



hugo
awards
ceremony

2015



The Hugo Awards

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For the past sixty years, Hugo Awards Ceremonies have celebrated the outstanding science fiction and fantasy works in multiple genres. We are here tonight to celebrate our inclusion within a unique and diverse fannish community. We wish to honor all of those chosen as finalists for the Hugo and John W. Campbell Awards and to congratulate the winners of this year's competitions. There will be applause, laughter, and the occasional tear as we remember those who are no longer with us, more applause, and more laughter. With kismet, it will all happen in that order. In the spirit of loyal fans, we celebrate our diversity and reminisce on our history, while looking forward to our future.

Welcome to the 2015 Hugo Awards Ceremony. Sit back, prepare to be amazed, and enjoy the show.



WELCOME

David Gerrold,
Tananarive Due,
and the Sasquan
Hugo Awards
Ceremony

Presenters and Staff



HISTORY OF THE HUGO AWARDS

In the beginning ...

“Science fiction is fantasy with bolts painted on outside.” Terry Pratchett

Science fiction writer and editor Lester del Rey and French science fiction writer Pierre Versins have argued that *The Epic of Gilgamesh*, an ancient Mesopotamian epic poem that dates from the Third Dynasty of Ur (c. 2100BCE) is the world’s first great work of literature, as well as the first science fiction story, because of its treatment of human reason and the quest for immortality. For centuries, the differences between fiction and fantasy were minimal, and publications were religious in nature.

The Enlightenment or “Age of Reason” in the 17th and 18th centuries changed the focus of thought and discourse from strictly religious to scientific and humanist interests. By the 19th century, fiction focused on more scientific, logical, and individual topics, such as Mary Shelley’s Dr. Victor Frankenstein, the prototype “mad scientist,” perverting science for the advancement of evil. H. G. Wells and Jules Verne were the premier science fiction novelists during the 19th and early 20th centuries, mixing romantic adventure with social criticism and predicting the logical extrapolation of current events into future or alternate worlds.

In 1926, Hugo Gernsback founded *Amazing Stories* magazine, and science fiction became “gadget fiction,” focusing on technological innovations and self-consciously separating itself from “fantasy.” Gernsback’s “scientifiction” was not viewed as serious literature, but others followed his example, and other magazines appeared throughout the 1930s. During the Gernsback era, science fiction fandom arose through the medium of the “Letters to the Editor” columns of *Amazing* and its competitors.



World War II and The Golden Age of Science Fiction (1938–1946)

“... science fiction is something that could happen—but usually you wouldn’t want it to. Fantasy is something that couldn’t happen—though often you only wish that it could.” Arthur C. Clarke

World War II changed the world, culturally, ideologically, economically, and sociologically. The Golden Age of science fiction of the early 1940s had helped to expand the fan base of the nascent genre, and while many historians state that this Golden Age was cut short by the War, Robert Silverberg has argued that there was only a hiatus, and that the 1950s had its own, even more productive, Golden Age. Science fiction writers flourished, with new magazines and publishers even publishing hardback books; it was the first time a full-time science fiction writer could earn a living wage just by writing. New writers, some of them women, now had new markets to sell their stories to, and the adventurer-cum-hero with weird technology meme became only one of many.

Debut of the Hugo Awards (1953–present)

“I came into science fiction at a very good time, when the doors were getting thrown open to all kinds of more experimental writing, more literary writing, riskier writing. It wasn’t all imitation Heinlein or Asimov. And of course, women were creeping in, infiltrating. Infesting the premises.” Ursula K. Le Guin, interview, The Paris Review, fall 2013

In 1939, a gathering of science fiction fans met in New York City at what later became known as the first Worldcon. Worldcons have been held annually since then, except during World War II (1942–1944). Fourteen years later, the first Annual Science Fiction Achievement Awards were presented at the 11th World Science Fiction Convention (later called Philcon II) in 1953. In 1954, no awards were given, but from 1955 on, the Hugo Awards Ceremony (name was officially changed in 1992), has been an integral part of each Worldcon.

The literary awards (Novel, Novella, Novelette, Short Story), especially the awards for Best Novel, have always been the most prized among the science fiction community. The first Best Novel award in 1953 went to Alfred Bester for *The Demolished Man*, a police procedural set in a future in which telepathy is common, serialized in *Galaxy Science Fiction*, one of the newer, edgier science fiction magazines of its day.

Connie Willis (11); Harlan Ellison (8); and Poul Anderson (7) have won the most literary awards. Ursula K. Le Guin, Fritz Leiber, and Connie Willis have won at least one Hugo in each literary category. Lois McMaster Bujold and Robert A. Heinlein are tied for most novels (5).

Some writers who have won a literary Hugo also have ties to the film or TV industry or had one or more of their works translated into film or TV episodes, such as Isaac Asimov, Ray Bradbury, David Brin, Orson Scott Card, Susanna Clarke, David Gerrold, William Gibson, Robert A. Heinlein, Damon Knight, Ursula K. Le Guin, Fritz Leiber, Barry Longyear, George R.R. Martin, Vonda N. McIntyre, George Orwell, J. K. Rowling, John Scalzi, James Tiptree, Jr. (pseudonym of Alice Bradley Sheldon), and T. H. White.

Dramatic Presentations: Hugos and the Media

*"This is space. It's sometimes called the final frontier. (Except that of course you can't have a *final* frontier, because there'd be nothing for it to be a frontier *to*, but as frontiers go, it's pretty penultimate ...)"*
Terry Pratchett

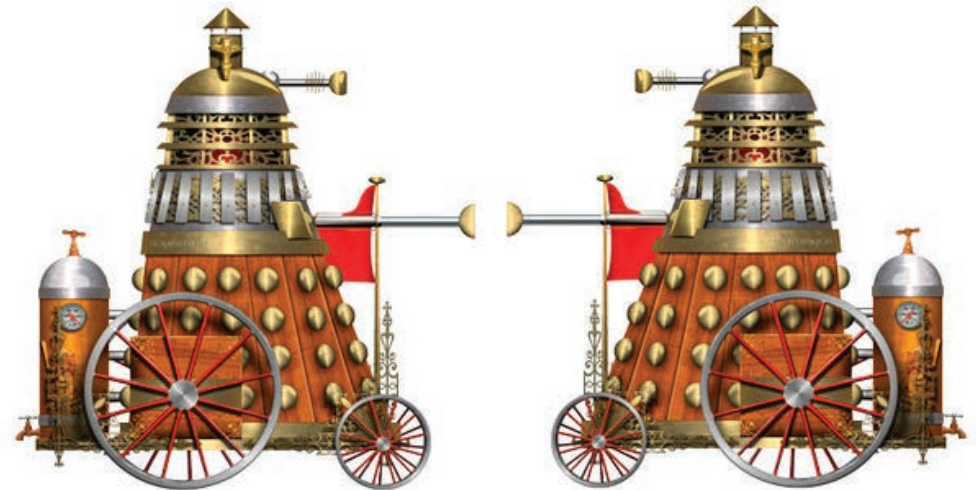


Of all of the Hugo Award categories, past and present, the most contentious is that of Dramatic Presentations. Of the five "No Award" votes since 1953, when the Hugo Awards were first presented, four were in this category; in many other years, this category did not appear on the ballot. The first winner was *The Incredible Shrinking Man* (1958). TV episodes, such as *The Twilight Zone*, *Star Trek*, *Babylon 5*, and *Doctor Who*, swept categories in several years, and in 2003 the categories were separated into Short versus Long Form productions, depending upon running time.

Four Retro Hugos for Dramatic Presentation have been awarded: *War of the Worlds* (Orson Welles; book by H. G. Wells, 1938 radio play; and Barré Lyndon; book by H. G. Wells, 1953 film); *Destination Moon* (R. A. Heinlein, et al.; book by Robert A. Heinlein, 1950 film), and *The Picture of Dorian Gray* (Albert Lewin; book by Oscar Wilde, 1945 film).

The Retrospective "Retro" Hugo Awards

The first Worldcon was held in 1939, and it has been held annually thereafter except during World War II (1942–1944). The Hugo Awards were first presented in 1953, but they did not become an annual event until 1955, leaving many years in which Worldcons were held but at which no Hugo Awards were presented (1939–1941, 1945–1952, and 1954). At the discretion of a Worldcon committee, Retro Hugos can be awarded during a Hugo Awards ceremony that is 50, 75, or 100 years after a Worldcon was held but at which no awards were originally presented. These Retro Hugos use the same nomination and voting processes as Hugos; and while they are named for the Worldcon they commemorate, the nominees only include works which were published during the year prior to the commemorated Worldcon. Retro Hugos have been awarded three times at the 50-year anniversary Worldcons: in 1996 (for 1946); in 2001 (for 1951), and in 2004 (for 1954). Beginning in 2014, the 75-year anniversary cycle began, when Retro Hugo Awards were awarded for the 1939 Worldcon. No Retro Hugos will be awarded in 2015. The next opportunities for Retro Hugos to be awarded will be in 2016 (for 1941) and in 2020 (for 1945).



The Hugo Awards Trophy

The Science Fiction Achievement Awards, nicknamed the “Hugo Awards” (the name was changed officially in 1992), were first presented in 1953, fourteen years after the first Worldcon in 1939. Nine awards in seven categories were presented at that awards ceremony. The earliest trophies consisted of a four-finned rocket with wings on a circular wooden base, designed and created by Maryland fan Jack McKnight, based on the trunk emblem of an Oldsmobile 88 automobile. He machined each trophy by hand from a solid stainless steel bar in his own home machine shop, finishing just in time for the ceremony.

The 1954 Worldcon decided not to hold their own ceremony, but the 1955 Worldcon repeated the awards, and a new trophy was designed by Hoffman Bronze Company, based upon a design submitted by Ben Jason and Willy Ley, with a sleek new rocket more easily produced in higher quantities. This new wingless, four-finned rocket was based on the trunk emblem of the new Oldsmobile Rocket 88 automobile, popularized by a pre-Tina Ike Turner song (“Make a Date with a Rocket 88”). It became the traditional symbol of the Hugo Awards. Except for the 1957 (winged rocket) and 1958 (a plaque) trophies, all trophies since 1955 have featured this rocket design.

Worldcon committees have tried various ways to make Hugo trophies. In 1956, Dave Kyle got away with using an actual hood ornament from an automobile, fixed to a vertically-mounted piece of wood. In 1991, the rockets were molded out of fragile, translucent plastic, only to be outdone by the “invisible” Hugos of 1973 (their rockets weren’t ready in time and the winners were solemnly presented with the unadorned bases).

In 1984, British “Fan of All Trades” Peter Weston created the mold for the current chrome-plated, zinc/aluminum alloy rocket that is still used today, and the auto-parts factory that he owned and managed (until he retired) still makes them.

The design for the trophy base is the responsibility of each Worldcon committee and changes each year. Matthew Dockery was chosen in an open fan artist competition as the 2015 base designer.

Congratulations, Matthew!



Special Committee Awards

Some Worldcons give out special awards during the Hugo Awards ceremony. These awards are at the committee’s discretion, rather than by general vote. Such special awards may not use the Hugo Award rocket and are not considered Hugo Awards, but they are sometimes included in lists of Hugo Awards, because they were presented at the same ceremony.

So far there have been 42 Special Awards presented during Hugo Award ceremonies. Many of them were for persons, publications, or events that the committee felt were worthy of honor, but that did not fit into any of the categories honored during that year. Others showed the committee's appreciation for special people or events.

The first Special Awards were for fan activities, one to Forrest J Ackerman (1953) and one to Sam Moskowitz (1955). Other notable awards went to Hugo Gernsback (1960), for whom the Hugos are named; Fritz Leiber (Jr.) for “!ЯОЯЯИМ,” a short-short story (one of 6 by well-known authors published in 1962 in *Scientific American*) promoting science and science fiction in advertising, commissioned by Hoffman Electronic Corp., a Los Angeles company that pioneered the use of solar power (1963); CBS Television for *21st Century*, hosted by Walter Cronkite (1967); Gene Roddenberry for *Star Trek* (1968); the Crew of Apollo XI for “the best moon landing ever” (1969); Chesley Bonestell, the “professional space artist,” for whom the Chesley Awards are named (1974); George Lucas for *Star Wars* (1977); the Science Fiction Oral History Association (1988); Saul Jaffe for *SF Lovers Digest* (1989); NASA (2008); Elst Weinsten “for Best Hoax” (with Mike Glycer), for creating the Hogus (anti-Hugo) Awards (1991); and Takumi Shibano of Japan (1993), a Big Heart Awardee, for his work in introducing Worldcon members to Japanese fandom and the Seiun Award.



FIRST FANDOM AWARDS

"First Fandom is not dead, only doddering." quote from Bob Tucker.

First Fandom is one of the oldest and most revered groups in Science Fiction Fandom. Formed on Easter weekend of 1959 at Midwestcon, a relaxacon sponsored by the Cincinnati Fantasy Group, the First Fandom club was the brain-child of a group of fans consisting of C. L. Barrett, MD.; Don Ford, Lynn Hickman; Bob Madle; and Lou Tabakow. In its early literature, it described itself as "a fun-loving organization like the Shriners and Cooties." Originally, anyone who could show any connection with any aspect of science fiction fandom prior to December 31, 1937 was eligible for membership. The group calling itself "First Fandom" today is descended from that First Fandom, but there are no longer many true First Fandomites, and members today are not required to have been active during First Fandom. Membership today encompasses "dinosaurs," those few fans left who engaged in fannish activities up through the first Worldcon, which was held over the July 4, 1939, weekend in New York City, and "associate members," who have been active in fandom for at least 30 years. The club awards the First Fandom Hall of Fame Award for contributions to the field of science fiction dating back over 30 years, and the Sam Moskowitz Archive Award for excellence in science fiction collecting. They are usually presented annually during the Hugo Awards ceremony at Worldcons.

THE BIG HEART AWARD, in honor of Forrest J Ackerman

The Big Heart Award, fandom's highest service award, is presented annually at the World Science Fiction Convention to a fan who embodies "good work and great spirit long contributed." It was established in 1959 in honor and memory of E. Everett Evans and was administered for forty years by Forrest J Ackerman. Nicknamed "The Grand

Aquisitor" and 4e (pronounced "Forry"), Ackerman (1916–2008) was central to the creation and growth of science fiction fandom. Famous for his word play, "simplifyd spelng," and neologisms, he coined the genre nickname "sci-fi." In 1953, he was voted "#1 Fan Personality" by the members of Worldcon, a unique Hugo Award never granted to anyone else, and in 2006 he won a long-overdue Big Heart Award himself. In 2000, 4e passed the baton to Dave Kyle, a First Fandom dinosaur and the Big Heart honoree for 1973.



TAFF

"The Trans-Atlantic Fan Fund is one of the longest-running institutions of science fiction fandom. It still magically wafts its democratically chosen delegates from Europe to North America, and vice versa, offering Cultural Interchange and an opportunity to see what those weirdos across the water are actually like." Dave Langford at < <http://taff.org.uk/taffhist.html> >

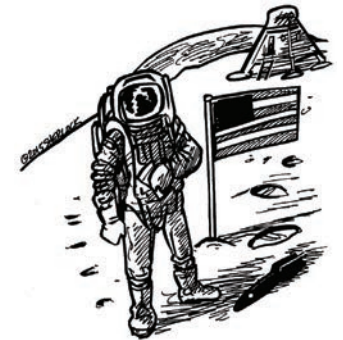
In 1952, a one-off fund brought Walt Willis to Chicon II and started it all. Following the success of this example, the Trans-Atlantic Fan Fund was created in 1953 for the purpose of providing funds to bring well-known and popular science fiction fans across the Atlantic. The candidates are voted on by interested fans all over the world; each vote is accompanied by a donation.

Out of the 64 years (including 1952) of TAFF's existence, sixty winners have been selected, thirty in each direction. Thirty-seven of them have attended Worldcons.

The TAFF winner for 2015 is Nina Horvath, an Austrian science-fiction fan and award-winning author. Congratulations, Nina!

The John W. Campbell Award for Best New Writer

In 1959, The Best New Writer category was voted as "No Award" and thereafter was eliminated from the Hugo Awards ballot. A new award remedied this oversight in 1973, named for John Wood Campbell (Jr.), science fiction writer, fan, and renowned editor of *Astounding/Analog* Magazine. The Campbell Award is not a Hugo, but it is administered by the Hugo committee and awarded during the Hugo Awards Ceremony. The rules are determined by the award sponsor, Dell Magazines, publisher of *Analog*. A single award is presented to the best new science fiction or fantasy writer whose first work was published in a professional publication (defined as "a work sold for more than a nominal amount and published anywhere in the world") within the previous two years.



Note on "No Award"

Each of the award categories also contains a "No Award" finalist. The "No Award" entries are treated in the same manner as are the other finalists, but if one wins in a category, no award is presented for that category. To save space, the category lists do not include "No Award."

IN MEMORIAM

We are stardust.

We are the stuff of stars, briefly aware that we are the stuff of stars.

We are not detached observers of the universe. We are that part of it that looks and feels and considers. From the first flickering moment of awareness to the last flickering breath, we are the part of the universe that wants to know itself.

In those moments of looking and feeling, exploring and discovering, we elevate ourselves.

Our aspirations take us higher and farther. We become more than just naked apes scabbling in the dirt. We engage our sense of wonder and become the possibility of something else—the species that we choose to be.

It is our job to pass that sense of wonder on to those who come after us, so that they too can look upward and outward, exploring, discovering, and celebrating the incomprehensible grandeur of which we are only the smallest part.

We come from stardust.

We return to stardust.

But in the moments between, we are possibilities still undreamt.

David Gerrold 2015

The John W. Campbell and Fan Awards Finalists

The finalists for the 2015 John W. Campbell Award for Best New Writer for 2013 or 2014 are:

- Wesley Chu
(second year of eligibility)
- Jason Cordova
(first year of eligibility)
- Kary English
(second year of eligibility)
- Rolf Nelson (first year of eligibility)
- Eric S. Raymond (first year of eligibility)



Hugo Fan Awards Finalists

Best Fan Artist

- Ninni Aalto
- Brad W. Foster
- Elizabeth Leggett
- Spring Schoenhuth
- Steve Stiles

Best Fan Writer

- David Freer
- Amanda S. Green
- Jeffro Johnson
- Laura J. Mixon
- Cedar Sanderson



Best Fancast

- *Adventures in SciFi Publishing*, Brent Bowen (Executive Producer), Kristi Charish, Timothy C. Ward, Shaun Ferrell and Moses Siregar III (Co-Hosts, Interviewers and Producers)
- *Dungeon Crawlers Radio*, Daniel Swenson (Producer/Host), Travis Alexander and Scott Tomlin (Hosts), Dale Newton (Host/Tech), Damien Swenson (Audio/Video Tech)
- *Galactic Suburbia Podcast*, Alisa Krasnostein, Alexandra Pierce, Tansy Rayner Roberts (Presenters) and Andrew Finch (Producer)
- *The Sci Phi Show*, Jason Rennie
- *Tea and Jeopardy*, Emma Newman and Peter Newman



Best Fanzine

- *Black Gate*, edited by John O'Neill (withdrawn)
- *Elitist Book Reviews*, edited by Steve Diamond
- *Journey Planet*, edited by James Bacon, Chris Garcia, Alissa McKersie, Colin Harris, and Helen Montgomery
- *The Revenge of Hump Day*, edited by Tim Bolgeo
- *Tangent Online*, edited by Dave Truesdale

Best Semiprozine

- *Abyss & Apex*, by Wendy Delmater, editor and publisher
- *Andromeda Spaceways In-Flight Magazine*, Andromeda Spaceways Publishing Association Incorporated, 2014; editors, David Kernot and Sue Bursztynski
- *Beneath Ceaseless Skies*, edited by Scott H. Andrews
- *Lightspeed Magazine*, edited by John Joseph Adams, Rich Horton, Stefan Rudnicki, Wendy N. Wagner and Christie Yant
- *Strange Horizons*, Niall Harrison, editor-in-chief

Hugo Pro Award Finalists

Best Related Work

- "The Hot Equations: Thermodynamics and Military SF," by Ken Burnside (Riding the Red Horse, Castalia House)
- *Letters from Gardner*, by Lou Antonelli (The Merry Blacksmith Press)
- *Transhuman and Subhuman: Essays on Science Fiction and Awful Truth*, by John C. Wright (Castalia House)
- "Why Science is Never Settled," by Tedd Roberts (Baen.com)
- *Wisdom from My Internet*, by Michael Z. Williamson (Patriarchy Press)



Best Graphic Story

- *Ms. Marvel Volume 1: No Normal*, written by G. Willow Wilson, illustrated by Adrian Alphona and Jake Wyatt (Marvel Comics)
- *Rat Queens Volume 1: Sass and Sorcery*, written by Kurtis J. Weibe, art by Roc Upchurch (Image Comics)
- *Saga Volume 3*, written by Brian K. Vaughan, illustrated by Fiona Staples (Image Comics)
- *Sex Criminals Volume 1: One Weird Trick*, written by Matt Fraction, art by Chip Zdarsky (Image Comics)
- *The Zombie Nation Book #2: Reduce Reuse Reanimate*, Carter Reid (The Zombie Nation)

Best Editor—Short Form

- Jennifer Brozek
- Vox Day
- Mike Resnick
- Edmund R. Schubert (withdrawn)
- Bryan Thomas Schmidt



Best Editor—Long Form

- Vox Day
- Sheila Gilbert
- Jim Minz
- Anne Sowards
- Toni Weisskopf

Best Professional Artist

- Julie Dillon
- Kirk DouPonce
- Nick Greenwood
- Alan Pollack
- Carter Reid

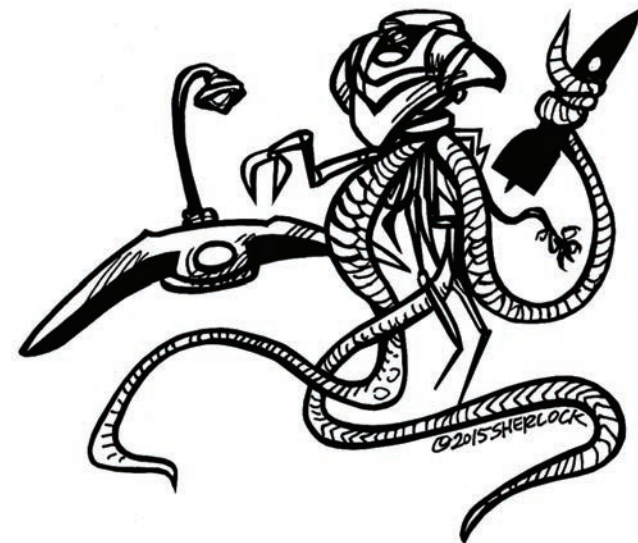
Best Dramatic Presentation—Short Form

- Doctor Who*: “Listen,” written by Steven Moffat; directed by Douglas Mackinnon (BBC Television)
- The Flash*: “Pilot,” teleplay by Andrew Kreisberg and Geoff Johns; story by Greg Berlanti, Andrew Kreisberg and Geoff Johns; directed by David Nutter (The CW, Berlanti Productions, DC Entertainment, Warner Bros. Television)
- Game of Thrones*: “The Mountain and the Viper,” written by David Benioff and D. B. Weiss; directed by Alex Graves (HBO Entertainment in association with Bighead, Littlehead; Television 360; Startling Television and Generator Productions)
- Grimm*: “Once We Were Gods,” written by Alan DiFiore; directed by Steven DePaul (NBC, GK Productions, Hazy Mills Productions, Universal TV)
- Orphan Black*: “By Means Which Have Never Yet Been Tried,” written by Graeme Manson; directed by John Fawcett (Temple Street Productions, Space/BBC America)
(Our sincere apologies to Temple Street Productions.)



Best Dramatic Presentation—Long Form

- Captain America: The Winter Soldier*, screenplay by Christopher Markus and Stephen McFeely; concept and story by Ed Brubaker; directed by Anthony Russo and Joe Russo (Marvel Entertainment, Perception, Sony Pictures Imageworks)
- Edge of Tomorrow*, screenplay by Christopher McQuarrie, Jez Butterworth and John-Henry Butterworth; directed by Doug Liman (Village Roadshow, RatPac-Dune Entertainment; 3 Arts Entertainment, Viz Productions)
- Guardians of the Galaxy*, written by James Gunn and Nicole Perlman; directed by James Gunn (Marvel Studios, Moving Picture Company)
- Interstellar*, screenplay by Jonathan Nolan and Christopher Nolan; directed by Christopher Nolan (Paramount Pictures, Warner Bros. Pictures, Legendary Pictures, Lynda Obst Productions, Syncopy)
- The Lego Movie*, written by Phil Lord and Christopher Miller; story by Dan Hageman, Kevin Hageman, Phil Lord and Christopher Miller; directed by Phil Lord and Christopher Miller (Warner Bros. Pictures, Village Roadshow Pictures, RatPac-Dune Entertainment, LEGO Systems A/S Vertigo Entertainment, Lin Pictures, Warner Bros. Animation (as Warner Animation Group))



Best Short Story

- “On A Spiritual Plain,” by Lou Antonelli (*Sci Phi Journal #2*, Nov 2014)
- “The Parliament of Beasts and Birds,” by John C. Wright (*The Book of Feasts and Seasons*, Castalia House)
- “A Single Samurai,” by Steven Diamond (*The Baen Big Book of Monsters*, Baen Books)
- “Totaled,” by Kary English (*Galaxy’s Edge Magazine*, July 2014)
- “Turncoat,” by Steve Rzasa (*Riding the Red Horse*, Castalia House)

Best Novelette

- “Ashes to Ashes, Dust to Dust, Earth to Alluvium,” by Gray Rinehart (*Orson Scott Card’s InterGalactic Medicine Show*, May 2014)
- “Championship B’tok,” by Edward M. Lerner (*Analog*, Sept 2014)
- “The Day the World Turned Upside Down,” by Thomas Olde Heuvelt (*Lightspeed Magazine*, April 2014)
- “The Journeyman: In the Stone House,” by Michael F. Flynn, *Analog*, June 2014)
- “The Triple Sun: A Golden Age Tale,” by Rajnar Vajra (*Analog*, Jul/Aug 2014)



Best Novella

- *Big Boys Don’t Cry*, by Tom Kratman (Castalia House)
- “Flow,” by Arlan Andrews, Sr. (*Analog*, Nov 2014)
- *One Bright Star to Guide Them*, by John C. Wright (Castalia House)
- “Pale Realms of Shade,” by John C. Wright (*The Book of Feasts and Seasons*, Castalia House)
- “The Plural of Helen of Troy,” by John C. Wright (*City Beyond Time: Tales of the Fall of Metachronopolis*, Castalia House)



Best Novel

- *Ancillary Sword*, by Ann Leckie (Orbit US/Orbit UK)
- *The Dark Between the Stars*, by Kevin J. Anderson (Tor Books)
- *The Goblin Emperor*, by Katherine Addison (Sarah Monette) (Tor Books)
- *Skin Game*, by Jim Butcher (Roc Books)
- *The Three-Body Problem*, by Cixin Liu, translated by Ken Liu (Tor Books)

HUGO AWARDS CEREMONY STAFF

THE SHOW

Masters of Ceremony: David Gerrold and Tananarive Due

Directors: David D'Antonio and Meg Frank

Advisor: Adam Beaton

Attendants: Crystal Huff, Bridgette Campbell, Guy Consolmagno, Joni Dashoff, Kristina K. Hiner, Juan Sanmiguel, Pablo Vazquez

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Radio Free Skaro: Warren Frey and Steven Schapansky

Stage Crew Manager: Chris O'Halloran

Stage Crew: Peter Boutin, Louise Kane, Randall Rollick, Alison VanSacker, Michele Weinstein

Stage Manager: Christian Gill

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Lighting Designer: Matt Klein

Network Designer: Sam Kopel

Sound Designer: Alex Kiwerski

Video Designer: Syd Weinstein

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Ushers: Susan de Guardiola, Vanessa MacLaren-Wray, Andy Porter, ZM Quanh, Victoria Shaffer, Tim Szczesuil

CEREMONY SUPPORT

Hugo Awards Administrators: John Lorentz and Ruth Sachter

Ceremony Booklet

Research, design, graphics, and text: Lynda Manning-Schwartz

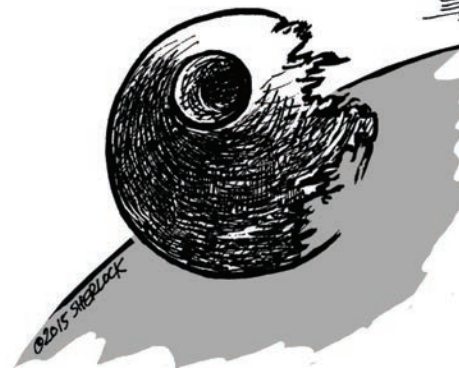
Layout and publication: Lillian Butler; *Artist:* Sherlock (Sherry) Watson

Photographer (Candid Shots): John O'Halloran


Photographer (Posed Shots): Olav Rokne

Production Manager: Bill Keaton

Thanks to all the staff of the INB Performing Arts Center!



Can I have your
autograph?



SEE YOU NEXT YEAR AT MIDAMERICON 2!



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