

## 2003 Hugo Award Nominations

### Best Novel

*Bones of the Earth* by Michael Swanwick (Eos)  
*Hominids* by Robert J. Sawyer (Analog 1-4/02; Tor)  
*Kiln People* by David Brin (Tor)  
*The Scar* by China Mieville (Macmillan; Del Rey)  
*The Years of Rice and Salt* by Kim Stanley Robinson (Bantam)

### Best Novella

"A Year in the Linear City" by Paul Di Filippo (PS Publishing)  
 "Breathmoss" by Ian R. MacLeod (Asimov's 5/02)  
 "Bronte's Egg" by Richard Chwedyk (F&SF 8/02)  
 "Coraline" by Neil Gaiman (HarperCollins)  
 "In Spirit" by Pat Forde (Analog 9/02)  
 "The Political Officer" by Charles Coleman Finlay (F&SF 4/02)

### Best Novelette

"Halo" by Charles Stross (Asimov's 6/02)  
 "Madonna of the Maquiladora" by Gregory Frost (Asimov's 5/02)  
 "Presence" by Maureen F. McHugh (F&SF 3/02)  
 "Slow Life" by Michael Swanwick (Analog 12/02)  
 "The Wild Girls" by Ursula K. Le Guin (Asimov's 3/02)

### Best Short Story

"Creation", Jeffrey Ford (F&SF May 2002)  
 "Falling Onto Mars", Geoffrey A. Landis (Analog Jul/Aug 2002)  
 "'Hello,' Said the Stick", Michael Swanwick (Analog Mar 2002)  
 "Lambing Season", Molly Gloss (Asimov's Jul 2002)  
 "The Little Cat Laughed to See Such Sport", Michael Swanwick (Asimov's Oct/Nov 2002)

### Best Related Book

*The Battle of the Sexes in Science Fiction*, Justine Larbalestier (Wesleyan University Press)  
*Better to Have Loved: The Life of Judith Merrill*, Judith Merrill and Emily Pohl-Weary (Between the Lines)  
*Dragonhenge*, Bob Eggleton and John Grant (Paper Tiger)  
*Ray Bradbury: An Illustrated Life*, Jerry Weist (Morrow)  
*Spectrum 9: The Best in Contemporary Fantastic Art*, Cathy Fenner and Arnie Fenner, eds. (Underwood Books)

### Best Dramatic Presentation, Short Form

*Star Trek: Enterprise*, "A Night in Sickbay" (Paramount Television)  
 Directed by David Straiton; Teleplay by Rick Berman & Brannon Braga  
*Star Trek: Enterprise*, "Carbon Creek" (Paramount Television) Directed by James Contner; Story by Rick Berman & Brannon Braga and Dan O'Shannon; Teleplay by Chris Black  
*Buffy the Vampire Slayer*, "Conversations With Dead People" (20th Century Fox Television/Mutant Enemy Inc.) Directed by Nick Marck; Teleplay by Jane Espenson & Drew Goddard  
*Firefly*, "Serenity" (20th Century Fox Television/Mutant Enemy Inc.) Directed by Joss Whedon; Teleplay by Joss Whedon  
*Angel*, "Waiting in the Wings" (20th Century Fox Television/Mutant Enemy Inc.) Directed by Joss Whedon; Teleplay by Joss Whedon

### Best Dramatic Presentation, Long Form

*Harry Potter and the Chamber of Secrets* (Warner Bros.)  
 Directed by Chris Columbus; Screenplay by Steve Kloves; based on the novel by J. K. Rowling  
*The Lord of the Rings: The Two Towers* (New Line Cinema)

Directed by Peter Jackson; Screenplay by Fran Walsh, Philippa Boyens, Stephen Sinclair & Peter Jackson; based on the novel by J. R. R. Tolkien

*Minority Report* (20th Century Fox & DreamWorks SKG)  
 Directed by Steven Spielberg; Screenplay by Scott Frank and Jon Cohen; based on the story by Philip K. Dick  
*Spider-Man* (Columbia Pictures)  
 Directed by Sam Raimi; Screenplay by David Koepp; based on the comic book character created by Steve Ditko and Stan Lee  
*Spirited Away* (Studio Ghibli & Walt Disney Pictures)  
 Directed by Hayao Miyazaki; Screenplay by Hayao Miyazaki (English version by Cindy Davis Hewitt and Donald H. Hewitt)

### Best Professional Editor

Ellen Datlow  
 Gardner Dozois  
 David G. Hartwell  
 Stanley Schmidt  
 Gordon Van Gelder

### Best Professional Artist

Jim Burns  
 David A. Cherry  
 Bob Eggleton  
 Frank Kelly Freas  
 Donato Giancola

### Best Semiprozine

*Ansible* edited by Dave Langford  
*Interzone* edited by David Pringle  
*Locus* edited by Charles N. Brown, Jennifer A. Hall, and Kirsten Gong-Wong  
*The New York Review of Science Fiction* edited by Kathryn Cramer, David G. Hartwell & Kevin Maroney  
*Speculations* edited by Kent Brewster

### Best Fanzine

*Challenger* edited by Guy H. Lillian III  
*Emerald City* edited by Cheryl Morgan  
*File 770* edited by Mike Glyer  
*Mimosa* edited by Rich and Nicki Lynch  
*Plokta* edited by Alison Scott, Steve Davies & Mike Scott

### Best Fan Writer

Bob Devney  
 John L. Flynn  
 Mike Glyer  
 Dave Langford  
 Steven H Silver

### Best Fan Artist

Brad W. Foster  
 Teddy Harvia  
 Sue Mason  
 Steve Stiles  
 Frank Wu

### John W. Campbell Award for Best New Writer

Charles Coleman Finlay (second year of eligibility)  
 David D. Levine (first year of eligibility)  
 Karin Lowachee (first year of eligibility)

Wen Spencer (second year of eligibility)  
Ken Wharton (second year of eligibility)

### Torcon 3 Sets A Record

The total number of Hugo nomination ballots received by Torcon 3, 738 valid ballots, is the highest ever. Hugo historian George Flynn wrote online that the old record was 660 ballots in 1983.

Despite the record-breaking participation, it required no more than 22 nominations to get a short story on this year's final ballot. As usual, movies received the lion's share of voters' attention.

George Flynn reports that for the second consecutive year a new record was set for the number of votes for a single nominee: 428 votes for the highest-ranking Dramatic Presentation, Long. The unnamed nominee will become known after the Hugos are given at Torcon, when the statistics will be released and Flynn wryly adds, "Far be it from me to guess which nominee this might be." It appeared on 81% of the 529 ballots cast in the category. Last year, *The Fellowship of the Ring* polled 343 nominations, enough to edge the previous record-holder, *Star Wars*, which received 338 nominations 1978.

### A Grudge Too Far

Richmond Wilson's online prozine *Nexus* proudly republished John Flynn's short story "A Gift of Verse" in the Fall 2002 issue. The story received enough nominating votes to make the 2003 Hugo Award final ballot. Wilson trumpeted the news on the *Nexus* website. What valuable publicity for an aspiring webzine! So valuable, in fact, the announcement has remained on the site weeks after Flynn's story was removed from the Hugo ballot.

It seems the story was originally published in 2000 and is ineligible. Not that Wilson claimed to be unaware this was the copyright date, he argued instead that the collection of Flynn's stories -- *Visions in Light and Shadow* -- where "A Gift of Verse" was originally published did not become available to the public until 2002. Wilson made his argument in an angrily-worded press release e-mailed to sf newzines that complained Hugo administrator Michael Nelson disregarded the facts and never gave Flynn "the opportunity to defend himself or respond to questions about the eligibility of his story." Wilson challenged, "If we allow this tyranny to go unchecked, then who among us

is next?" Now his plea has brought enough facts to light to make Flynn's partisans wish they'd never complained in the first place.

Michael Nelson wrote online that Flynn told him the collection of his stories was printed in 2000 but he didn't have the money to pay for it until 2002. Now, if that meant the printer wouldn't let the book out of his office until 2002, it wasn't available and for purposes of the Hugo it had not been "published" until 2002. But if Flynn's *Visions in Light and Shadow* collection wasn't available, how had it managed to receive 7 nominations for the 2001 Best Related Book Hugo, as reported by Millennium Philcon? (See <http://www.milphil.org/pubs/newsletter14b.pdf>) When Cheryl Morgan posed the question to Richmond Wilson he replied, "I asked John about that, and he said that his 7 votes were from family and close friends who had seen the galley proofs. Hardly ethical, I admit, but that still does not dismiss what his publisher said about the release date."

Well, possibly not. This wouldn't be the first time people nominated a work based on galleys, or perhaps without having seen it at all. And Hugo administrators do not treat the distribution of galleys or even a limited number of review copies as "publication" for their purposes. On the other hand, publisher BrickHouse Books lists the September 2000 publication date on its website. The same date appears on Amazon.com, based on information the publisher entered on Amazon's request form when it submitted the book for sale. Towson University, where John Flynn teaches English, used the same date in a publication notice about the book in the January 2001 issue of the faculty newsletter. And, bottom line, on Flynn's own website his bibliography lists 2000 as the publication date.

So one can only wonder what Flynn was

thinking as he tried to convince Michael Nelson to leave the story on the final ballot. And why didn't he point out the prior publication when he originally learned about the nomination?

Flynn's efforts to persuade Nelson, according to Wilson's press release, were seconded by the editor of BrickHouse Books, Inc., Clarinda Harriss, a colleague on the Towson faculty. The BrickHouse Books website indicates it's a small press whose books typically have a run of 500-1000 copies. Perhaps Flynn believed so few had seen his story prior to its online publication in 2002 that he was entitled to some kind of exception. If so, he could have pursued one within the rules: the Worldcon business meeting has voted a limited-distribution eligibility extension to several works over the years.

Flynn seems to have contained any potential damage to his reputation by calling on Wilson to "ratchet down the rhetoric" and sending conciliatory e-mails to be posted on SMOFS, one of them stating:

"I fully accept the final ruling of the Torcon committee; Michael Nelson and the others associated with this year's Worldcon have been very kind and helpful and gracious and understanding; I feel that they have all acted very respectfully and very responsibly, and I bear them no ill feeling whatsoever. I am also grateful to have been nominated in the fan writer category as well."



### 2003 Hugo Nominee Voting Statistics

Category	Forms	Nominations	Nominees	Range
Novel	621	1,888	219	97-69
Novella	374	906	65	85-41
Novellette	377	1,006	148	60-28
Short Story	400	1,058	262	31-22
Related Book	262	548	83	51-28
Dramatic Presentation, Long	529	1,574	59	428-130
Dramatic Presentation, Short	284	710	176	72-22
Professional Editor	399	1,057	89	131-104
Professional Artist	344	918	141	107-49
Semiprozine	314	717	47	136-51
Fanzine	289	631	93	58-44
Fan Writer	315	751	144	51-38
Fan Artist	243	520	76	83-27
Campbell Award	259	688	93	60-36

# Conventional Reportage

## Big Beef in Chicago

Dina Krause passed the word that the Chicago in 2009 bid will launch at Torcon III. Vienna beef hot dogs will be the centerpiece of their bidding theme. For example, presupports will be \$20, with two upgrades -- Top Dog at \$50, and Corn Dog at \$75.

Deb Kosiba is at work on the bid web site and graphics, and Dina explains that because the hot dog theme has only so many possibilities the bid may also develop an sf theme and logo to use in publicity.

The Chicago bidders say they are considering four hotel choices for the proposed Worldcon, so it appears that the Hyatt, home to the last three Chicago Worldcons, will not be the automatic choice. The bid will not have made a decision by Torcon and will listen to fans' comments on the possibilities.

## Glasgow Officially Wins 2005 Worldcon Bid

Polling over 90% of the votes, the Glasgow bid was officially selected by the members of ConJose as the site of the 2005 Worldcon. To be called Interaction, the convention's five Guests of Honor are writers Christopher Priest, Robert Sheckley and Jane Yolen, fan and proprietor of the Memory Hole fanzine collection Greg Pickersgill, and Scandinavian fan Lars-Olov Strandberg.

Interaction will be held at the Scottish Exhibition and Conference Centre in Glasgow over the weekend of August 4-8, 2005. Membership for the weekend costs £75 or \$115 until Easter 2003. As of November 29 Interaction had 806 attending members, 517 supporting members, and 811 unconverted bid Presupports and Friends. Addresses: UK: 379 Myrtle Road, Sheffield, South Yorkshire, S2 3HQ; USA: PO Box 58009, Louisville, Kentucky 40268-0009.

E-mail: [info@interaction.worldcon.org](mailto:info@interaction.worldcon.org)  
Website: [www.interaction.worldcon.org](http://www.interaction.worldcon.org)

The convention has also announced that it is hosting a UK Worldcon history website at: <http://www.worldcon.org.uk/>

It contains information on each of the six UK Worldcons, starting with 1957 - Loncon I (London); 1965 - London II (London); 1979 - Seacon '79 (Brighton); 1987 - Conspiracy '87 (Brighton); 1995 - Intersection (Glasgow); 2005 - Interaction (Glasgow).

The website includes awards information, artists work from convention publications,

and photographs and other reminiscences from each event. Additional material is welcome: [contact\\_webmaster@interaction.worldcon.org](mailto:contact_webmaster@interaction.worldcon.org).

## Three Dots and Three Lines

Joyce Scrivner has agreed to become curator of the Worldcon History exhibit, formerly maintained by the late Bruce Pelz.

Elayne Pelz reports the final membership numbers for the 2002 Westercon in Los Angeles are: 954 warm bodies, 1064 total members.

Woody Bernardi is heading up a group of Las Vegas fans to try to put on a regional con in Vegas next year, reports Linda Bushyer. The last regional was Silvercon, several years ago. The new con will be **Vegascon**. Fans who are interested in helping out with the con can find out more by joining a Yahoo group. Their link is:

[VegasSF-subscribe@yahoogroups](mailto:VegasSF-subscribe@yahoogroups)

The local Vegas SF group, Snaffu also has a website at <http://www.snaffu.org>

Linda ends, "Ron and I are enjoying living in Las Vegas so far."

## ConJose Pays Pass-Along Funds

In an extraordinary show of post-convention efficiency, the ConJose committee distributed \$30,000 of its surplus to representatives of the next three Worldcons on December 7 at SMOFcon 20 in San Diego. Co-Chairs Tom Whitmore and Kevin Standlee presented \$10,000 donations to Peter Jarvis, Chair of Torcon 3, Deb Geisler, Chair of Noreascon 4, and Vince Docherty, Chair of Interaction.

Pass Along Funds is a voluntary surplus-sharing arrangement among Worldcon committees. Those committees that participate are entitled to a share of their three predecessors' surpluses, while they promise to divide at least half of any surplus they realize between their three successors, provided that those committees make a similar commitment.

ConJose also presented a \$1,000 donation to the WSFS Mark Protection Committee, the organization responsible for registering and protecting "Worldcon," "Hugo Award" and other WSFS-owned service marks. WSFS MPC Treasurer Scott Dennis accepted the donation.

"We were very happy to be able to make these donations now," said ConJose Co-Chairman Kevin Standlee. He praised convention Controllor and Vice Chair Cindy Scott, saying, "Cindy has worked hard to get most of our bills paid and to keep the budget updated so that we had a reasonably good idea of where we stood financially at this point. We wanted to get these pass-along donations paid as soon as possible, so that our successors, especially Torcon 3, would

have more time to effectively plan to use the money for the good of Worldcon."

Originally considered "on the ropes" financially due to low pre-registration, ConJose enjoyed a reversal of fortunes due to unexpectedly high numbers of memberships purchased at the door. With all major bills except traditional membership reimbursements paid, ConJose was able to estimate a projected surplus of around \$60,000. North American Worldcons traditionally reimburse the memberships of qualified program participants, staff, committee, and volunteers who worked sufficient hours. ConJose has budgeted \$125,000 for these traditional membership reimbursements, and plans to begin making reimbursement payments sometime in early 2003. Should the final surplus after paying reimbursements exceed \$60,000, ConJose will make additional donations to its successors.

Pass Along Funds was devised during discussions at SMOFcon 5 in 1988 in Phoenix regarding ways of damping out the negative impact of the year-to-year variability in Worldcon revenues. Noreascon 3, the 1989 Worldcon, agreed to "jump-start" the program. Since then, every Worldcon except 1991 has participated, receiving donations from its predecessors and making donations from its surpluses when applicable.

ConJose received Pass Along Funds donations from its predecessors totaling \$21,826. Aussiecon Three donated \$5,826 (US dollars net of conversion from Australian dollars). Chicon 2000 donated \$6,000. The Millennium Philcon donated \$10,000. *[[Source: ConJose press release]]*

## N4 To Give Retro Hugos

Noreascon Four, the 2004 Worldcon, has announced that it will give Retro Hugo Awards for works from 1953. The Retrospective Hugo Awards may be awarded by a Worldcon held 50, 75, or 100 years after a Worldcon at which no Hugo Awards were presented. Retro Hugos will be awarded at Noreascon Four because none were awarded at the 1954 Worldcon, SFCon, in San Francisco, CA.

Noreascon Four will provide extensive information about the literature, art, dramatic presentations, and fannish activities of 1953 during the nomination and voting processes.

If you would like to help or make suggestions, please write to [retro-hugos@noreascon.org](mailto:retro-hugos@noreascon.org) with your comments. Information regarding published works, fanzines, individuals, films, and so on will be posted to the convention's web site at <http://www.noreascon.org> starting in February 2003.

# John Hertz's Westercon Notebook

Westercon 55, July 4-7, 2002

International Airport Radisson Hotel, Los Angeles, California

The first Westercon without Bruce Pelz. Writer Guest of Honor, Harry Turtledove; Artist, Ross Chamberlain; Editor, Beth Meacham; Fan, Robert Lichtman; too many again but good. Attendance 954.

If we're going to proliferate guests of honor, thought Pelz while con chair, or by our zoölogical theme "Ringmaster," let one be an editor. In this he was wise. Editing is the unnoticed art. Also the Fan GoH and the Artist too (can't we call them Illustrators? or Graphic Artists?) had long been active in fanzines. Even I might argue this is not indispensable, but it glistens. Our wide activity is valuable far above rubies, but fanzines are the blood, and the blood is the life.

Two months before the con he suddenly died. He had the most fanzines in the world; maybe he won. He'd done so much for or to so many that we were dazed by his loss. His wife Elayne, who had been Head of Administration, stepped up unofficially; she did not want to be, or be called, the chair, but she saw to whatever was left. Clearly the first order of business was that the show must go on. To her credit, and Bruce's, and the con committee's, it did.

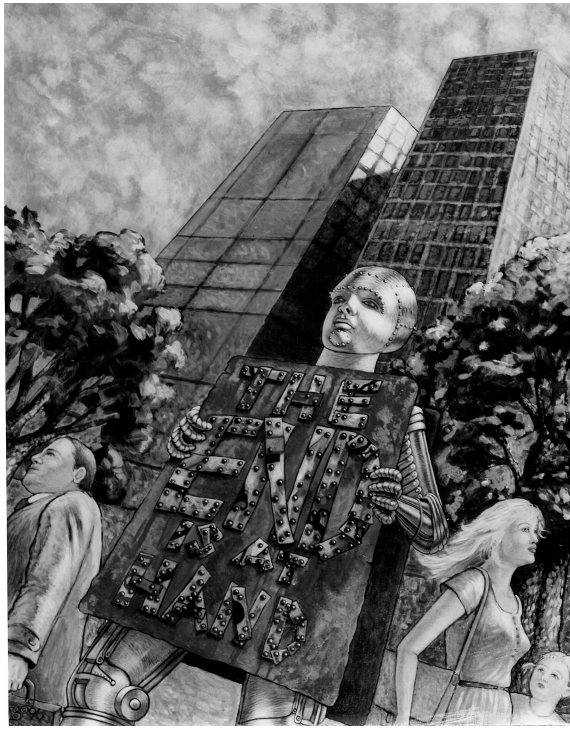
He said last year in Portland that a reasonable Westercon attendance in a populous place like Southern California would be 2,000. So we were half size. The people who arrived were active fans, and though this is a regional con -- and in November the local

The life of solitude among a familiar crowd

*Dickens*

convention Loscon was larger -- they came from all over. Their knowing the ropes made them more immune to tangles, and they came not to gawk.

I had been promoting a sense of classicism as the left hand to our love of the future -- you who are left-handed can take that as you like. This year Head of Programming Mike Glycer agreed and set discussions of eight works, named in a Progress Report so folks could read up. What are classics in s-f? Can there be any? Is s-f of fifty or a hundred years ago obsolete, if for instance the future has already turned out some other way? I



They ask for things to be proved, when they have resolved not to believe them.

*Montesquieu*

proposed that a classic was an artwork which survived its own day, which was found to have merit even after times had changed. We could then think whether a particular work was a classic, and if so by virtue of what. Westercon LV's were all books, although as the Eisensteins' display at the 2000 Worldcon showed, we might have included graphics. Would you like the list now? Bester, *The Stars My Destination* (1956); Cameron, *The*

Aliens with whom one learned to consort without quarrelling

*Dorothy Dunnett*

*Wonderful Flight to the Mushroom Planet* (1954); Clarke, *The City and the Stars* (1956); Heinlein, *Farmer in the Sky* (1950); Hesse, *The Glass Bead Game*, sometimes called *Magister Ludi* (1943); Schmitz, *The*

*Witches of Karres* (1966); Shelley, *Frankenstein* (1831); Verne, *Twenty Thousand Leagues Under the Sea* (1870). Two by women, two not in English, two from the same year, two from before 1900, two written for children, two done in films -- I wish we'd done that on purpose.

The first ring of my circus was Thursday, "Book Covers as Eye Candy" with Claire Eddy and Meacham. Meacham said covers have to reach people twenty feet away. Eddy said they have to reach wholesale buyers who see promotion pieces, and who under the press of numbers may be looking to reject. Meacham said a good writer may be a bad judge of cover art. I asked about interaction with graphic artists, for which with writers Campbell at *Astounding* had been famous. Eddy and

Still exclaiming at the effects of your own causes.

*Elizabeth I*

Meacham both called that unpractical. Tappan King in the audience quoted "The perfect cover is a window into another world," which sounds great but might have barred Paul Lehr or Richard Powers.

I missed another look at my roommate Art Widner's slide show of the 1941 Widneride to Denvention in order to help my other roommate Fred Patten with *Destination*. There was a time, Patten said, when he'd nearly memorized it. We marveled at the scope of its adventure; limited to our solar system it felt vaster than some interstellar tales. From the audience: Presteign the robber baron and Gully Foyle himself were

Opening my heart I listened to what you said.

*Han Yu*

stock characters with surprising depth, Robin Wednesbury was an original. Indeed there was a string of surprises. Compare Bester's inspiration *The Count of Monte Cristo* and both look better. Sue Dawe led the first Art Show docent tour. She observed how Margaret Organ-Kean got luminous water colors, letting transparent paint carry light reflected