three and a half months, and even afterwards, many more people were executed or died in prisoner-of-war camps.

Right after independence, Finnish science fiction turned a new page. Expressions of national sentiments had been avoided during Russian rule for fear of Russian authorities, but these ideological debts were paid back with interest as soon as independence was proclaimed. Authors who had personally participated in the war of 1918 appeared to continue fighting on the pages of their books. Russia, the former mother country, was attacked in numerous science fiction stories set during a war of the future. A typical story starts off with Russia attacking Finland, but being beaten back with the help of a miracle weapon developed by a Finnish inventor. Finland conquers large areas of land beyond its eastern border with Russia. This subgenre has been called Greater Finland science fiction or Jäger science fiction due to the typical background of the authors. Most of the numerous novels and short stories of this ilk have

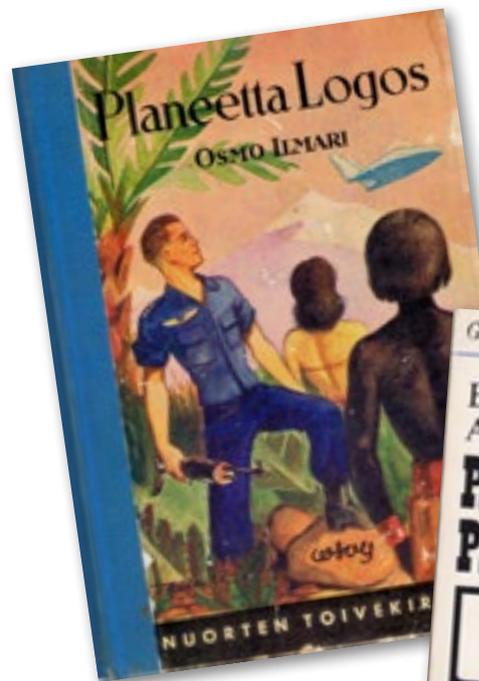
very little literary merit. Few of the authors were professional writers, unlike the people writing science fiction during the last years of Russian rule.

The exception to the rule is Aarno Karimo's book *Kohtalon kolmas hetki* [*The Third Hour of Destiny*] (1926), in which the writer extrapolates, rather coherently, a full-scale war waged with chemical weapons. The book also has a gripping plot with adventure and espionage. Unfortunately these merits are lost under the author's rancor against the Russians, which makes the book repulsive for a modern reader.

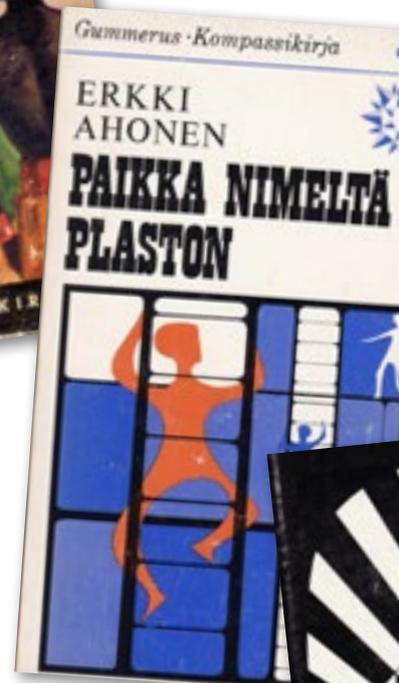
Luckily, the 1920s and 1930s also saw the publication of works that had nothing to do with the dismal political currents of the time. Johannes Karma's book *Maailman loppu* [*The End of the World*] (1921) is a powerful, epic story of the destruction of a planet located between Mars and Jupiter in the distant past. A similar apocalyptic atmosphere reigns in H. R. Halli's novel *Viimeisellä hetkellä* [*At the Last Moment*] (1922), which is influenced by Edgar Rice Burroughs and H.G. Wells. The book is set in the far future, in an age when Earth falls into the sun and is destroyed. Both books, like many other Finnish science fiction novels of the 1920s, strongly reflect the authors' general disappointment in the human race, caused by the Great War and in Finland specifically the civil war.

Another original novel of that time is *Nuortuva maailma* [*The Rejuvenating World*] (1931) by L. Valakivi. The book is set on a planet where the people are born old and get younger throughout their lives until they are babies. The Oriental-style philosophy of the story was probably influenced by the obscure theosophical and similar tendencies popular at the time.

In the 1930s, cheap pulp magazines began to be published in Finland, like in other countries. They occasion-



1950s



1960s

ally contained science fiction stories, both translations and original works. After World War II, some of these serialized stories were published as novels. Otherwise, the number of science fiction novels aimed at adult readers began to decrease as the war approached, and only a few stories were published during the war years.

A WEIRD FACT

Hannu Rajaniemi is not the first Finn to write science fiction in English. Sigurd Wettenhovi-Aspa (1870–1946) published his novel *The Diamondking of Sahara* in Helsinki in 1935. Wettenhovi-Aspa was one of the leading Finnish crackpots of his time, famous for his theory of Finns having founded the advanced civilization in Egypt and built the pyramids. His science fiction novel is the story of an extensive engineering project to make the Sahara Desert habitable. *The Diamondking of Sahara* is the only Finnish science fiction novel to be mentioned in *Trillion Year Spree* (1986), a history of science fiction by Brian W. Aldiss and David Wingrove. "The narrative is to be treasured for Wettenhovi-Aspa's idiom as well as his optimism", Aldiss and Wingrove write.

BOY SCOUTS IN SPACE – THE YA DECADES

The Greater Finland stories had probably branded science fiction as an extreme-right genre in the years prior to World War II. Hardly any serious science fiction stories for adults were written in Finland in the twenty-odd years following the war. Right after the war, several pulp novels by the pseudonym Outsider were published, featuring the adventures of a robot named Atorox. This robot later lent its name to the "Finnish Hugo", the Atorox award, which is given by vote to the best speculative fiction short story written in Finnish.

With a few exceptions, nearly all Finnish science fiction novels between 1945 and 1967 were aimed at young adults. Quite a few such novels were published. Many were stories of space travel or adventures in the world

of atomic energy and atomic bombs. The protagonists were usually upright, clean-living boy scout types. None of these books is particularly memorable. One example is the novel *Planeetta Logos* [*The Planet Logos*] (1959) by Osmo Ilmari (real name Osmo Ilmari Lampinen). In many ways, it resembles Anglo-American science fiction of the golden age. Spaceship captain Martti Jyry, who is presumably Finnish but also speaks English, is stranded on an unknown planet. He gets to know the

natives of the planet, who are divided into several races. Black people are in power and keep yellow people as their slaves. Jyry brings about a revolution resulting in an equal society on the planet.

Even though mainly YA science fiction was written in Finland in the post-war decades, Finnish readers had access to more grown-up books in translation, as plenty of these were published at the time. In the early 1950s, the Finnish language also gained the term “tieteiskirjallisuus”, “science fiction literature”.

THE ANXIOUS 1970S

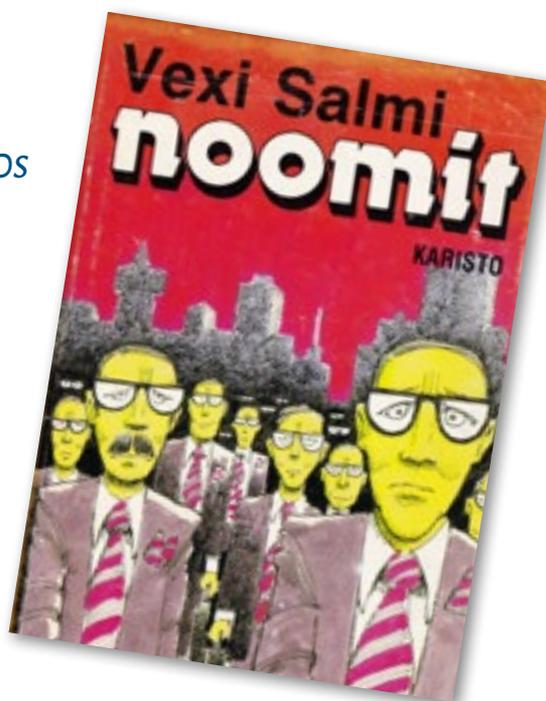
The era of YA science fiction can be seen as having come to an end in 1968 with the publication of Erkki Aho’s novel *Paikka nimeltä Plaston* [*A Place Called Plaston*] (1968). A Finnish entomologist is kidnapped to a planet named Plaston. The planet’s inhabitants have regressed to a childlike level, as all work is done by machines. Finnish science fiction dealt with the same fears brought on by technological development and the space age as science fiction elsewhere.

The 1970s saw a boom in science fiction literature. Two large publishing houses had their own science fiction series, although they only published translations. It was only during the 1970s that Finns had access in Finnish and on a large scale to authors and books of the golden age, such as Isaac Asimov, Robert E. Heinlein, and Arthur C. Clarke.

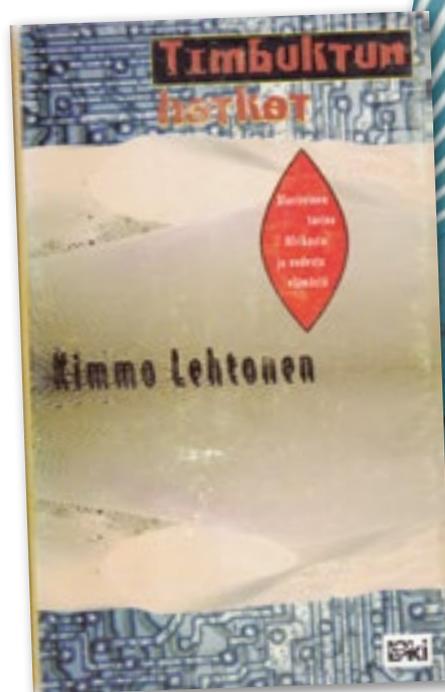


1970s

1980s



1990s



New themes appeared in Finnish science fiction of the 1970s, such as environmental pollution and the fear that people would become mere cogs in the machine of bureaucracy – a bit touching from today’s point of view. For example, the novel *Aurinkotuuli* [Solar Wind] (1975) by Kullervo Kukkasjärvi depicts a future where the level of technology is high but nature has been destroyed. Vexi Salmi’s satirical dystopia *Noomit* [The Nomes] (1982) proclaims a triumph of bureaucracy.

WELCOME TO SOVIET FINLAND!

The future war subgenre had acquired a bad reputation in the interwar period, but it was resurrected during the Cold War in a completely different form, almost antithetical to the Greater Finland novels of earlier times. Nearly every post-war decade saw at least one novel or story in which Finland had become a people’s republic or Soviet Finland. In 1986, a group of writers that has remained anonymous to date published the book *Matka Neuvosto-Suomessa* [Travels in Soviet Finland], which was a political satire of a socialist Finland. In this alternate history tale, Finnish politicians of the 1980s have all found a place in the new society, either as party leader or political prisoner.

TOWARDS 2000 AND BEYOND

The birth of Finnish science fiction fandom at the end of the 1970s brought on plenty of opportunities to publish Finnish science fiction stories, as the magazines *Spin*, *Aikakone*, *Portti*, and *Tähtivaeltaja* started to come out. Fandom also influenced what was translated: more recent books were now published in translation instead of classics from the 1950s.

Starting from the 1980s, up to 50 or even more Finnish science fiction short stories were published annually. Finnish science fiction novels, on the other hand, were a rare breed. Often individual science fiction novels were produced by mainstream writers who had only a distant relationship with the genre as a whole.

However, there were several writers of note among the short story authors. Johanna Sinisalo, Guest of Honor of Worldcon 75, started her writing career with short stories in science fiction magazines. Kimmo Saneri, who is known for his poetic language, published two short story collections, *Avaruussirkus* [The Space Circus] (1988) and *Valon takana* [Beyond the Light] (1992).

The prolific author Risto Isomäki started his writing career in the 1990s. Among his many science fiction novels, *The Sands of Sarasvati* (2005), dealing with global warming, has been published in English.

When Johanna Sinisalo’s debut novel *Not Before Sundown* (*In US Troll: A Love Story*, 2000) won Finland’s most prestigious literary award, the Finlandia award, it marked the start of a new heyday in Finnish speculative fiction. In the twenty-first century, literary genres in Finland as well as elsewhere in the world have blended so thoroughly that it is often easier to speak of speculative fiction rather than science fiction or fantasy.

However, full-blooded science fiction stories and novels are still published. The Helsinki native J. Pekka Mäkelä has written mainly science fiction novels starting from his debut novel, the time travel story *391* [391] (2004). His novels *Alshain* [Alshain] (2006) and *Alas* [Down] (2013) are set outside our solar system, which is rare in Finnish science fiction.

In addition to science fiction for adults, YA books continue to be written. The dystopia boom also hit Finnish YA speculative fiction with rather enjoyable results.

Johanna Sinisalo

PHOTO BY KATJA LÖSÖNEN



Hannu Rajaniemi

PHOTO BY ZUZANA KREJCIOVA



Emmi Itäranta

PHOTO BY HEINI LEHVÄSLAIHO



The Routasisarukset [Children of the Frost] (2011–2013) trilogy by Anne Leinonen and Eija Lappalainen is set in a future world wrecked by pollution, where reproduction and family relationships have had to be rearranged. A future destroyed by global warming is also depicted in Laura Lähteenmäki's *North End* [North End] trilogy (2012–14) and Annika Luther's novel *De hemlösas stad* [City of the Homeless] (2011). A unique wrecked future world is also described in Siiri Enoranta's novel *Nokosvallankumous* [The Nettle Revolt] (2013).

Emmi Itäranta's *Memory of Water* (2012) was published in Finland in the adult fiction category, but in other countries it tends to be classified as YA literature. In addition to the English version, which the author wrote herself in tandem with the Finnish version, the book has been translated into several other languages.

Hannu Rajaniemi is a familiar name to many readers. He started his writing career with science fiction short stories in Finnish, but switched to English for his *Jean le Flambeur* series (2010–2014), starting with *The Quantum Thief* (2010), and continued in English for his more recent short stories. His English books have later been translated into Finnish. Rajaniemi blazed the trail for other Finnish authors who are now embarking on an international career.

THE TRUE NATURE OF FINNISH SCIENCE FICTION

The nature of science fiction and fantasy literature allows it to cross cultural boundaries easily. The future will show whether Finnish authors will tend to prefer to write their books directly in English. And whether they will still hold on to the characteristic nature of Finnish science fiction – whatever it may be.

What, indeed? The start of the new millennium was

a suitable time for a discussion of whether Finnish science fiction truly has a nature of its own. One feature mentioned by many who have written and talked about this issue is a certain down-to-earth quality, even everyday realism. Finns have rarely written space operas set among distant stars and planets; even science fiction novels are often set in recognizable surroundings.

This may partly be due to the fact that Finland is a small country. The great story of American science fiction is the final frontier. Both American and British writers feel comfortable writing about the rise and fall of galactic empires. Finnish science fiction stories feature at most nations of the future fighting for their survival among larger powers.

The presence of nature is characteristic, to the point of cliché, of almost all Finnish literature. Elements of nature are also used to tell stories in Finnish science fiction, although perhaps not to the extent to which realistic Finnish literature may wallow in the description of a swath of bog or a freshly plowed field. Concern for the fate of nature has been one of the themes of Finnish science fiction at least since the 1970s.

Antiheroes are more typical than heroes. Other characteristic features are failure, powerlessness, pessimism, and the jovial gloominess that is typical of Finnish life in the dark and cold seasons – that is, almost all the time.

And of course there is the sauna. Oh yes: Finnish science fiction stories often feature the sauna.

This was also the case in the first Finnish-language science fiction story in 1859. This story introduced an invention named the “sauna of reason”, where learning was imparted directly through the steam of the sauna.

Translated by Sarianna Silvonen

J. Pekka Mäkelä

PHOTO BY PETRI LEPPÄNEN



Risto Isomäki

PHOTO BY AKU WINTER



Anne Leinonen

PHOTO BY TERHI SINIKORPI



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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.



SOMPASAUNA, PHOTO BY EETU AHANEN/VISIT HELSINKI

LUKAS AHRENBERG

SAUNA IN FINLAND

ANECDOTES

When the author of this article first moved to Finland almost a decade ago, he went hunting for apartments. After some searching he found a small, but quite modern, apartment in a nice building, and met with the landlord to sign the rental agreement. Something seemed to be bothering the landlord, however, and then, just in the end before handing over the keys the Finn could not contain himself any longer and shyly said something along the lines of “I am awfully sorry, but the apartment does not have its own sauna. Do you want to rent it anyway?” Interpreting the confused silence which followed as a hesitation, he then added “But, there is one in the house of course!”

Some years later the author was visiting his in-laws for the holidays when, on the day before Christmas, the sauna stove of the house broke down. With the traditional joulusauna in danger, this was a family catastrophe. Luckily, the mid-Finnish town where this disaster occurred had a sauna-repair guy on duty to call for just this type of emergency. Christmas was saved, and peace reigned once more.

Such is the importance of sauna in Finland. It is almost impossible to find an apartment built after the 1970s without one, and older buildings will have one for residents to share. Private houses will have a sauna in the main building or a dedicated bath house on the grounds. Even ultra-compact flats built in central Helsinki spend a precious square metre or two on a sauna (even if it is little more than a woodclad cupboard with a juiced-up radiator).

WHAT IS THE SAUNA?

Perhaps we should start from the beginning, by answering the question “What is a sauna?” Well, it is a room heated up to rather extreme temperatures (at least 70 degrees Celsius – that is 160 and above for you Fahrenheiters) where one goes to sweat and wash. It is an old bathing practice, probably related to similar traditions around the world such as the Native American sweat lodges. The sauna is cherished in all Nordic and Baltic countries, as well as in Russia, but the Finns, especially, have made it a central piece of their culture

and identity. Many Finnish families still go to sauna at least once a week together. It is in the public saunas of Finland where strangers sometimes actually talk to each other, and where neighbors exchange more than a quick 'huomenta'.

Long-term Finnish President Urho Kekkonen is said to have conducted regular meetings in his sauna, and if one is to believe Wikipedia, the bath was bugged by foreign powers.

THE SAUNA EXPERIENCE

You freeze a just a little bit because you are naked and just had a shower. The wooden sauna door in front of you is warm, however. You pull open the door, and for a moment stand in a gateway between elemental planes, one breathes warm air over your face and chest, while the other keeps a cool dry hand on your back and shoulders. Then you step inside, closing the door behind you. The room is dim, soft light from a single window; a few spots in the ceiling. The damp floor under your feet is tiled and wooden panels cover the walls. The air tastes warm with a pinch of humidity. The chill is no more.

Along one wall stands the sauna stove – *kiuas* – radiating heat; stones are laid out on top. It is protected by a wooden railing. No, wait, the railing is not there to protect the burning stove, you realize. It is there to prevent people from accidentally coming too close to the maw of the salamander surely sleeping inside.

The wall opposite the stove is lined floor to ceiling with benches. Like in a chicken coop, you think. But instead of hens roosting, people sit there. Sweating. Most sit on the highest rung, some on the lower. A couple of children sit on the lower benches at their parent or grandparent's feet. Somewhere is a bucket of water and a wooden ladle.

Soup for the salamander.

You are noticed; someone nods a greeting. People shuffle about to make room, so you climb up place your towel and sit down.

It is hotter up here than down on the floor. Warmth fills your lungs with every breath. You lean back, but quickly discover that the wooden wall panel is hot, very

hot. Some people here do sit back against the wall, some keep straight without touching it, but many lean forward; arms on knees, sweat from their foreheads splashing between their feet.

And now you too sweat. Dripping from every pore. A saltiness your mouth, a sting your eyes.

Someone gets up, fills the ladle from the bucket and throws water over the *kiuas*. The liquid instantly hisses into vapour as it hits the rocks. One heartbeat later you are swept in a blanket of heat; burning, but not painful. Chills run up your spine. You feel every hair on your body. The steam is almost too warm to breathe. Slowly the atmosphere dries up again. You keep sweating though, fighting the urge to get out.

The door opens, and an old person comes in. Only skin and bones. Eying the packed upper bench, they pick up bucket and spoon and begin watering the stove.

"Here's for you", the first splash hisses "and you, and you, and you..." sing the following ones; counting off each and every person at the top rung. Wave after wave of steam rolls through the small room.

You groan, straighten up (at which point the silver necklace you always wear and therefore forgot to remove falls back on your chest burning you). Together with a couple of others, you stumble out in the blissfully fresh air.

Vapour rises from your skin. A swim in cold Nordic water seems inviting all of the sudden.

You cool down, drink some water, and begin to think about that other warm world. It beckons you to come back. So you rinse yourself and repeat. An hour and a few tours to the sauna later, your body feels clean and your mind is at peace.

Welcome to Finland.

SAUNA LORE

There are, very broadly speaking, three types of saunas in Finland: the regular semi-dry sauna, the smoke sauna, and the steam, or Turkish, sauna; a relative newcomer. The last one is mostly found in spas or in larger baths. The smoke sauna is the 'traditional' sauna, but is mostly found in the countryside or in special baths due to lengthy preparation times, where a live fire is basically started indoors and then extinguished before use.



There is accordingly, some associated risk that the sauna will literally be 'going up in smoke'. It is as such rather ill-suited for placement in urban areas. (It is said that every good smoke sauna will contain a framed photo of its predecessor on that very spot going up in flames; when the sauna has burned to the ground the Finn simply digs out the what can be saved from the charred rubble, and stoically begins anew. Presumably, this happens every 10 years or so.)

The most common sauna in Finland, however, has a chimney for letting out the smoke, and the oven is kept burning (or 'on', in the case of modern electric stoves). On top of the sauna stove, stones are placed to absorb and contain heat. The atmosphere is, therefore, much dryer than in Turkish baths, and the air clearer than in the smoke sauna. However, this is not a dry sauna. In contrast to some saunas on the continent bearing signs warning you not to throw water on the stove, this is part of the point in a Finnish sauna. There will always be a bucket of water, and a wooden ladle at hand. Every now and then someone will throw one or more (or several, in case they want people on the topmost bench to make space) scoops of water over the hot stones. This humidifies the air and sends pleasant shockwaves of heat through the room.

The ideal Finnish sauna is a small lakeside shed, seated just at the edge of the water. Inside is an antechamber for changing clothes, and behind it the sauna itself. The centerpiece of the sauna is the wood-fire stove providing heat. There are two or three rows of benches inside forming shelves along the wall, and sometimes small tubs for washing. A bundle of thin birch branches are kept for lightly whipping one's shoulders and back.

Outside the sauna will be a bench or two and easy access to the lake for swimming. The opposite shore should be far enough away for wanderers there not to feel any need to acknowledge or greet the bathers as they sit outside to cool their bodies, and yet close enough for the evergreen forest on the other side to form a pretty mirror on calm evenings. The bath is a year-round tradition where lake and sauna form a symbiosis; a swim in the lake offers relief from the hot sauna during bright midsummer nights, and the sauna, in turn, provides warmth for frozen marrow after dipping in the lake through an ice hole on dark winter days.

While most Finns have access to such a sauna in the countryside, either through family or friends, the majority of baths in modern Finland take place at home or in public bath houses. The purists are insisting on smoke saunas, or at least a wood-heated kiuas, but electric stoves are in majority due to safety and ease of use (set at timer and it is warm and cozy when you are back from the ski-trip).

SAUNA TERMINOLOGY

KIUAS

This is the sauna stove providing the heat. A metal beast covered by stones. Traditionally wood heated (provides a softer, and 'better' heat according to those in the know), though nowadays often electric.

LAUTEET

This is the (plural) word used for the wooden benches or shelves lining the sauna walls. The higher up you sit, the warmer it will be.

LÖYLY

The water scooped on the stones on top of the kiuas and the steam it provides. Sometimes scented with tar or birch extract to provide aroma.

VASTA/VIHTA

A bundle of leafed birch branches. Found only in traditional baths, where it is soaked in water and used to lightly whip your own (or someone else's) back. Vasta is eastern Finnish dialect word; vihta, western.

SAUNA ETIQUETTE

CLOTHING

Let's start with the bit most new sauna goers might ask about: what, if anything, should be worn when taking a bath? Well, sauna is of course best taken in the nude, but at the same time the Finns are a modest people and sensitive to "what is proper". Therefore, your choice of clothing, or lack thereof, will depend on the situation. Fortunately, the rule of thumb for most occasions is straight-forward: in same-sex saunas you go naked, but if the sauna has occupants of both sexes you cover the same private bits as when going for a swim. Note however, that in most saunas you should do so by sweeping a towel around your body, as swimsuits are, with good reason, considered unhygienic in the heat. That said, there are exceptions where swimming clothes are allowed or even required. You will know, however, as most public saunas advertise the rules at the entrance. If uncertain, just stick your head in the sauna for a look, and adapt the same dress code as the rest.

ELECTRONICS

Electronics are of course left in the locker. The no-photo policy of saunas is considered so obvious you rarely see signs about it. So, leave the smartphone behind. You can tweet about it later.

SHOWER

Sauna is a bath, a way of cleaning yourself. You should shower before and after. Not doing so is considered disgusting.

SAUNA-SITTING TOWEL

If you are in the nude it is considered good hygienic form not to sit your naked, sweaty butt directly on the sauna bench but to place a small towel on the bench first. Serious sauna-goers of course bring their own, and fancier places will lend you one, but one-time paper towels designed for the purpose are also very common in public baths. Look for a dispenser in the changing room or just outside the sauna and discard it when you are done.

POURING WATER ON THE STOVE

It can sometimes be polite to ask others present in the sauna for permission before scooping water on the stones on top of the stove. To fetch more water when the bucket is empty is always appreciated. One or a few scoops at a time is enough, else the stove will cool down too much. You are creating steam, not watering the radiators. (Also, never scoop water on a cold stove.)

DRINKING

Sweating in a hot room is thirsty business, and you will feel the need for a drink in between baths. Remember: whatever else you drink, hydrate with water now and then. As for alcohol: some commercial saunas and spa baths will have a bar where people can take a break from the heat and enjoy a drink in relaxing chairs outside the sauna. Remember to check if it is OK to bring the drinks back with you inside if you wish to do so (especially if held in a glass containers). In most public and communal bathhouses alcohol is prohibited. In general: if the sauna does not have its own bar, consumption of alcohol is likely not allowed. On the other hand, if you happen to be invited to someone's home or summer cottage to bath sauna, bringing a few beers along will cement your reputation as a good guest and guarantee the Finn's high opinion of you.

HEALTH

Taking a sauna bath is considered a very healthy activity in Finland, but there are times when you should not do it. Think twice if you have a cold or some other infection. Check with your doctor if you are on medication, or if believe you could be sensitive to heat or rapid temperature changes. Check yourself: if it is uncomfortable, get out.

Remember that you will spend time in a very hot room, possibly followed by a dip in the sea. If you have not tried sauna before, don't push yourself in the heat and only allow yourself a few minutes at first. Remember to hydrate often (with water)!

SOME SAUNAS AROUND HELSINKI

YOUR ACCOMMODATION

It is quite likely that your hotel will have a sauna open for their guests. Ask at the reception desk. If you rent an apartment, that too might have a sauna for you to use. Remember to ask the person you are renting from how to operate the kiuas if you are uncertain of its use.

PUBLIC SWIMMING POOLS

The city of Helsinki has a number of swimming pools throughout the metropolitan area, all of which have sauna included in the price of admission. Bring your own towels, and a swimsuit if you plan to go into the pool as well. Alcohol is prohibited. Check web pages for summer opening hours. The closest one to Messukeskus is probably Mäkelänrinne Swimming Hall.

Mäkelänkatu 49
00550 Helsinki
www.urheiluhallit.fi



Burger King Spa
PHOTO BY RESTEL

Löyly, terrace and sauna
PHOTO BY JOEL PALLASKORPI/VISIT HELSINKI



ALLAS SEA POOL

What about a public seawater swimming pool and sauna in the middle of Helsinki harbour with views of downtown? That is Allas for you. Separate saunas for men and women, no swimsuits in saunas. Swimsuit in pool.

Katajanokanlaituri 2
00160 Helsinki
www.allaseapool.fi/en/

ARLAN SAUNA

An old, well-kept, and traditionally-heated sauna with intimate atmosphere. No swimsuits. Towels can be rented.

Kaarlenkatu 15,
00510 Helsinki
www.arlansauna.net

BURGER KING SPA

Yes, there is a fast food restaurant in central Helsinki with a sauna. Yes, you can have your meal served in the sauna. No, the patties are not fried on the kiuas. Must be reserved in advance; likely to be one of the more expensive fast food meals in your life.

Burger King
Mannerheimintie 12,
00100 Helsinki

KOTIHARJUN SAUNA

A classic, traditional, wood-heated sauna in Helsinki's Kallio district. No swimsuits; towels available for rent if you don't want to bring your own. Possibility to reserve sauna for groups. You can bring your own drinks.

Harjutorinkatu 1,
00500 Helsinki
www.kotiharjunsauuna.fi

KULTTUURISAUNA

Japanese bath meets Finnish sauna. Separate saunas for men and women. Alcohol is prohibited. Will not accept groups. Bring your own towels.

Hakaniemenranta 17
00530 Helsinki
www.kulttuurisauna.fi

LÖYLY

A new sauna in an architecturally interesting building, which also houses a restaurant and bar for those who want to eat something after bathing (or perhaps just want to eat). Shared sauna for men and women. Swimwear required in sauna.

Hernesaarenranta 4,
00150 Helsinki
www.loylyhelsinki.fi

SOMPASAUNA

A small, bohemian community-run shack at the tip of the post industrial peninsula of Sompasaari. Bring your own everything, including firewood. Admission free or by donation. Note: this sauna is punk; a do-it-yourself and very much at-your-own risk kind of deal.

Sompasaaren laiturii,
00540 Helsinki
www.sompasauna.fi

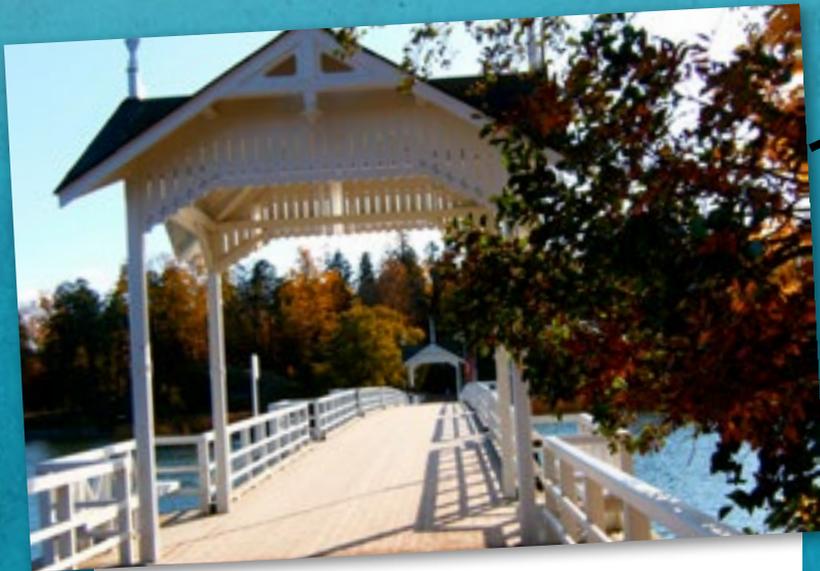


Kotiharjun sauna
PHOTO BY JYRKI KOMULAINEN/VISIT HELSINKI

HELSINKI, DAUGHTER OF THE BALTIC SEA

The Baltic Sea is an integral part of the city of Helsinki. The sea can be glimpsed between urban buildings and at the ends of streets, and the sea breeze feels invigorating on cool days.

Eeva-Liisa Tenhunen, the grand old lady of Helsinki fandom, reveals her favorite places to take visitors from abroad to enjoy the sea.



SEURASAARI ISLAND

On the western outskirts of downtown Helsinki lies the Seurasaari Open-Air Museum. The bridge leading to the island can be reached by taking the bus number 24 from the centre of Helsinki. The outdoor museum features many wooden buildings transported from elsewhere in Finland. One of these buildings is the old church of Karuna, which is a popular venue for wedding ceremonies during summer. Many couples also rent out a part of the Seurasaari restaurant for the reception. During those times only the café side is open to other visitors. The most popular time to visit Seurasaari is during Midsummer, when many local residents come to admire the bonfires burning in the summer night. In the midst of winter, an increasingly popular Christmas path event is organized in Seurasaari. The most well-known residents of the island are its squirrels. They have become used to people and are relatively tame due to abundant feeding, but it is advised that the squirrels not be fed nuts or any other foods. There are many different species of waterfowl living on the island and its surrounding area. During their nesting period access to some parts of the island and its shores is prohibited.

The wooden bridge to Seurasaari

PHOTO BY WIKIPEDIA USER DREFERCOMM



Kuninkaanportti, The Kings Gate



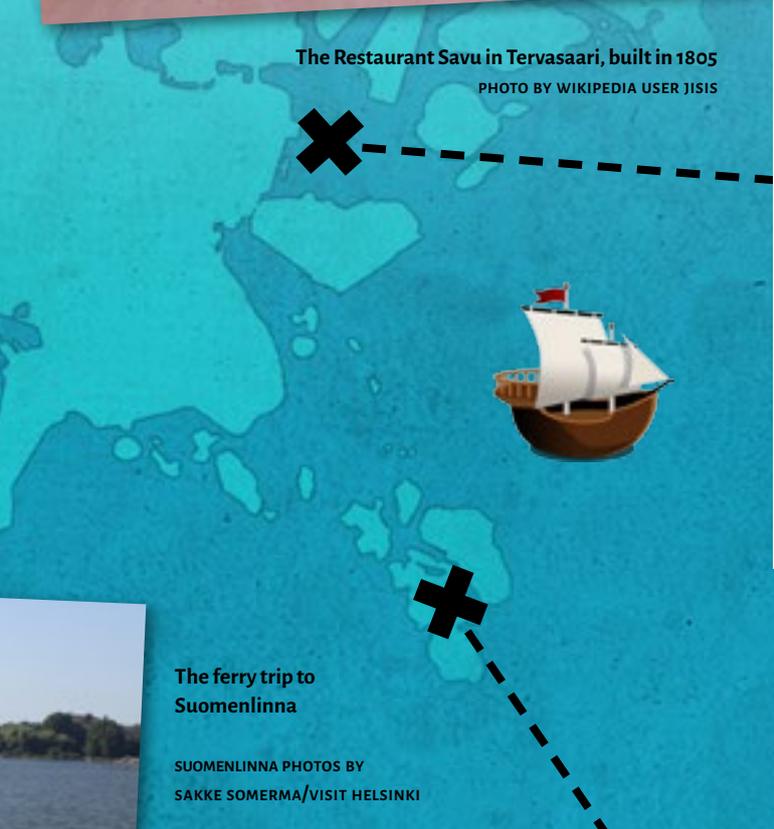


The Restaurant Savu in Tervasaari, built in 1805
PHOTO BY WIKIPEDIA USER JISIS

TERVASAARI ISLAND

The city center of Helsinki was moved from the Old Town to Vironniemi in 1640. It includes the districts of Kruunuhaka, Katajannokka and Kluuvi. The seaside roadway of Siltavuorenranta circles around Kruunuhaka and continues along as Pohjoisranta until it reaches the corner of the Market Square. About halfway lies Tervasaarenkannas, a long causeway to the Tervasaari island. There is a barn restaurant, a pool park for dogs, a playground for children and a stage for theatrical performances on the island.

Tervasaari (Tar Island) was named as such because it used to function as a storage for the barrels of tar waiting to be exported. The barn that now functions as a restaurant was also used for storing the barrels, and the aroma of tar is still ingrained in the wooden beams of the building. Tervasaari also features a notable Finnish curiosity, a carpet washing pier. To this day Finnish people sacrifice a day of their summer vacation to come and wash their carpets that have gotten dirty during the winter on the pier. The common belief is that the best way to get the carpets clean is to use pine soap and a coarse handheld brush. After the carpets have been scrubbed clean, the soap is rinsed off in the sea and the carpets are hung out to dry on the wooden racks. There is nothing better than to spread a clean carpet smelling of pine soap on the floor!



The ferry trip to Suomenlinna

SUOMENLINNA PHOTOS BY
SAKKE SOMERMA/VISIT HELSINKI

SUOMENLINNA

A ferry to one of the largest sea fortresses in the world, Suomenlinna, departs from the Market Square in the center of Helsinki. The ferry ride is an experience of its own, and it becomes easy to see why Helsinki is called the daughter of the Baltic Sea. A seat on the front deck is recommended, especially during the return trip when the entire southern harbour and the city centre of Helsinki with its unique neoclassical architecture unfold before one's eyes like the pearl crown featured in the city's coat of arms. Suomenlinna is classified as a UNESCO World Heritage site. The island has many museums, of which the toy museum might be particularly interesting to the younger members of the family. The children also usually enjoy going on adventures within the many

tunnels of the fortress. The construction of the fortress began in 1748 and it was led by August Ehrensvärd, an officer of the fortress, whose tomb is located on the baroque styled Great Courtyard. Initially the entrance to the fortress was from the southern point of the island, in the strait of Kustaanmiekka. This entrance called Kuninkaanportti (King's Gate) can be best observed when arriving to Helsinki from Sweden by a cruise ship. There is a lighthouse in the central dome of the Suomenlinna Church. Its four signal blinks are Morse code for the letter H. Local science fiction enthusiasts come to Suomenlinna every year for a summer excursion two weeks after Midsummer.

WEST HARBOUR AND SALMISAARI ISLAND

It is recommended to take the tram to West Harbour. For a great view, we recommend visiting the roof terrace of the Verkkokauppa.com building, where you can see the entire harbour, the Hietalahdentori square and its surroundings, as well as the Hernesaari island. By taking the same tram one can also enjoy the seaside scenery of Ruoholahti. Near the banks of Kellosaarenranta is Kaapelitehdas (Cable Factory). This former factory area is now the largest cultural centre in Finland. The area is home to three museums and several galleries. Three radio stations broadcast from Kaapelitehdas. Its halls can be rented out for concerts, exhibitions and other short term events. Kaapelitehdas has also served as the venue of past Finncons organized in Helsinki.

View from the roof terrace of the Verkkokauppa.com building at sundown.

PHOTO BY JUSSI HELLSTEN/VISIT HELSINKI



People in the Cat Valley of the Korkeasaari Zoo

KORKEASAARI PHOTOS BY SAKKE SOMERMA/VISIT HELSINKI



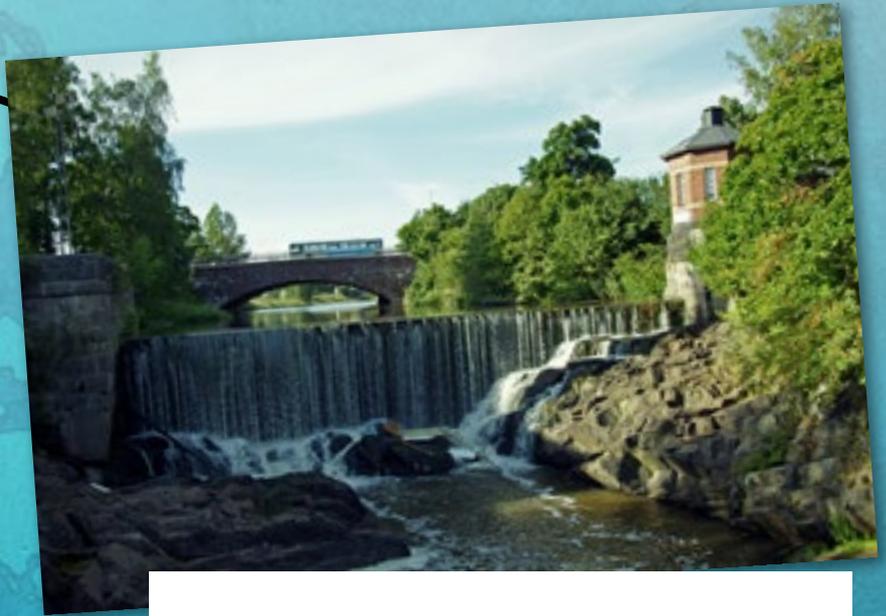
KORKEASAARI, HELSINKI ZOO

The Helsinki Zoo is one of the most popular attractions in the city. In the beginning of 19th century the island served as storage for timber owned by the city. When Russia fought the Ottoman Empire, Britain, France and the kingdom of Sardinia during the Crimean war of 1853–1856, the island became a military area. The island was relinquished back to the city of Helsinki in 1864. A restaurant and an open air dance pavilion were built on the island. Accessed via a steamboat, the island became a popular destination for recreational activities. In 1883 the city of Helsinki made a ten-year rental contract of the island with Anniskeluyhtiö, a local company licensed to serve alcohol. The City Gardener of Helsinki designed the walkways and plantings on the island, and blueprints for the new restaurant were commissioned from the archi-

tect Theodor Höijer. A pavilion style restaurant was completed in 1884. A zoo, which had been planned on the island from the beginning, was finally opened in 1889. The Helsinki Zoo is one of the oldest zoos in the world. The ownership of the zoo was passed over to the city of Helsinki in 1920 after the renter of the island faced a financial crisis due to the effects of World War I and the prohibition law passed in Finland. Nowadays Helsinki Zoo is accessible all year round. During autumn, winter and spring the zoo can be accessed by passing through the recreational area of Mustikkamaa. In summertime, a water bus or a ferry can be taken to reach the island. The point of departure for the water bus can be found along the banks of Hakaniemi near the Market Square. Ferries to Korkeasaari depart from the Market Square pier and the Hakaniemi Market Square pier.



The rapids of the Old Town
PHOTO BY WIKIPEDIA USER KALLERNA



VANHAKAUPUNKI, OLD TOWN OF HELSINKI

When the city of Helsinki was founded on June 12th 1550 by Gustav I of Sweden, it was built at the mouth of the Vantaanjoki river in the small village of Forsby, located in the parish of Helsinki. The old town area with its parks and rapids of the river Vantaa offer an ideal spot for relaxing amid the hustle and bustle of the city. On a beautiful summer's day one can circle up and around the Kellomäki hill that stands over the rapids.

Foundations of an old church lie at the bottom of the hill, and monuments commemorating founders of the city stand at the top. One of them is an obelisk that has been engraved with the following text in Finnish, Swedish and Latin: "Here in Old Helsinki Gustav I of Sweden held a meeting with members of the estates after securing our new eastern border". Climbing all the way to the top of the Kellomäki hill is recommended, as it offers a great view of the rapids. A wooden stairway leads from the top of the hill to Hämeentie, granting access to the western bank of the rapids. An old hydroelectric power plant stands at the western bank. Its red brick buildings are a site of cultural heritage from the industrial era of the 19th century. A wrought iron bridge leads to the island of Kuninkaankartanonsaari (the King's Estate island), where those interested in old technology can visit the Museum of Technology.

The eastern branch of the rapids has been restored to its natural state. Restaurant Koskenranta is located along its shores, providing a terrace to enjoy a cold beer and to watch fishermen at work in the rapids. After enjoying a snack and restoring some energy, one may continue on by crossing the rapids along the Matinsilta bridge, which offers a stunning panoramic view of both the rapids as well as the sea. The walk can be continued along Arabianranta and its residential area full of modern architecture. A visit to the Arabia Museum of Design is recommended. It houses a comprehensive overview of the products and history of the Arabia ceramics factory from 1873 to this day.



Traditional Korkeasaari ferries
leave from Kauppatori Market
Square and Hakaniemi



NINA TÖRNUDD

PENROSE TILING AND OTHER NERDY SIGHTS



Penrose tiling on Keskuskatu

PHOTO BY NINA TÖRNUDD

PENROSE TILING

Shoppers rushing between Stockmann (the largest department store in Helsinki) and the shops on the other side of Keskuskatu (including the Academic Bookstore, the largest in Helsinki) may not always notice they are walking on a mathematical phenomenon. The pedestrian part of Keskuskatu is covered with a variant of Penrose tiling, named after the mathematician and physicist Roger Penrose.

THE OLD SHORE LINE

A large part of central Helsinki used to be under water. The Kluuvi bay was filled when the city started expanding. The old shore line is traced by a copper strip that runs along Aleksanterinkatu. Written in the copper strip are the Latin names of plants and animals that live along the shore. The manhole covers are decorated with pictures of extinct animals and plants. This is a work of art called “Kluuvi Bay Fossils” created by Tuula Närhinen.

www.tuulanarhinen.net

STATUES OF TOVE JANSSON

Before Tove Jansson became famous as a writer and artist in her own right, she would sometimes model for her father, the sculptor Viktor Jansson.

There are at least four sculptures in Helsinki that she modelled for. The easiest one to find is in the Esplanadi Park, near the Kappeli restaurant. The fountain has two water nymphs and Tove was the model for the bigger one.

Another statue of Tove is Convolvulus, in the Kaisaniemi park. A smaller version of it can be found in the Hietaniemi cemetery, not far from where Tove herself has her final resting place in the Jansson family grave. (Section 15 in the old part of the cemetery.)

There is also a mermaid statue that Tove modelled for in the courtyard of Eteläesplanadi 22.



“Kluuvi Bay Fossils”

PHOTO BY NINA TÖRNUDD



Outdoor sculpture by Giger
on Harakka island

PHOTO BY HEIKKI KASTEMAA

GIGER – SABOTAGE

Harakka, (or Magpie), is a small island just a stone's throw from the Kaivopuisto shore in southern Helsinki. You can catch a boat to the island from Café Ursula, climb to its highest point and see Sabotage, one of the rare outdoor sculptures created by the the Swiss artist H. R. Giger, known for his work on Alien.

On your way up, you can enjoy a stroll/climb through a rocky bit of wild nature. The island is very much in its natural state and not accessible. And at the end, you will find a spiky pair of futuristic metal boots.

A return ticket to Harakka is 5 euros for adults, 2 for kids. www.sabotage.at/state-art/sabotage

FUTURO HOUSE

Ever wondered what living in a flying saucer would be like? Now is your chance to have a look – you can visit a plastic Futuro house at the WeeGee Exhibition Centre in Espoo, the neighbouring city west of Helsinki. The Futuro houses were designed by Matti Suuronen in the late 1960's and were originally intended to be used as ski cabins.

The oil crisis put a quick stop to mass production and today, there are not many left of these UFO-like buildings.

The WeeGee Centre is housed in a former printing press and contains five museums, covering art, toys, clocks and the ethnographic collections of the explorer Helinä Rautavaara.

Futuro house at the WeeGee Exhibition Centre

PHOTO BY NINA TÖRNUDD

THE SOLAR SYSTEM MINIATURE

Want to tour the solar system? There is a miniature model of it in Helsinki and Espoo, that can be explored on foot or bicycle. The aim of the model is to give visitors an idea of the scale of our solar system. The sun is a steel sphere on top of a 20 metre tall pole in Pajamäki and the planets are built and placed to scale.

Some of the planets are a bit worse for wear, unfortunately. It was either local vandals or a miniature alien invasion; we are currently not sure which.

A tiny Pluto and its moon Charon are included and situated near Hanasaari along the Länsiväylä motorway. At the time when the model was built, Pluto was still ranked among the planets.

The model was built on a suggestion of Ursa, which is the oldest and largest amateur astronomy association in Finland. A map of the mini solar system can be found on Ursa's website: www.ursa.fi/tahtitieteesta/aurinkokuntamalli





PHOTO BY KAISU JOUPPI/VISIT HELSINKI

SANTERI VIDAL

EXPERIENCING HELSINKI WITH YOUR SMALL CHILDREN

Helsinki is a fun and easy place to be in August, and bringing your toddler or baby doesn't change that. The city is at the same time compact and cosmopolitan, whilst being located on planet Earth. As a parent of two small children whom I've brought with me to faraway Thailand as well as more than 5 different countries in Europe, I know how stressful it can become when pondering all the hazards of a foreign country as well as all the things I may need to pack with me. And what can they eat there?! This article is intended to reassure those who are pondering the same thing about Helsinki, and cover some of the things I usually worry about when planning a family trip abroad.

As accessibility will be discussed in a later article, I will touch upon this only on general terms and with small children in mind. Many of the information here will also apply for wheelchair and other access needs.

HOSTILE ENVIRONMENT?

Beaming up oneself into Helsinki city centre is relatively easy. From the airport on, local trains, trams, metro and busses travel frequently and a majority of them are easily accessible by prams (and wheelchairs). Public transport in the metropolitan area (Helsinki, Espoo, Vantaa, Kauniainen) is free for one carer traveling with a child in a pram. All metro stations are equipped with a lift, as are most public buildings in the centre.

As a city, Helsinki is accommodating for small children. The city is reasonably level and compact, so it is quite easy to move around. Traffic isn't hectic and Finns take laws of the road seriously. Also, there are nice and clean parks and pedestrian zones closed off from the traffic in the heart of the city, between Esplanadi park and the central railway station. Playgrounds can be found in every 2–3 blocks and in most parks as well.

Finns live for the summer, which is at its best in August. Temperatures in August are usually around 20°C / 68°F. Apart from a few tourist season pick-pockets, crime is low. People are friendly and helpful, and almost everyone (below the age of 60) speaks a foreign language, be it German, English or Swedish. There are no earthquakes nor sharknados in Finland, and only one type of venomous animal, which is a viper. They are rare, and only to be found in forests, either hibernating or sunbathing on larger rocks. All in all, Helsinki is a stress-free environment to be with a small child.

It is common to see babies sleeping outside of a café in their pram while a parent is having a breather and a snack inside with a friend. The pram remains under the watchful eye of the parent. Outside of context this may seem ludicrous to some, but Finns are taught that fresh air means healthy sleep for the baby whether it's freezing or sunny outside. Another common sight is a mother nursing her baby in a café, park or a train – actually any place, and it's as common as seeing an adult chowing down on a hot dog.

PACKING SPACE FOOD OR GOING LOCAL?

Whenever travelling with a 6–18 month-old who is not solely relying on breast milk, we've been concerned whether we can find diapers or nappies and suitable chowder for our toddlers when reaching a destination. When it comes to food of any sort, it is reliably clean and has a Scandinavian approach of distinguishable and simple flavours, which usually works for visitors of all ages. The cold-chain is very solid and any personnel preparing or serving food has to be certified by a course in hygiene.

Coming to Helsinki can be quite care-free as grocery stores, big and small, are found throughout the city and each of them has at least a moderate supply of baby care products or other daily accessories, baby porridges, food in both savoury and fruity flavours and baby formula. Nowadays vegetarian and vegan options are also available. Products are usually big multinational names, as well as some local brands, both in excellent and reliable quality. Some have ingredients listed in English, although not all of them. When in doubt, personnel are helpful and skilled in languages. Prices have tax included in them, so no need for adding that up.



PHOTOS

TOP BY SEPPO LAAKSO/VISIT HELSINKI
BELOW BY ERNO LAUNIS/VISIT HELSINKI

Eating out is also made easy. Most of the restaurants and cafés are pram-accessible, and they usually sport a high chair for babies and toddlers. Many also have a toilet with a changing table. Some bigger department stores and shopping centres also have a separate child-care room with big toilets and toys and sofas to relax with your child. In the restaurants, they heat up your baby food when asked, and most restaurants have a kids' menu with some cheaper and more middle-of-the-road options. Some restaurants also make half-size portions for children when asked, and most places serve the kids first to calm their appetite either by default or by request. Whereas the Finns aren't as proactive and baby-loving as Thais (the waitress took our toddler once to greet the chef in the kitchen as I ate with my wife), children of all ages are a day-to-day sight in restaurants and very welcome guests there.

WHEN YOUR LITTLE ASTRONAUT FALLS ILL

Health care in Finland is top-notch. The main 24-hour emergency hospital in Helsinki is called Haartman, and there are several private ones too. Also the children's hospital is located in Helsinki. The emergency number is 112, and most of the personnel answering your phone speak fluent Finnish, Swedish and English. When required, they can dial in an interpreter of a selection of languages so that they know what's wrong quickly. Medical staff is well trained and usually know an additional language or three. As noted earlier, the city is compact, and so you are always within about 20 minutes of a hospital whilst visiting Helsinki. There is a 24-hour pharmacy near to the central railway station, and during the day, pharmacies can be found all around Helsinki.

ONE-DAY TRIPS IN AND OUT OF THE CITY

There are plenty of places to see and wonder in Helsinki, but there are some gems especially for small children that I want to point out here. Helsinki is a perfect city for island-hopping. There is an zoo island with ferry access called Korkeasaari, and a fortress island and an UNESCO heritage site called Suomenlinna (or Sveaborg). The historic island named Seurasaari is also worth a visit, as

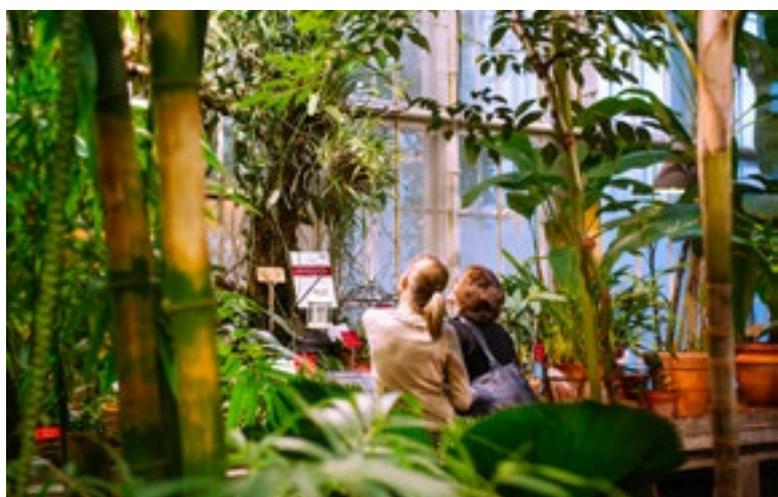


Linnanmäki Amusementpark

PHOTO BY ARTTURI ASIKAINEN/VISIT HELSINKI

well as the chilled-out Seurasaari with its beach and a lovely restaurant. As for places in the city centre, I would recommend the Natural History Museum with breathtaking showcases of stuffed animals around the world as well as dinosaurs, and the botanical garden in Kaisaniemi, right next to the central railway station. Helsinki also has an amusement park named Linnanmäki or as locals say, Lintsi, with free entrance and free rides for the smaller kids. Among other parks, Lintsi is also perfect for a picnic. Attached to Lintsi, there is an aquatic zoo named Sea Life, with sharks and stingrays, and more.

If you want to wander out for a day, Tallinn is just a 2.5 hour ferry ride away. The capital of Estonia has a different, both medieval and modern feel to it, and is as easy for a baby or a toddler as Helsinki. In Finland, Turku and Tampere are both a 2-hour train ride away. Turku, the former capital of Finland, has a bit older feel than Helsinki and a nice castle for the younger and older ones to explore. Tampere has a more industrial, but at the same time tidy look, and has an amusement park, Moomin Museum, and a sightseeing tower. The time will fly on the train, as most trains have a restaurant car as well as a playroom complete with a slide and a miniature train.



The Botanic Garden

PHOTO BY JUSSI HELLSTEN/VISIT HELSINKI

USEFUL LINKS

www.visithelsinki.fi/en/come/welcome-to-helsinki/useful-information

www.visithelsinki.fi/en/whats-on/for-families

TIME TO PARTY!

A science fiction convention is, in its entirety, a party for the SF tribe. Even the professionals, from whom cons can be work, at some cons and some of the time, at least, get to relax and just have fun. The people who grew up reading books, watching TV, gaming, pretending to be Princess Leia or Harry Potter, they party by organizing events with and for like-minded individuals. This is what I love the most about fan-run SF conventions.

And yes, I do realize that SF cons have actual parties. At Denvention in 2008 I was flabbergasted to find that these were scattered all over the place, and not communal. And held in hotel rooms! Being from an SF fandom in which venues are mostly university facilities, it felt strange. I could say I got used to it, but I never did. I am big, I do not like crowds, and hotel rooms are small, even when spacious. Also, quite contradictorily, I hail from the Balkans and unless there's lots of space, lots of alcohol and lots of people, it's not a party, it's just hanging out with friends, some old, some new.

After living in two worlds for while, one of American hotel room party cons and my local ones, which include

Croatia's numerous cons but also some Eurocons, the Serbian Beokon and any number of other awesome cons all over Europe, (the huge parties at the massive 40 000+ people Pyrkon in Poznan still being run by volunteer fans!), Loncon's awesome party space was a really cool surprise and a totally great experience. To me, the best of both worlds: a fusing of two traditions.

I could say I hope Worldcon 75 parties to push this even further, but I think that's a given. The spirit behind the rule that Worldcon has to move every year, ensuring that with each new edition it not only evolves but gets to try out new things and new ways, will be, I think, especially evident in the way parties are thrown in Helsinki. It is not a question of bringing a European taste to it, although that is a part of it. For me, the only question is which party organizers will be the first to embrace the local tradition and ask parties@worldcon.fi for help in booking a private sauna as a party venue?

Mihaela Perković





PHOTOS BY MARIANNA "KISU" LEIKOMAA

PROGRAMME

Worldcon 75 has lots of interesting programme planned for its members! In addition to the traditional panels, we are planning to include as many interesting presentations as possible! The programme will include lots and lots of stuff for fans of books, media, science, games, costuming, music, filk, writing, comics etc. but right now, we would like to highlight our plans for Children's programme as well as fandom activities.

We are paying special attention to include programme items for children done by children. We will have recommendation panels on books and films run by the kids where adults are welcome to listen. Children's programming will also include Do It Yourself workshops: we will see what we end up with, but water rockets, tribbles, and Frankenstuffies are high on the list! There are also plans for a photography workshop aimed especially at the younger members of the convention: bring your camera and get help to be a better photographer from the con's own photographers. We hope that kids can get the opportunity to act as official Worldcon photographers as well.

As children are more likely to be monolingual than adults, Worldcon 75 children's programme will provide items in English, Finnish, and Scandinavian (Danish,

Norwegian, and Swedish), and all staffers will be at least bilingual. Our goal with children's programme is to create an environment where kids can not only have fun, but also contribute meaningfully to the con.

Fandom programme will include panels and presentations about various topics, such as conventions around the world, making the transition from a fan to a professional (while still remaining a fan!), Dave Kyle and the First Fandom – and of course the history of Worldcons! We also have plans for SaunaKlatches in addition to the more traditional KaffeKlatches!

Various fandom groups will also have scheduled meetings during the convention, which enables the members to connect with others over a shared fandom! Have you ever wondered what a Finnish Welcome to Nightvale fan looks like? Come to the meet and find out!

And we'll have signings, readings, interviews, authors, artists, scientists, fans, professionals, conrunners, sing-alongs, games, crafts, workshops, writing – and perhaps a few surprises up our sleeves!

Marianna "Kisu" Leikomaa

THE WORLDCON 75 FILM FESTIVAL

The Worldcon 75 film festival will be screening independent films from around the globe. What are independent films, also known as “indie” films? Basically, these are films that are produced without the financial backing of a major studio, which are more dependent on blockbuster type films. We are now in an indie film boom. Many award winning shorts and features are being produced every year and seen only by film festival audiences. At Worldcon 75, the opportunity to watch the best that indie offers is yours.

The best in Science Fiction and Fantasy, Horror, Animation, Comedy, Fan and Documentary films will be shown. Highlights include the screening steampunk shorts and features, horror shorts based on the writings of H. P. Lovecraft and Edgar Allen Poe. Also, international animation shorts and more.

Come, take a load off, and enjoy the best of films from around the world.

Nat Saenz
Worldcon 75 Film Festival Director

WORLDCON 75 ACADEMIC TRACK

The convention will also include a full academic programme track, where scholars in humanities and social sciences from around the world will dig into the concept of estrangement. Estrangement, or defamiliarization (*ostranenie*), has long been crucial to our understanding of speculative fiction. Since its first appearance in Viktor Shklovsky's essay “Art as Technique” (or “Art as Device”) in 1917, estrangement has made its way into the theories of prose fiction, of theatre, and of film, and it forms the core of some of the foundational works in the theory of science fiction, such as Darko Suvin's definition of SF as cognitive estrangement.

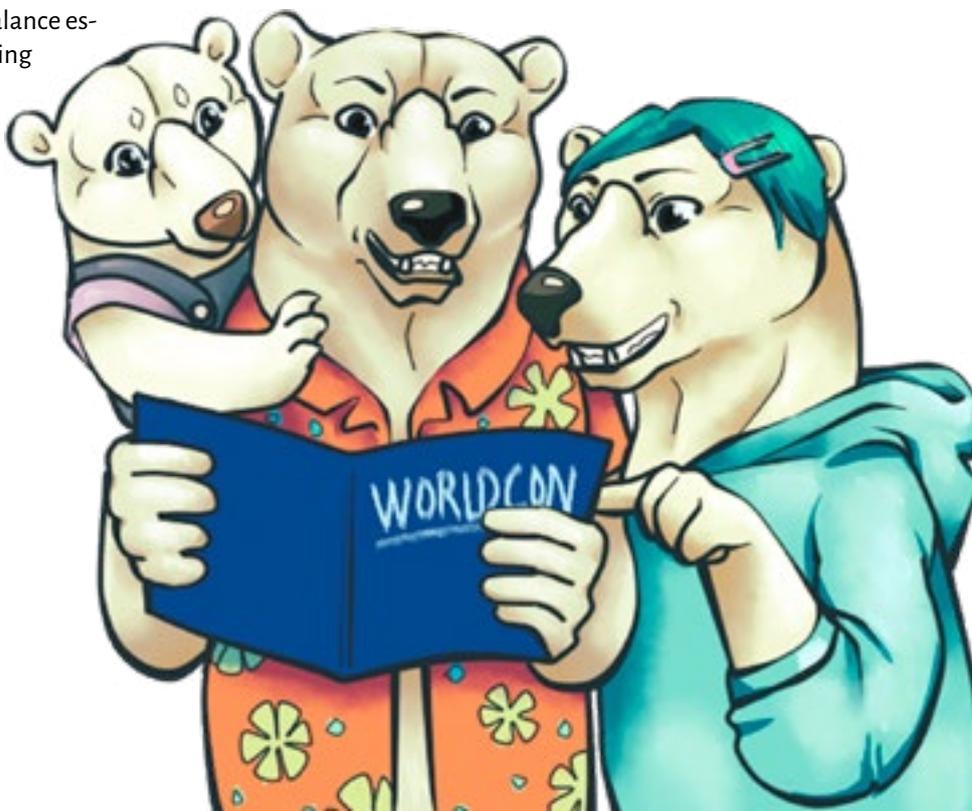
- How does defamiliarization relate to inter- or trans-medial storytelling?
- What is the dynamic between defamiliarization, mental transportation and identification?
- How do estranging and fantastical effects impact the reader's perception of the storyworld or sympathy towards the characters?

For more information on the topics and speakers, tune in to the Academic Track Twitter feed @W75academic!

THE QUESTIONS DISCUSSED IN THE ACADEMIC TRACK INCLUDE:

- How do works of speculative fiction balance estranging techniques and the naturalizing effects inherent to its worldbuilding and characterization?
- How does defamiliarization relate to the realistic illusions created by speculative fiction?
- What are the differences and similarities between the techniques or strategies of defamiliarization in different media (e.g. prose fiction, graphic narratives, theatre, films, games)?

Merja Polvinen





Hitchhiker, Sasquan
PHOTO BY JOHN O'HALLORAN



MAC2
PHOTO BY CHRISTINE DOYLE

MASQUERADE

Masquerade. It conjures up all sorts of ideas to many people. But for a Worldcon, it's one of the main events.

The Worldcon 75 Masquerade will be held Saturday, August 12 at 8:00pm in Hall 1 at Messukeskus. Costumers and cosplayers from many backgrounds will show off their work for the judges and audience.

Whether you spent weeks and months creating a costume, or just went through your closet, there is something for everyone to enjoy. Serious, silly, historical, futuristic, elaborate or simple, all is welcome on the stage at a Worldcon Masquerade. See the photos for some past entries.

More details about how to enter the competition are found on the website (www.worldcon.fi/programme/masquerade). In brief, anyone who is an attending member of Worldcon 75 may participate. We have different divisions, so someone entering for the first time is not competing with someone who has done this many times. Entries may be individuals or may be a group.

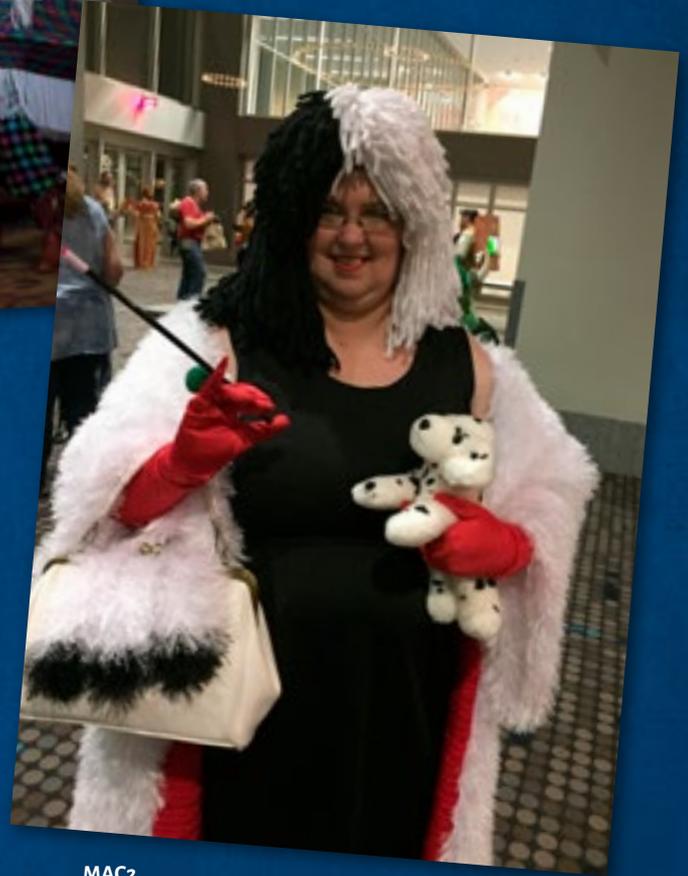
Christine Doyle



Captain Kangaroo, Sasquan
PHOTO BY JOHN O'HALLORAN



LoneStarCon3
PHOTO BY KEVIN ROCHE



MAC2
PHOTO BY CHRISTINE DOYLE

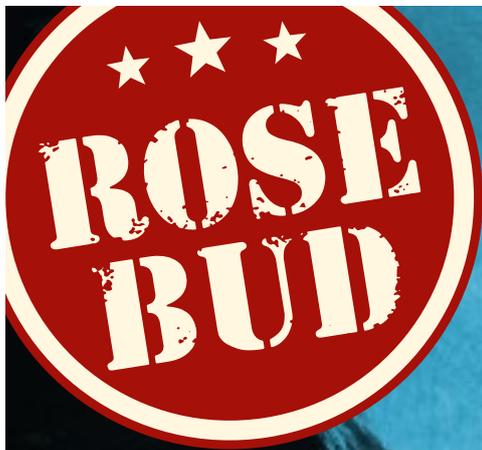


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Ohana TyeDye Photography

Victorian Wonder Woman, Sasquan
PHOTO BY JOHN O'HALLORAN



Chicon7
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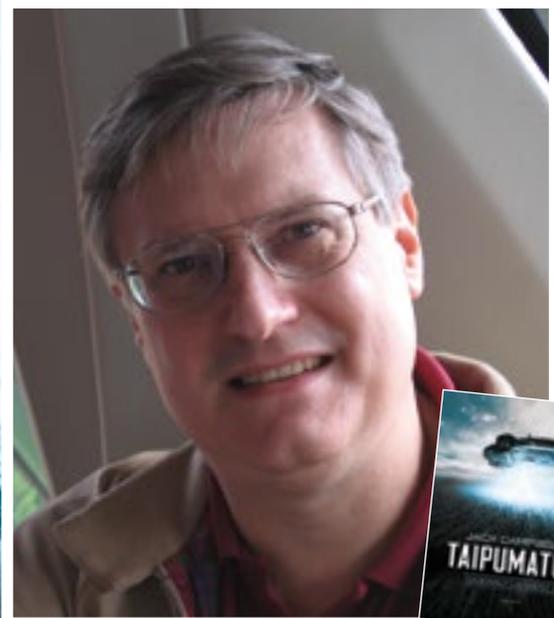
Rosebud Books, Helsinki.
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JALAVAN TÄHDET WORLDCONISSA!



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JOE ABERCROMBIE



JACK CAMPBELL

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PROGRESS REPORT 5

THIS IS YOUR CHANCE TO CONTRIBUTE!

Before Worldcon, there is still time for one final Progress Report. PR5 will be published in electronic form only in June, and it will be filled with practical information about the con and the city.

We will have an article for first time Worldcon-goers – what to do, what to expect and how to find the stuff you want to see, hear and experience.

There will be an article on the technical stuff – how to stay connected, both at Messukeskus and while out and about in the city.

Also, we will be covering public transport in Helsinki and making a few suggestions of things to do if you have some time to explore the city outside the con.

We will let you know how much a train or taxi ride from the airport to the centre costs, how much you will pay for a coffee and a korvapuusti (cinnamon and cardamom roll) in a café, a sixpack in a supermarket or a stamp for a postcard to the folks at home.

For ideas of where to go for a nice dinner, you will be helped by the Restaurant Guide. All the places in it have been tried and tested by fans and everyone who comes to Worldcon will receive a print version of it.

If there is something more you would like us to cover or explain – now is your chance. Send us your requests and questions at pr5questions@worldcon.fi by May 19, and we will do our best to answer your questions in PR5.

BUT WHAT ABOUT TUESDAY, AUGUST 8?

If you are arriving early and want to meet other fans, here are some things that will be happening the day before Worldcon starts:

TOLKIEN PICNIC IN SUOMENLINNA

The Finnish Tolkien Society Kontu will be organising a Tolkien picnic in Suomenlinna on Tuesday. Find the event on Facebook under the name “Tolkien picnic (Worldcon 75)”.

DO YOU WANT TO TOUR THE SOLAR SYSTEM BY BIKE?

Get in touch with antti.rasinen@worldcon.fi – a full description of this event is available on the Worldcon 75 Facebook page. The tour will cost about 20 euros for a bike rental and it will take about four hours.

OR WOULD YOU LIKE TO VISIT A WORKING NUCLEAR POWER PLANT?

This trip will take place if we have enough participants signing up. Our plan is to organise a visit to the Loviisa nuclear power station, which is running two Soviet-designed VVER-type nuclear reactors, which produce about 13 percent of the electricity used in Finland. If you are interested in this, please let us know at pr5questions@worldcon.fi

SEND US A POSTCARD

If you can't make it to Worldcon 75, we would still love to hear from you! Please send us a postcard, even if you will be here in person. Cards can be SF themed, from your local town, or just funky or interesting. Cards will be displayed in the Exhibits Hall for everyone to read your message.

Please send postcards to:

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

WSFS – STANDING RULES

STANDING RULES FOR THE GOVERNANCE OF THE WORLD SCIENCE FICTION SOCIETY BUSINESS MEETING

GROUP 1: MEETINGS

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

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

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

Rule 1.4: Scheduling of Meetings. The first Main Meeting shall be scheduled no less than eighteen (18) hours after the conclusion of the last Preliminary Meeting. No meeting shall be scheduled to begin before 10:00 or after 13:00 local time.

Rule 1.5: Smoking. If smoking is allowed in the place where the Business Meeting is held, the Presiding Officer shall divide the room into smoking and non-smoking sections at the beginning of each meeting.

Rule 1.6: Recording of Sessions. The Presiding Officer may arrange for the recording of meetings in any medium and

for the distribution of such recordings. Individual members may also record meetings at their own discretion, subject to the will of the assembly as authorized by rule 5.9.

GROUP 2: NEW BUSINESS

Rule 2.1: Deadline for Submission of New Business. The deadline for submission of non-privileged new business to the Business Meeting shall be fourteen (14) days before the first Preliminary Meeting. The Presiding Officer may accept otherwise qualified motions submitted after the deadline, but all such motions shall be placed at the end of the agenda.

Rule 2.2: Requirements for Submission of New Business. Two hundred (200) identical, legible copies of all proposals for non-privileged new business shall be submitted to the Presiding Officer before the deadline in Rule 2.1 unless such proposals are distributed to the attendees at the Worldcon by the Worldcon Committee. All proposals must be legibly signed by a maker and at least one seconder.

Rule 2.3: Interpretation of Motions. The Presiding Officer shall reject as out of order any proposal or motion that is obviously illegal or hopelessly incoherent. In the absence of the maker of a motion or instructions to the contrary, the Presiding Officer shall be free to interpret the meaning of any motion.

Rule 2.4: Short Title. Any item of new business considered by the Business Meeting shall contain a short title.

GROUP 3: DEBATE TIME LIMITS

Rule 3.1: Main Motions. The Presiding Officer shall designate the default debate time for main motions. The Business Meeting may, by majority vote, set the initial debate time limit for any motion to any positive whole number of minutes.

Rule 3.2: Allotment of Time. If a question is divided, the time limits applicable to the question before it was divided shall apply to each portion of the divided question. Debate time shall be allotted equally to each side of a question. Time spent on points of order or other neutral matters

arising from a motion shall be divided equally and charged to each side.

Rule 3.3: Amendments. Debate on all amendments to main motions shall be limited to five (5) minutes, allotted equally to each side. Time spent on debate of an amendment shall be charged against the time for the main motion.

Rule 3.4: Motions Allowed After Expiration. Motions that adhere to the main motion shall not be out of order because of the expiration of debate time, but shall be undebatable.

Rule 3.5: Minimum Substantive Debate. If the debate time expires before either or both sides of the question have had an opportunity for substantive debate, any side that has not had such an opportunity shall have two (2) minutes to be used solely for the purpose of substantive debate.

GROUP 4: OFFICIAL PAPERS

Rule 4.1: Indicating Revisions. The Business Meeting staff shall clearly indicate all changes (including deletions) from the previous year's version when they provide the Constitution and Standing Rules for publication prior to the following Worldcon. However, the failure to indicate such changes shall not affect the validity of the documents.

Rule 4.2: Corrections. Any correction of fact to the Minutes or to the Constitution or Standing Rules as published should be brought to the attention of the Secretary of the Business Meeting in question and of the next available Business Meeting as soon as they are discovered.

Rule 4.3: Numbers, Titles, References, and Technical Corrections. Numbers and titles of the various parts of the Constitution and Standing Rules are for the sake of easy reference only. They do not form a substantive part of these documents nor of any motion to amend these documents. The Business Meeting Secretary shall incorporate into these documents appropriate changes as required by newly adopted amendments. When making any such adjustments required by this section, the Business Meeting Secretary shall change article and section numbers, titles, and internal cross-references as necessary to maintain a consistent, parallel structure, which shall not be altered unless the Business Meeting explicitly so directs. The Business Meeting Secretary may change punctuation, capitalization, grammar, and other wording in the Constitution and Standing Rules only insofar as such changes clarify meaning and enhance consistency, and only insofar as such changes do not modify the substantive meaning of the documents.

Rule 4.4: Submission Deadlines: Reports. All WSFS Committee Reports and all Worldcon Annual Financial Reports

(see Constitution Section 2.9.1) shall be submitted to the Business Meeting by no later than fourteen (14) days before the first Preliminary Business Meeting.

Rule 4.5: Availability of BM Materials. All WSFS Committee Reports, Worldcon Annual Financial Reports, and New Business submitted to the Business Meeting before the 14-day deadline (see Rules 2.1 and 4.4) shall be made generally available to WSFS members (e.g. via publication on the host Worldcon's web site) by no later than ten (10) days before the first Preliminary Business Meeting.

GROUP 5: VARIATIONS OF RULES

Rule 5.1: Nonstandard Parliamentary Authority. If a Worldcon Committee adopts for the governance of the Business Meeting a parliamentary authority other than that specified in the Constitution, the Committee must in timely fashion publish information about how to obtain copies of the authority in question.

Rule 5.2: Constitutional and Standing Rule Amendments. Motions to Amend the Constitution, to Ratify a Constitutional Amendment, and to Amend the Standing Rules shall be considered ordinary main motions, except as otherwise provided in the Standing Rules or Constitution. An object to consideration shall not be in order against ratification of a constitutional amendment.

Rule 5.3: Postpone Indefinitely. The motion to Postpone Indefinitely shall not be allowed at the Main Business Meeting, but shall be allowed at the Preliminary Business Meeting. This motion shall have four (4) minutes of debate time and shall require a two-thirds (2/3) vote for adoption.

Rule 5.4: Amend; Secondary Amendments. Secondary amendments (amendments to amendments) are not allowed except when the primary amendment is to substitute.

Rule 5.5: Previous Question. A person speaking to a motion may not immediately offer a motion to close debate. The motion for the Previous Question (also known as the motion "close debate," "call the question," and "vote now") shall not be in order when there is less than one minute of debate time remaining, nor when either or both sides of the debate have yet to speak to a question. Before voting on the motion for the Previous Question, the Presiding Officer shall, without debate, ask for a show of hands of those persons who still wish to speak to the matter under consideration.

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

Rule 5.7: Adjournment. The incidental main motion to adjourn sine die shall not be in order until all Special and General Orders have been discharged.

Rule 5.8: Suspension of Rules. Rules protecting the rights of absentees, including this rule, may not be suspended.

Rule 5.9: Start/Stop Recording. If the meeting is being recorded, a motion to Stop Recording or to Start Recording is a privileged motion and shall be handled in the same way as a motion to Enter or Leave Executive Session.

Rule 5.10: Objection to Consideration. An Objection to Consideration shall require a three-fourths (3/4) vote to kill a motion without debate.

GROUP 6: MARK PROTECTION COMMITTEE ELECTIONS

Rule 6.1: Nominations. Nominations for election to the Mark Protection Committee shall be allowed from the floor at each Preliminary Business Meeting. To be listed on the ballot, each nominee must submit to the Secretary of the Business Meeting the nominee's consent to nomination and the nominee's current region of residence. A nominee shall be ineligible if the nominee could not be elected due to the regional residence restrictions. The deadline for submitting such consent to nomination shall be set by the Secretary.

Rule 6.2: Elections. Elections to the Mark Protection Committee shall be a special order of business at a designated Main Business Meeting. Voting shall be by written preferential ballot with write-in votes allowed. Votes for write-in candidates who do not submit written consent to nomination and region of residence to the Presiding Officer before the close of balloting shall be ignored. The ballot shall list each nominee's name and region of residence. The first seat filled shall be by normal preferential ballot procedures as defined in Section 6.4 of the WSFS Constitution. There shall be no run-off candidate. After a seat is filled, votes for the elected member and for any nominee who is now ineligible due to regional residence restrictions shall be eliminated before conducting the next ballot. This procedure shall continue until all seats are filled. In the event of a first-place tie for any seat, the tie shall be broken unless all tied candidates can be elected simultaneously. Should there be any partial-term vacancies on the committee, the partial-term seat(s) shall be filled after the full-term seats have been filled.

GROUP 7: MISCELLANEOUS

Rule 7.1: Question Time. During the Site-Selection Meeting, fifteen (15) minutes of program time shall be allocated to each future seated Worldcon committee. During the first five (5) minutes, each committee may make such

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

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

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

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

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

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

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

Rule 7.8: Worldcon Runners Guide Editorial Committee.

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

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

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

WORLD SCIENCE FICTION SOCIETY

BUSINESS PASSED ON TO WORLDCON 75

The following items were passed at MidAmeriCon II in 2016 and must be ratified by Worldcon 75 in 2017 in order to become part of the Worldcon Constitution.

A.1 SHORT TITLE: BEST SERIES

Moved, to amend the WSFS Constitution to change the written fiction Hugo Award categories by creating a Best Series award and correcting related references to the existing Hugo Award categories by adding or deleting words as follows:

1. Insert words in existing Section 3.2.4 as follows:
3.2.4 Works appearing in a series are eligible as individual works, but the series as a whole is not eligible, except under Section 3.3.X. However, a work appearing in a number of parts shall be eligible for the year of the final part.
2. Modify existing Section 3.2.5 as follows:
3.2.5 In the written fiction story categories (3.3.1–3.3.4X 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. Insert the following section after existing Section 3.3.4:
3.3.X Best Series. A multi-volume science fiction or fantasy story, unified by elements such as plot, characters, setting, and presentation, appearing in at least three (3) volumes consisting in total of at least 240,000 words by the close of the previous calendar year, at least one volume of which was published in the previous calendar year, and which has not previously won under 3.3.X.
3.3.Y Previous losing finalists in the Best Series category shall be eligible only upon the publication of at least two (2) additional volumes consisting in total of at least 240,000

words after they qualified for their last appearance on the final ballot and by the close of the previous calendar year.

4. Insert the following before existing Section 3.8.3:
3.8.X If any series and a subset series thereof both receive sufficient nominations to appear on the final ballot, only the version which received more nominations shall appear.
Provided that unless this amendment is re-ratified by the 2021 Business Meeting, this provision shall be repealed, and
Provided that the question of re-ratification shall be automatically be placed on the agenda of the 2021 Business Meeting, along with any other constitutional amendments awaiting ratification.

Proposed by: Series Hugo Committee

See the [2016 WSFS Business Meeting Minutes](#) for the makers' report regarding this amendment on pages 134–145.

A.2 SHORT TITLE: DECEMBER IS GOOD ENOUGH

Moved, to amend the WSFS Constitution by striking-out and inserting text as follows:

- 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 the end of the current previous calendar year shall be allowed to make up to five (5) equally weighted nominations in every category.

Proposed by: Colette Fozard, Warren Buff, Nicholas Whyte

See the [2016 WSFS Business Meeting Minutes](#) for the makers' commentary on page 18.

A.3 SHORT TITLE: TWO YEARS ARE ENOUGH

Moved, to amend the WSFS Constitution by ~~striking out~~ and inserting text as follows:

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

Provided that members of the 2019 Worldcon will retain their nominating rights in the 2018 Hugo Awards.

Proposed by: Warren Buff, Colin Harris

See the [2016 WSFS Business Meeting Minutes](#) for the makers' commentary on pages 19–20

A.4 SHORT TITLE: THREE STAGE VOTING (“3SV”) OR “THE ONLY WINNING MOVE IS NOT TO PLAY”

Moved, to amend Section 3.7 (Nominations) and Section 3.8 (Tallying of Nominations) for the purpose of creating an intermediate stage in the Hugo Award selection process by ~~striking out~~ and inserting text as follows:

Section 3.7: Nominations.

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

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

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

3.7.4: ~~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.

3.7.5: ~~3.8.3:~~ Any nominations for “No Award” shall be disregarded.

3.7.6: ~~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.

3.7.7: ~~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.

3.7.8: ~~3.8.7:~~ If a work receives a nomination in its default category, and if the Committee relocates the work under its authority under subsection 3.2.7 or 3.2.8, the Committee shall

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

Section 3.8: Tallying of Nominations: Qualification Stage.

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

[3.8.2, 3.8.3, 3.8.4, 3.8.6, and 3.8.7 moved to Section 3.7.]

~~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.

3.8.1: The Qualification stage of the process shall be based on a long list of the top fifteen Qualifiers (including ties that include fifteenth place) from the nomination process in each category. Only WSFS members may vote in this stage.

3.8.2: The purpose of the Qualification Stage is to allow the membership to confirm their willingness to see each Qualifier taken forward as a potential Hugo Award Finalist.

3.8.3: In the Qualification Stage ballot, each voter may choose between the options “Accept”, “Reject”, and “Abstain” for each Qualifier in each category.

3.8.4: A Qualifier shall be temporarily designated as rejected if it meets the following two criteria:

(1) the number of “Reject” votes is at least 60% of the combined total of “Accept” and “Reject” votes;

(2) the number of “Reject” votes is at least the higher of 600 or 20% of the number of eligible voters.

3.8.5: The final Award ballots shall list in each category the Qualifiers on the long list from the first Qualifier through the last accepted Qualifier and any Qualifiers tied with it. “The last accepted Qualifier” is the fifth Qualifier on the long list not designated as rejected, providing it exists, otherwise the last such Qualifier providing it exists and is below fifth place, otherwise the fifth Qualifier on the list. No Qualifier on the ballots shall have its rejected status marked.

Provided that unless this amendment is re-ratified by every Business Meeting between the initial ratification of this amendment and the 2022 Business Meeting, Sections 3.7 and 3.8 shall revert to their wording prior to the initial ratification of this amendment, and

Provided that the question of re-ratification shall automatically be placed on the agenda of each Business Meeting between now and the 2022 Business Meeting with any constitutional amendments awaiting ratification, unless any of those meetings should fail to re-ratify the amendment, in which case no further re-ratification votes shall be held.

Proposed by: Colin Harris, Kevin Standlee, Nicholas Whyte, Colette Fozard, Warren Buff

See the [2016 WSFS Business Meeting Minutes](#) for the makers' commentary on pages 25–27.

A.5 SHORT TITLE: E PLURIBUS HUGO (OUT OF THE MANY, A HUGO)

This item was ratified at MidAmeriCon II, with a proviso 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), and thus it appears here. There was no accompanying provision to require placement on the agenda in each year through 2022.

Moved, to amend Section 3.8 (Tallying of Nominations), Section 3.9 (Notification and Acceptance), and Section 3.11 (Tallying of Votes) as follows:

Section 3.8: Tallying of Nominations.

3.8.1: Except as provided below, the final Award ballots shall list in each category the five eligible nominees ~~receiving the most nominations. If there is a tie including fifth place, all the tied eligible nominees shall be listed.~~ determined by the process described in section 3.A.

Insert new section 3.A after Section 3.8 as follows:

Section 3.A: Finalist Selection Process

3.A.1: For each category, the finalist selection process shall be conducted as elimination rounds consisting of three phases:

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

(2) Selection Phase: The two nominees with the lowest point totals shall be selected for comparison in the Elimination Phase. (See 3.A.3 for ties.)

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

3.A.2: The phases described in 3.A.1 are repeated in order for each category until the number of finalists specified in 3.8.1 remain. If elimination would reduce the number of finalists to fewer than the number specified in section 3.8.1, then instead no nominees will be eliminated during that round, and all remaining nominees shall appear on the final ballot, extending it if necessary.

3.A.3: Ties shall be handled as described below:

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

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

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

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

3.A.4: After the initial Award ballot is generated, if any finalists are removed for any reason, they will be replaced by other works in reverse order of elimination.

Section 3.9: Notification and Acceptance.

3.9.1 Worldcon Committees shall use reasonable efforts to notify the finalists, or in the case of deceased or incapacitated persons, their heirs, assigns, or legal guardians, in each category prior to the release of such information. Each person notified shall be asked at that time to either accept or decline the nomination. If the person notified declines the nomination, that finalist(s) shall not appear on the final ballot. The procedure for replacement of such finalist(s) is described in subsection 3.A.4.

Section 3.11: Tallying of Votes.

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

Provided 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).

See the [2015 WSFS Business Meeting Minutes](#) for the makers' commentary on pages 28–36.

A.6 SHORT TITLE: EPH+

Moved, to amend Section 3.A.1 (1) of the WSFS Constitution by deleting and adding words as follows:

(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 re-

maining 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. each nomination ballot shall give a point or fraction thereof to each remaining nominee on that ballot, according to the number of such remaining nominees, using the following pattern (known in voting theory as “Sainte-Laguë divisors”): 1 point for 1 remaining nominee, 1/3 of a point each for 2 remaining nominees, 1/5 of a point each for 3 remaining nominees, 1/7 of a point each for 4 remaining nominees, and 1/9 of a point each for 5 remaining nominees (extending this pattern as needed if a ballot legally has more remaining nominees). 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.

Proposed by: Jameson Quinn, Claudia Beach, Bonnie Warford, Catherine Faber, Andrew Hickey, Rogers Cadenhead, David Goldfarb, Lee Egger, Tasha Turner Lennhoff, Steven Halter, David Wallace, Oskari Rantala.

See the [2016 WSFS Business Meeting Minutes](#) for the makers’ commentary on pages 31–37

A.7 DEFINING NORTH AMERICA

Moved, to amend the WSFS Constitution to add a new subsection after existing subsection 4.8.4 to define “North America” for WSFS purposes, as follows:

4.8.X: For the purposes of this Constitution, North America is defined as: Canada, the United States of America (including Hawaii, Alaska, and the District of Columbia), Mexico, Central America, the islands of the Caribbean, St. Pierre et Miquelon, Bermuda, and the Bahamas.

Proposed by: The Nitpicking & Flyspecking Committee

See the [2016 WSFS Business Meeting Minutes](#) for the makers’ commentary on page 38.

[Retrospective Improvement was originally one amendment consisting of three sections. It was broken into three segments, one of which failed to pass, and the two that did are listed below as A.8 and A.9.]

A.8 RETROSPECTIVE IMPROVEMENT PART 1

To replace the current “Retrospective Hugos” section (Section 3.13) of the WSFS Constitution with the following:

Section 3.13: Retrospective Hugos

3.13.1: A Worldcon held in a year that is an exact multiple of 25 years after a year in which no Hugos were presented may conduct nominations and elections for retrospective

year Hugos for that year with procedures as for the current Hugos, provided that year was 1939 or later and that no previous Worldcon has awarded retrospective year Hugos for that year.

A.9 RETROSPECTIVE IMPROVEMENT PART 2

To add the following new text at the end of “Retrospective Hugos” section (Section 3.13) of the WSFS Constitution with the following:

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

Proposed by: Donald E. Eastlake, III and Jill Eastlake

See the [2016 WSFS Business Meeting Minutes](#) for the makers’ commentary on pages 39–40.

A.10 UNIVERSAL SUFFRAGE

Moved, to amend the WSFS Constitution to limit the convention in issuing memberships without voting rights by inserting text as follows:

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.

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

Proposed by: Ron Oakes, Linda Deneroff and Tara Oakes

See the [2016 WSFS Business Meeting Minutes](#) for the makers’ commentary on page 41.

A.11 YOUNG ADULT AWARD

Moved, to amend the WSFS Constitution for the purpose of establishing an award for Young Adult literature by striking out and adding words as follows:

1. *Insert words in existing sections 3.7.3 and 3.10.2 as follows:*

3.7.3: Nominations shall be solicited only for the Hugo Awards, and the John W. Campbell Award for Best New Writer, and the <blank> Award for Best Young Adult Book.

3.10.2: Final Award ballots shall list only the Hugo Awards, and the John W. Campbell Award for Best New Writer, and the <blank> Award for Best Young Adult Book.

2. Insert the following section before existing Section 3.4.:

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

Provided that filling the < blank> in this amendment to name the award shall not be considered a greater change in the scope of the amendment.

Provided that unless this amendment is re-ratified by the 2021 Business Meeting, Section 3.X shall be repealed and the modifications to 3.7.3 and 3.10.2 reversed; and

Provided further that the question of re-ratification shall automatically be placed on the agenda of the 2021 Business Meeting.

Proposed by: Members of the YA Award Committee

See the [2016 WSFS Business Meeting Minutes](#) for the makers' commentary and report on pages 48 and 130–133.

A.12 SHORT TITLE: 5 AND 6

This item was ratified at MidAmeriCon II, with a proviso 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), and thus it appears here. There was no accompanying provision to require placement on the agenda in each year through 2022.

Moved, to amend the WSFS Constitution to reduce the number of nominations each member can make in each category, to increase the number of finalists appearing on the final ballot and to correct related references to the number of nominations per member by striking out and adding words as follows:

3.8.1: 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 ~~ffth~~ sixth place, all the tied eligible nominees shall be listed.

Provided 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).

See the [2015 WSFS Business Meeting Minutes](#) for the makers' commentary on pages 23–24.

ADVERTISING RATES AND DEADLINES

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DEADLINES FOR ADS

SOUVENIR BOOK

19 May

PR5

26 May

If you want to advertise in our Restaurant Guide, Programme Book or other publications, please contact us for rates and info.

Contact: advertising@worldcon.fi



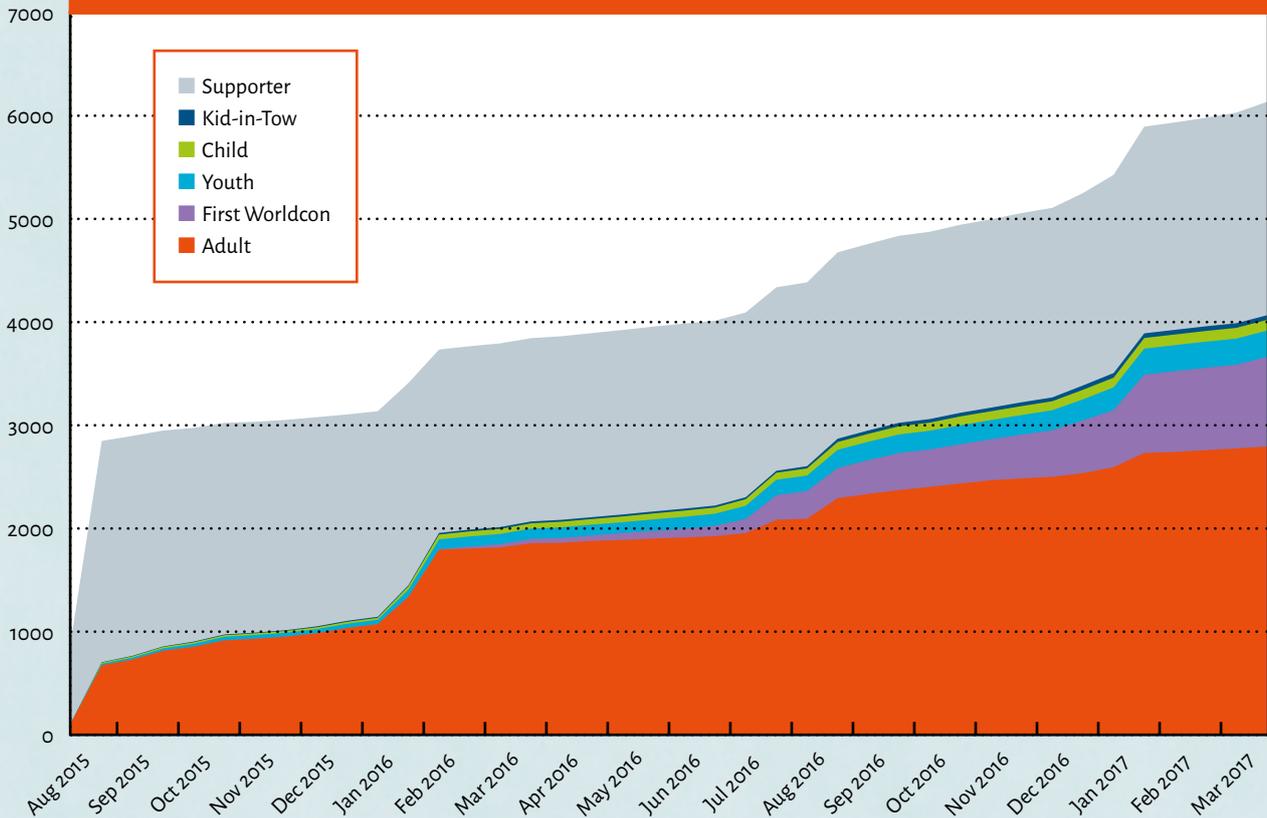
MEMBERSHIP STATISTICS

We currently have over 6000 members from 55 different countries. Since PR3 we have gained our first members from Ecuador, Georgia, Lithuania, Mexico, Panama, Perú and South Africa. Welcome!

TOP 20 CITIES

1. Helsinki, FIN	421	11. New York, NY	48
2. London, UK	179	12. San Jose, CA	48
3. Tampere, FIN	129	13. Stockholm, SWE	46
4. Espoo, FIN	125	14. Toronto, ON	36
5. Seattle, WA	91	15. Minneapolis, MN	35
6. Turku, FIN	77	16. Oslo, NOR	34
7. Cambridge, UK	74	17. Washington, DC	32
8. Jyväskylä, FIN	55	18. Vancouver, BC	30
9. Chicago, IL	52	19. Oulu, FIN	29
10. Vantaa, FIN	52	20. Portland, OR	28

MEMBERSHIPS OVER TIME



MEMBERSHIPS BY COUNTRY

	ADULT	1 ST WORLDCON	YOUTH	CHILD	KID-IN-TOW	SUPPORTER	TOTAL
Australia	81	13	1			49	144
Austria	8	2				1	11
Belgium	10	3	1		1	4	19
Bermuda	2						2
Brazil	3					2	5
Bulgaria	2					1	3
Canada	92	7	2	2	1	133	237
China	12	23	5			5	45
Croatia	5			1		3	9
Czechia	7	3				1	11
Denmark	22	5	1			7	35
Ecuador						1	1
Estonia	4	10		1		1	16
Finland	505	421	136	42	22	69	1195
France	31	13	2	1	3	4	54
Georgia		2					2
Germany	112	20	5	1		20	158
Greece	1						1
Hungary	1	1	1				3
Iceland	3	2	1				6
Ireland	31	8	2	2		8	51
Israel	19	6		6		2	33
Italy	6	10				3	19
Japan	22	5				18	45
Latvia	3			1			4
Lithuania			1				1
Luxembourg	3	3		1	2	1	10
Malaysia	3						3
Malta	1						1
Mexico		1					1
Netherlands	42	5	2			6	55
New Zealand	9	1	1			6	17
Norway	37	13	1	5		4	60
Panama						1	1
Perú		1					1
Poland	26	25	3			1	55
Portugal	2	1				1	4
Romania	5		1				6
Russia	11	8				2	21
Singapore	5	1				1	7
Slovenia			1			1	2
South Africa						1	1
South Korea	1					1	2
Spain	5	2				2	9
Sweden	96	50	8	1	1	7	163
Switzerland	7	7	2			1	17
Taiwan		2					2
Trinidad and Tobago						1	1
Tunisia		1					1
Turkey	1		1				2
UK	539	64	43	25	8	94	773
Ukraine	4						4
USA	982	115	25	14	6	1600	2742
Vatican City State	1						1
Vietnam						1	1
(no country)	24	11	6	1	1	16	59
TOTAL	2786	865	252	104	45	2080	6132

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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. You also get all our electronic publications. If you already have a supporting membership you wish to upgrade to attending one, see the column in the table below titled "Upgrade from Supporting" for the price. You can get your upgrade through members.worldcon.fi/ where you can also check your own membership information.

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. 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 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 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.

PRICES	NEW		UPGRADE FROM SUPPORTING	
	BEFORE MAY 1ST	AFTER MAY 1ST	BEFORE MAY 1ST	AFTER MAY 1ST
ADULT	€170 / \$185	€195 / \$215	€135 / \$150	€160 / \$180
FIRST WORLDCON	€95 / \$110		€60 / \$70	
YOUTH (16–25)	€100 / \$115	€110 / \$125	€65 / \$70	€75 / \$80
CHILD (6–15)	€70 / \$85	€75 / \$90	N/A	
KID-IN-TOW (5 AND UNDER)	€0		€0	
SUPPORT	€35 / \$40		N/A	
PAPER PUBLICATIONS	€10 / \$12			

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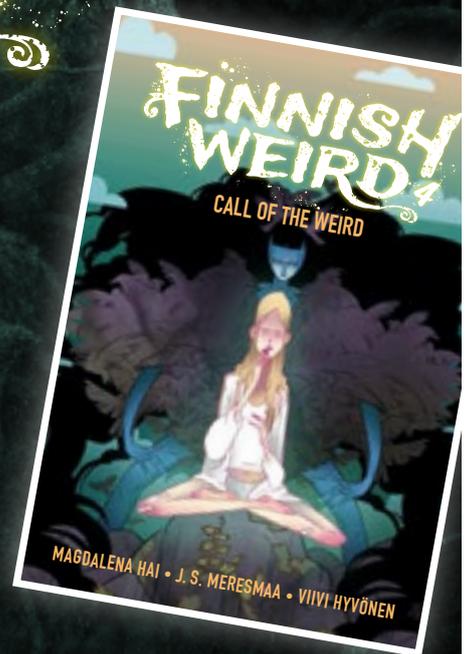
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NEW MEMBERS

Here are listed the names of our new members who have joined between the 7th of January 2017 and the 31st of March 2017, and who have explicitly agreed to have their names published. Also included are people who have made their name public after the 6th of January 2017.

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

sion. To change the public visibility of your membership, edit your member profile at members.worldcon.fi. Adding or removing public first and last names will be reflected in our listings.

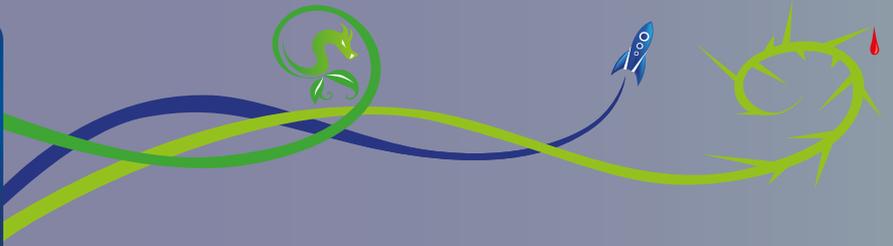
If you have trouble accessing the system, please get in touch with us at registration@worldcon.fi.

A.Q	Nick Bate	Andrew M Butler	Gary Couzens
Harald Aanderaa	Erin Baxter	Chris Butler	Lisa Cox
Alana Joli Abbott	Sarah Becker	Sarah Byers	T Thorn Coyle
KAYLI ACE	Chris Beckett	Lily C.	Camilla Cracchiolo
Avidan Ackerson	Laura Bellrose	Ritch Calvin	Scott Crawford
John Joseph Adams	Santiago Belluco	Betsy Camp	Richard Crawshaw
Lars Adler	Robert Bennett	Jack Campbell	Marc Criley
Jussi Ahlroth	Kristina Bergkvist	Michael Capobianco	frederick croot
Aleksi Ahonen	John Berlyne	Carli	Ashley Crosby
Lauri Ahonen	Orazio Bernardi	Renato Carlotti	Jennifer Cross
Mari Aidemark	Kelly Berry	Andrea Carney	Malcolm Cross
Alannah New-Small	Sean Berry	Nan Carpenter	Elizabeth Crowens
Jeanne Alexander	John Beshir	Scot Carpenter	Carl Cummins
Ross Alexander	Big J	Steve Carpenter	cyan
Stewart Allen	Sarah Binney	Jeremy Carter	D.
Suvi Allén	Erica Birrell	Robert Cauley	dakkar
Elizabeth Alpert	Matthew Blair	Matt Cavanagh	Chris Dalby
H.F. Alrøe	Sean Blakey	Patrik Centerwall	Charles Darrell
Mans Alsubaie	Blufive	Andrea Cerreti	Corwin Davidson
Jan Andersen	A.J. Bobo	Donald Chan	Howard Davidson
Sam Anderson	Greg Boghdóir	Stanley Chan	Steve Davidson
Lill-Erik Andersson	Clare Bohn	Liu Chengshu	Andrew Davies
Lise Andreasen	Clare Boothby	Chiko san	Chris Dawson
Ellen T. Andresen	Kim Boshier	Jake Choules	Dearbhla
Anne-Li	Peter Boutin	Melissa Christie	Death Rocks From Space Death Rocks From Space
Anni	Dawn Bova	Cirsova	Deja
Ari	Mat Bowles	Cixin Liu	Anayte Delahay
Ash	Andreas Braatz	Neil Clarke	Anne Delekta
Tiphaine AUBRY	Thomas Braatz	David Ira Cleary	Ariinn Dembo
Aleksi Autti	Uta Braatz	Elena Clemente	Yun Deng
Mary Avinger	Klee Bragger	Jacob Clifton	Ingeborg Denner
Alex Bacon	Erica Bretall	Jared Cloud	Emma DEQUIREZ
Rob Balder	Peter Brewster	Pip Coen	Derek
Ballagh Studio	Tom Brincefield	GMark Cole	John Devenny
Tony Ballantyne	Jennifer Marie Brissett	Mike Collins	Bob Devney
Nicolette Barischoff	Steve Brooks	Lee Colwill	Elizabeth DiGangi
Uri Barkai	Flis Brown	Mike Cooley	Peter Dimitriadis
Tom Barnes	Jocelyn Brown	Corina Hinz	Kylie Ding
Kristaan Barrick	James Bryant	Craig Cormick	Norah Ding
Patrick Barry	Ray Bucklin	Christopher Cornell	Sarah Dodd
Andrew Barton	Sue Burke	John Corrigan	

DonnaFox	Kate Freedman	Stephanie Hawkes	John
Lara Elena Donnelly	Lisa Freitag	Niall Hedderley	Janet Catherine Johnston
Doon	David Freund	Markus Heikfolk	Margaret Johnston
Robert Dorn	Randolph M. Fritz	Zandy Hemsley	Janna Jokela
Ylwei Dou	Jack Frost	Kevin Henderson	Maria Jokela
Steve Downey	Kevin Frost	Nicole Hendrickson	Julia Jones
Kristiina Drews	Captain Fury	Rory Hennell James	Royden Jones
Spela Drnovsek Zorko	Irwin Gaines	Hans Henriksson	Gunilla Jonsson
Filip Drnovšek Zorko	Elaine Gallagher	Jakob Hessius	Rebecca Josephsen
Chris Duckworth	Greg Garber	G. K. Hiebert	swati joshi
Jon Duckworth	Patty Garcia	Minna Hietaharju	Jusu
Kathy Duckworth	Kirk Garner	Jason Stevan Hill	Jutta Jäntti
Pascal Ducommun	Ted Garside	Travis Hime	Joel Kaakkuriniemi
Mary Duffy	Fulvio Gatti	Holly Hina	Harri Kaasalainen
Margaret Dunlap	Stephanie Gibson	Michael Hirsch	Randy Kaempfen
Owen Dunn	Elizabeth Gilio	Mikko Hirvonen	Sandy Kaempfen
Michał Duszak	Jerry Gilio	Kati Hitruhin	Pasi Kallinen
Phil Dyson	Bénédicte Girard	Lauri Hitruhin	Seppo Kallio
Nikki Ebright	Bruno Girin	Genevieve Hodgkin Hemsley	Cecily Kane
Mathias Echenay	Steve Glover	Judi Hodgkin	Jan Karell
Jan Eggen	Mike Glyer	Patrick Hogan	Boaz Karni-Harel
Nina Egli	Gabriella Gomez L	Ellie Holderness	Daniella Karni-Harel
Anni Eklund	Dorothy Graham	Peter Hollo	Emilia Karvanen
Miro Eklund	Grant	Mairin Holmes	Lin Kat
Ronja Eklund	Zi Graves	Kay Holt	Sara Kate Ellis
Kerstin Eksmo	Rebecca Grawe	Janek Hortla	Kaisa Kaukiainen
Mikael Eksmo	Gabriella Gregori	Hosti (Sami)	Suvi Kauppila
Fanney Elinardottir	Nina Grensjö	Ariela Housman	Ciarán Kavanagh
Elizabeth	Kat Grimsley	Rachelle Hrubetz	Kevin Kelsey
Elizabeth Ellis	Jason Gruber	Shirley Huang	Kendall
Elle Embee	Rafael Grönlund	Steve Huff	Mike Kerpan
Steve Emecz	Gu Mengyu	Greg Hullender	Kerttu
Emmi	Yang Guoliang	CHARLES HULSE	Greg Ketter
Emma Engblom	Congyun (从云) Gu (顾)	Paul Hurlley	Hardy Kettlitz
John Ensign	Nicole Gévert	Christopher Husberg	J.M. Kiel
Renaë Ensign	H H	Chris Hutchinson	Steve Kim
Tommi Eronen	Malin Ha	Otto Hylli	Nicole Kimberling
Gadi Evron	Tero Haaraniemi	Saul Hymes	Edward King
Nicholas Faller	Sampo Haarlaa	Rasmus Häggblom	Rosemary Kirstein
David Farmer	Helmi Haataja	Heini Hämäläinen	Alexander Kjäll
Christina Fayz	Auston Habershaw	Nina Høegh-Larsen	Mark Klein
Steve Fedyna	Diane Hagen	Josephine Ichull-Ingya	Dave Klingler
Michael Feinberg	Yao Haijun	Mikko Inkinen	Rae Knowler
Lisa Feld	Ginn Hale	Katherine Inskip	Dan Koboldt
Steve Feldon	Jukka Halme	John Irvine	Antero Koho
Simon Filler	Steven Halter	Anna Isokoski	Johanna Koho
Eric Fischl	Haltijakäpäälä	Kimmo Isokoski	Aino-Kaisa Koistinen
Marcus Flavin	Sara Hammel	YOUCHAN Ito	Arto Koistinen
Alan Fleming	Mikaël Hardy	Aleksi Jalavala	Viivi Koistinen
Fnords	Henry Harel	Johanna Jalkanen	Katri Koivuranta
Anne Fortune	Jaakko Harjuhahto	Pinja-Liina Jalkanen	Katja Kontturi
Matt Fossen	Fab Harley	Jennifer Jamieson	Matias Korhonen
Monalisa Foster	Lee Harris	JaniceMars	Tapio Korhonen
Adrienne Fox	Nin Harris	Jannie van den Boogaard	Marla Kornegay
Andrew Foxx	Philip Harris	Joel Jans	Joel Korpi
Erica Frank	Outi Hartikka	Tobias Jarl	Mari KOTANI
Marieke Frankema	Ilkka Hassi	Peter Jeavons	Kat Kourbeti
Shevaun Frazier	Andrew Hatchell	Mika Jefferies	Ellamari Koutonen
Jim Frech	Sanna Haukkala	Kelly Jensen	Tamas Kovacs
Robin Fredericksen	Sonja Haverinen	Shaoting Ji	Mika Koverola
Alicia Freeborn	Sanna Haviola	Li Jing	Kristina

Ellen Kuehnle	Heather M.	Joakim Mäki	Michael Petersen
Katelyn Kuhl	Angus MacDonald	Timo Männikkö	Erkki Petsalo
Jon Kunkee	Ysabet MacFarlane	Tero Mäntylä	Lauranne Peyron
Marissa Kunkee	Greg Machlin	n/a n/a	Dominik Pflanz
Matthew Kunkel	Laura Majerus	Michał Nagrodzki	J Pierce
Hannele Kuoppala	Tamara Malaney	Jasu Nalle	M Pietikäinen
Jordan Kurella	Susanna Malkamäki	Kevin Nault	Cati Pihlaja
Johan Kvastad	Evan Mallon	Olivia Nelis	Petri Pikkanen
Jens Kögler	Michael Mamma	Jeannie Nervais	JA Pipes
Maiju Laaksonen	Maurizio Manzieri	Sini Neuvonen	Jo Playford
Lace	Marianne	Bill New	Derek Poindexter
Netta Lagus	Cynthia Marin	Annalee Newitz	Andrew Pollack
Jenniina Laine	Klaus Marion	David Newman	Bret Pollack
Klas Laitinen	Marita Marion	Emma Newman	Tom Pollack
David Lamb	Martin	Peter Newman	Cara Pollock
Geoffrey Landis	Arkady Martine	Katrina Newsome	Lina Poropudas
Tyler Lane	Emma Marttila	Lydy Nickerson	Sanna Poso
Hanna Lankinen	Melanie Marttila	Einar Leif Nielsen	Kristiina Prauda
Lauren	Brett Mastin	Anni Niemelä	Casey Price
Jürgen Lautner	Christine Materi	Tiina Niittymäki	Marcus Price
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Ville Lavonius	Monika Matikainen	Toomas Nipernaadi	Mirjam Proos
Iain Lawson	Trevin Matlock	Nuala	Santeri Purtonen
Eric Leavitt	Michael Matthew	Nukapai	Balázs Pálya
Hana Lee	John May	Tero Nummela	queenpinx
Dolores Leggeri	Jay Mayes	Janet Nussbaum	Laura Quin
Elizabeth Leggett	Mallory McCamant	Sami nyberg	Mike Quin
Veini Lehkonen	Ed McDonald	Pádraig Ó Méalóid	Colleen R
Sami Lehtinen	Catherine McLean	Andrew O'Rorke	Rosanne Rabinowitz
Jack LEI	Mark McMenamin	Rebecca Oberzan	Ray Radlein
Bart Leib	Matt McSorley	Ilona Oja	Chris Ragan
Bastian Leib	Daria Medved	Olli Oja	Raigo
Megan Leigh	Meghan	Mika Oksanen	Eric Rains
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Kisu Leikomaa	Anna Merikallio	Mandy Oldroyd	Aurora Raiskinen
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Civet Li	Maik Michel	Manu Paavola	Sampo Rassi
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Naomi Libicki	Justin Miller	Bella Pagan	Rik Raven
Cindy Lin	Alexander Mo	Hanna Pakarinen	Ray
Josef Lindell	monkeygod	Linda Paolino	Thomas Recktenwald
Jesper Lindholm	Fiona Moore	Naomi Parrish	Penny Reeve
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Mac Lindsay	Dan Moren	Sara Paul	Michael Reid
Lisa	Olivia Morley	Ewa Pawelec	Alter Reiss
Chengshu Liu	John Morris	Marek Pawelec	Uriel Reiss
Timo Long	Veronica Morris	Mike Paxton	Iida Reitti
Lorelei	Gemma Morrison	Rebecca J Payne	Lindsay Ribar
Andy Love	Suzanne Mounsey	Paul Pearce	Brandon Rice
Susan Loyal	Mr Panda	Sam Pearce	Richard
D Lundy	Sara Mueller	Tom Pearce	Dave Richardson
Luo Longxiang	Don Mull	Laura Pearlman	Hannes Riffel
Jolund Luther	Cathy Mullican	Sidsel Pedersen	Mika Rinskoi
Monica Luther	Alysia Murphy	Reija Pekkinen	Joerg Ritter
Jenn Lyons	Deirdre Murray	Cally Perry	Camille Robinson
Mike Lyons	Stephen Murray	Fredrik Persson	Scarlet Ross
Aki Lähdesmäki	Liis Must	Mikael Persson	Kaal Rosser
Rachel M	Mervi Mustonen	Sanne Persson	Patrick Rothfuss
M-ree	Helena Myllynen	Carolyn Petersen	Elina Rouhiainen

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Martin Rundkvist	Jessie Smiley	Tessa	William WANG
Wille Ruotsalainen	Chloe Smith	Emmanuel Teyssier	Bonnie Warford
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A. Merc Rustad	Michael Smith	Lynne M. Thomas	Crystal Watanabe
Daniel Ryan	Rohan Smith	Michael Damian Thomas	David Watson
KB Rylander	Russell A Smith	W. A. (Bill) Thomasson	Amy Weaver
Mark Rzeszutek	Silva Smolander	Phillip Thorne	Marti Webb
Katherine S	Josh Smolow	Kristin Thorrud	Jon Weinberg
Raisa Saarijärvi	Arlen Snyder	Paula Thurber	Michael Welch
Sakuya	Su J. Sokol	Matthew Alan Thyer	Axel Westerlund
Kier Salmon	Olli-Pekka Sokura	Anna Timmerbacka-Lin	Caroline Westra
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Elan Samuel	Mingwei Song	Jani-Matti Tirkkonen	Lena Wiberg
Olli Santa	Jannique Sosnitzka	Junichi Tominaga	Malgorzata Wilk
César Santivañez	Katy Southern	Mark Tompkins	Laura Wilkinson
Kevin Saunders	Leah Spann	Chris Tower	T. H. Wilkinson
Mia Savela	Dan Sreebny	Lindsay Townes	Shawn Wilson
Gary Schartz	Sylvain St-Pierre	Tracy Ann	Raq Winchester
Esther Scherpenisse	David Stark	William Tracy	A.C. Wise
Cooper Schmidt	Corey Stedwell	Andrew Trembley	Tracy Wittman
Dieter Schmidt	Andy Steigleder	Maria Turtchaninoff	Athena WM
Mike Schmidt	Aleksi Stenberg	Eeva Turunen	Maria Wohnig
Anna Schneider	Gabriel Stenholm	Mary Turzillo	Marian Womack
Rachel Schofield	Nick Stenner	Nick Tyler	Belle Wong
Michael Scholl	Jaakko Stenros	Janne Tørklep	Eric Wong
Ela "Kura" Scholz	Vemund Stenseth	Santeri Ulkuniemi	Robert Wood
MJ Schrader	Zoë Stephenson	Riikka Utriainen	Michael Worrall
Robert Schroeder	Richard Stern	Ville Uusivuori	Jan Woźnica
Harald Schwartz	Richard Stevens	Johanna Vainikainen	Sylvia Spruck Wrigley
Claudia Schäfer	J.C. Stewart	Jyrki Vainio	Michael Wysocki
Scintus	Pilar Stewart	Ronald Valle	Christie Yant
Imogen Scott	Eric James Stone	Valtteri	YAO Ye
Rene Sears	Vilgot Strömsholm	Billy Van Ark	Haijun Yao
segifford segifford	James Styles	Mieneke van der Salm	Chloe Yates
Denise Serna	Taavi Suhonen	Nea Vanhatalo	Red Yates
Lee Sessoms	Travis Sullivan	Jan Vaněk jr.	Xin Ye
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Yan Shangjie	Summer	Frans Venema	Saija Yli-Rosti
Shawn Zhang	Wanglu Sun	Alexander Verbeek	Ylva von Löhneysen
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Sofia Sjö	Noora Tarkiainen	Päivi Väätänen	
Jason Skinner	Susan TARRIER	Angela W	
Michael Skinner	Scott Tat	Margaret Wack	
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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!





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volunteers@worldcon.fi

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