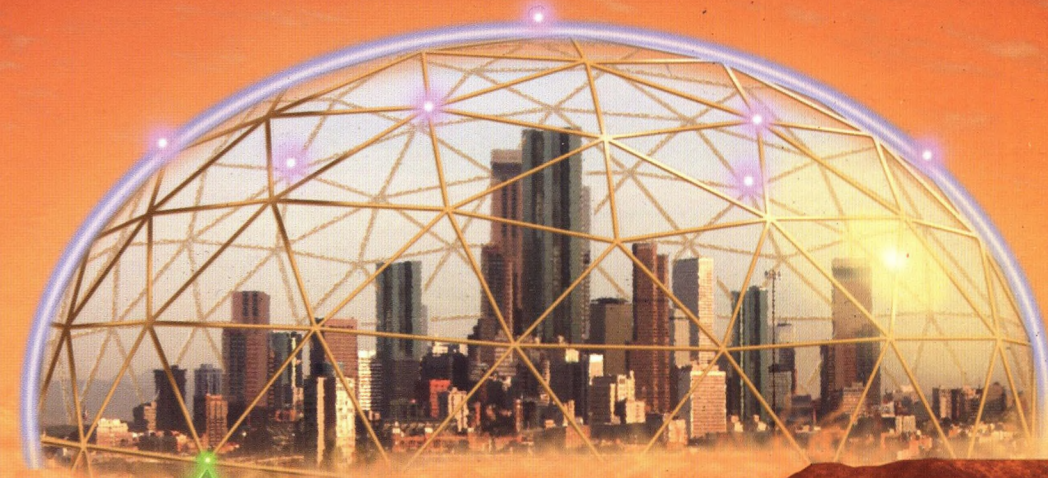


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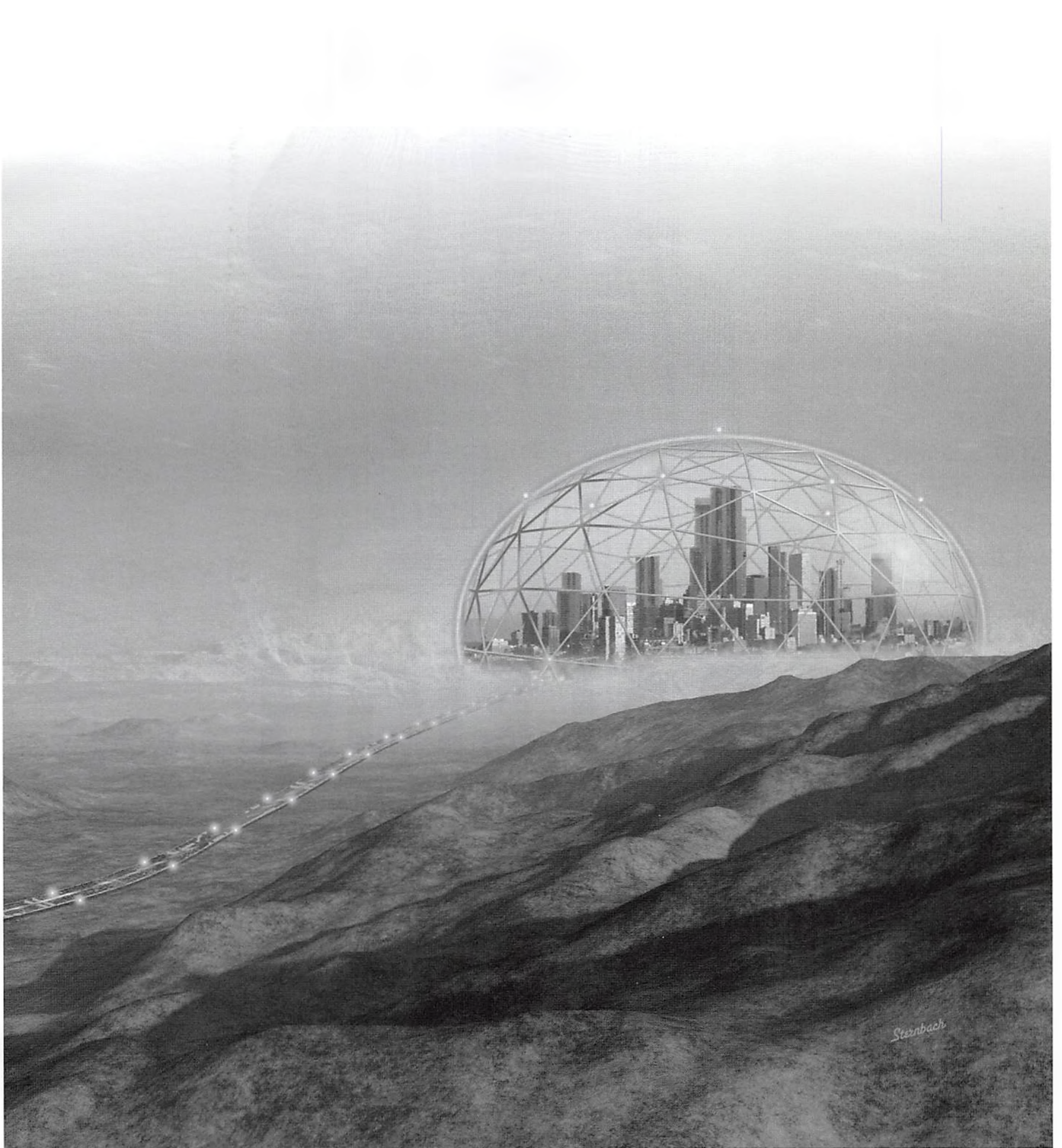
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Contents

	Welcome from the Chairman	5
	Guest of Honor: Lois McMaster Bujold	8
	Artist Guest of Honor: Rick Sternbach	16
	Music Guest of Honor: Kathy Mar	20
	Toastmaster: Wil McCarthy	26
	The Soul Printer <i>by Wil McCarthy</i>	30
	Fan Guest of Honor: Tom Whitmore	42
	Ghost of Honor: Robert A. Heinlein	46
	The Artwork of Rick Sternbach	50
	Publishing, Writing, and Authoring:	64
	Three Different Things <i>by Lois McMaster Bujold</i>	
	Your Martian Dresses You Funny <i>by Kevin Roche</i>	78
	Excellence in Partying On! <i>by Scott Bobo</i>	88
	Fanzine Lounge <i>by Steven H Silver</i>	92
	2008 Hugo Nomination List	95
	Hugo Awards 1953-2007	98
	Awards at Denvention3	107
	The Long List of Worldcons	110
	Notes on the Long List of Worldcons	114
	What the Heck is WSFS? <i>by Cheryl Morgan</i>	118
	Constitution of the World Science Fiction Society	122
	Standing Rules for Governance	130
	Agenda for Denvention 3	134
	The Mark Protection Committee <i>by Kevin Standlee</i>	136
	Denvention 3 Membership List	140
	Denvention 3 Membership Map	156
	Denvention 3 Worldcon Committee List	158
	In Memoriam	164
Index of Advertising		
Acacia	63	
Ace	162	
Anticipation 2009	Inside back cover	
Arisia 2009	91	
Australia Worldcon 2010 Bid	74-75	
Baen Books	25, 48, 129 138, 161	
Balticon 43	63	
Bantam Books	40	
Capricorn 29	139	
Del Rey Books	57	
EOS Books	7, 24	
FenCon 2008	86	
Harper Collins	7	
Kolander Images	62	
Leprecon, Inc./FiestaCon	4	
Locus	117	
Lunacon 2009	6	
MileHiCon 40	133	
On Spec	56	
Raleigh, NC NASFiC 2010	2	
Reenactor Fest 2009	87	
Reno Worldcon 2011 Bid	29	
Seattle Worldcon 2011 Bid	76-77	
SPACEFEST 2009	163	
Texas Conventions (Alamo)	121	
TOR Books	Inside front cover, 59, 60, 61	
Vincent Dochety	116	
Who Else! Books	41	
Wyndycon 35	71	
Xerps 2010	58	
PYR	94	

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Welcome from the Chairman

Denvention 3 Members,

Welcome to the 66th World Science Fiction Convention. Our theme, *A Mile Closer to the Stars*, is borrowed with permission from the Denver Area Science Fiction Association. To us, it represents both our physical altitude, which plays a role in many science fiction stories set in Colorado, and the closeness we feel to those who create, produce, and appreciate science fiction and fantasy.

We have come a long way from our beginnings with a brochure from the Denver Convention and Visitors Bureau and the encouragement of a few fans in 2003. We began to organize in 2004 and started bidding in June of 2005. Since then, we've been all over North America and Britain, as well as to Nippon last year. We met lots of fans, and made many new friends from around the world. Now we welcome you to Denver.

I'm personally very pleased that so many wonderful people have agreed to be our guests here at Denvention 3. We are delighted to have award-winning author Lois McMaster Bujold as our Writer Guest. Her superlative mix of science fiction and fantasy novels has provided me with reading pleasure for many years. Our Artist Guest, Rick Sternbach, has created some amazing examples of painting and three-dimensional art, which I've admired since I was just a new fan attending conventions. Our Fan Guest, Tom Whitmore, is a really great guy who knows everything you ever wanted to know about science fiction and fantasy, as well as being an influential and innovative convention runner. Our Music Guest, Kathy Mar, is, of course, a pleasure to listen to. She is a composer and songwriter whose work is sung in many venues. I always find it a pleasure to be at a filk circle with her. Our toastmaster, Wil McCarthy, is witty, knowledgeable in several esoteric areas of science, an accomplished SF author, and an interesting storyteller. And our Ghost of Honor, Robert A. Heinlein, Guest of Honor at the first Denvention in 1941, was a key contributor to my golden age of science fiction. He and his work had local connections to Colorado, and influenced many of us as consumers and creators.

To implement our theme, we have a number of program items on the stars of science fiction and fantasy, rising, current and timeless. We hope you will join us in celebrating them.

One of the things that makes Worldcon special is the breadth of the subject area that we cover. Our program spans many aspects of science fiction, fantasy, science, and literature. Please take some time to try out different areas and attend some items other than those you normally attend, just to see what they are like.

Another thing that makes Worldcon special is that it is never held in the same place twice. Even those physical locations that have hosted more than one Worldcon are quite different by the time we come back to them. This is especially true here in Denver, where downtown has been rebuilt since Worldcon last came here in 1981. I think you will be pleased with the area around the Colorado Convention Center and the hotels we're using. There is a large variety of eating and drinking establishments and shops in close proximity. Please let us know about any you enjoy or that are especially helpful.

Still another thing that makes Worldcon special is that it is organized and managed by volunteers, fans like us. We do this for ourselves. One of the best ways to enjoy Worldcon is to volunteer to help out, make new friends, learn about how the convention runs, and see things from the inside. Please volunteer a few hours to help out.

Worldcon is the gathering of fans. I'm glad you could be here with us. I look forward to seeing you in person.

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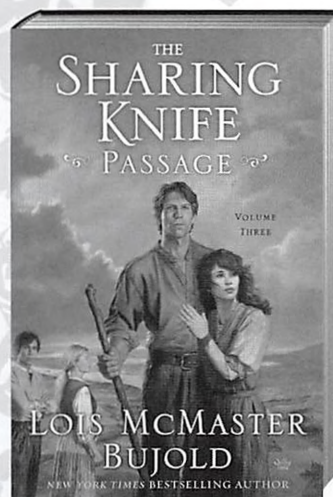
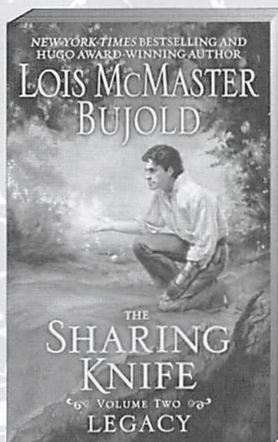
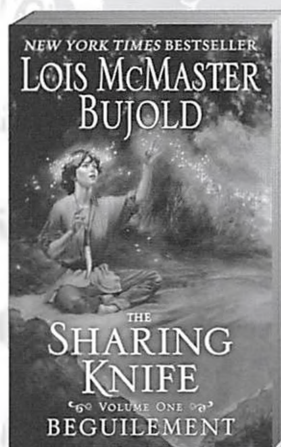
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GUEST OF HONOR



Lois McMaster Bujold: From Ohio to the Universe

by Lillian Stewart Carl

I don't remember the exact day I met Lois McMaster. It had to have been my first day of school at Hastings Junior High School in Upper Arlington, a suburb of Columbus, Ohio, since we were assigned to the same seventh grade class grouping.

That clerical chance changed our lives.

We met at the not only tender but positively sore age of twelve. Tall for seventh graders, stirring with inchoate, inexpressible feelings, isolated on the rock of public school like prisoners on Alcatraz, we quickly sensed in each other kindred spirits.

Today we would be nerds or geeks. Then, we were simply the Out Crowd, as Lois now puts it. We were the ones who had more imagination than fashion and social skills, the ones who read books for fun and were already showing a taste for sitting alone in a quiet room and letting the voices in our heads pour out onto paper.

We called writing stories "making up characters", and "practicing", although we never articulated any goals to direct those characters and that practice to. It was simply that we lived in houses filled with books and were nourished on the printed page. Three out of our four parents were college professors and the fourth was an amateur artist – as apples, we landed beneath our respective family trees, if not without a perpendicular bounce or two.

Lois' father was a professor of Welding Engineering at Ohio State University, who, among other things, invented the first television x-ray imaging system of the sort that nowadays are all too familiar to air travelers. Other professors from all over the world would visit her home, so from an early age her horizons were quite wide.

Dr. McMaster was also a TV weatherman (the second in the country) at the local CBS affiliate, Channel 10. Sometimes, if Lois was having me and her other girlfriends over for a slumber party, her dad would stop on the way home from the eleven p.m. news and bring us pizza.

Central Ohio in the 1960s was a white-bread-and-baloney place. Pizza was considered ethnic food. One evening Lois came to dinner and my Texan mother served tacos. Lois had to ask very politely what they were and how to eat them – and found them wonderful, with actual flavor! With a mother descended from Western Pennsylvania farm stock, she never tasted or even saw garlic until she was eighteen. Her mother may have considered garlic an ethnically suspect foreign food.

Then, being a girl meant inhabiting a strictly defined and restricted territory called "acting lady-like". Ladies wore stockings (not pantyhose, stockings) to school every day, beneath skirts that were carefully eyed by the principal lest they show more than a glimpse of kneecap. Ladies kept their voices soft and their eyes demurely downcast, like geisha.

Except along with exploring the intricacies of the tea service, Lois I were also considering the edges on samurai blades.

While I was an only child with a mother who modeled soft-spoken Southern ladyhood, the cultural push toward feminization was blocked in Lois' household by the presence of two active older brothers. Her mother was badly outnumbered – she may have longed for a daughter as an ally, but got stuck with two sons and a tomboy. Possibly it was the extra chaos that allowed Lois to escape into swimming, canoeing, exploring the large woods and farm fields behind her house, horseback riding, fencing – in a small way, in an after-school club – and, later, in college, judo.

Lois McMaster Bujold

Certainly it was her father, and not her mother, who gave permission and plane tickets for her at age fifteen to accompany her then-twenty-one-year-old brother, Jim, on a summer trip hitchhiking around Britain and Europe. They stayed in youth hostels and met all sorts and conditions of people, from a local Scottish MP who gave them a ride over the moors in his Rolls, to a trucker who let them hitch on the open bed of his flatbed truck in the rain out of Wales, to a fellow transporting a calf in his van northward who asked them if they were eloping to Gretna Green – and then had to explain Gretna Green. She and Jim denied the elopement part with horror.

This same brother, a model rail fan, also let Lois noodle around in his basement kingdom and build an HO gauge model boxcar under his supervision. Her other brother, who had his glider pilot's license at age fourteen, taught her how to sail a small boat and later how to drive stick shift. He was by that time teaching people how to fly, so this last was not a stretch. Her grandfather taught her how to canoe. Sisterless, she had to wait to learn how to do most girl-things from me, though her mother, an excellent seamstress, did her best to teach her how to sew and knit. The latter skill is one Lois passed on to me, since sitting side by side knitting was a great way to swap stories.

Lois introduced me to science fiction and fantasy and I introduced her to history and archeology. If she and I couldn't find strong female role models in real life, we would find them in the pages of books, and together we read and plotted adventure. Indulging in the suspect art of thinking outside the box, we identified as much with Aragorn as with Eowyn, although Lois also fondly remembers James H. Schmitz's Telzy Amberdon, Trigger Argee, and Nile Etland, all encountered in the pages of *Analog Magazine* in the 1960's.

It was Lois who first picked up a copy of *The Fellowship of the Ring*, on that 1965 trip to Europe, not knowing it was only one-third of the story until months later, when she discovered the remaining two books. She then pressed *The Lord of the Rings* into my hands, and soon we were so smitten we ventured into fan fiction. Lois' effort was – no surprise here – on a level beyond the ordinary. She

attempted an epic in Spenserian verse modeled on both Tolkien and *The Faerie Queene*. It only lasted fifteen pages, but was, to say the least, unusual for a tenth grader.

She read Isaac Asimov, Poul Anderson, Cordwainer Smith, Randall Garrett, Eric Frank Russell, early Roger Zelazny, some Anne McCaffrey, Zenna Henderson – and, way back in grade school before we even met, Eleanor Cameron's *Wonderful Flight to the Mushroom Planet*. Again, it was her father who modeled SF reading, being an old CalTech man and occasional SF reader himself. She started snitching his paperbacks at age nine.

She argued with me over Robert A. Heinlein's *Glory Road* – I preferred the sword and sorcery romp in its first section, Lois preferred the social commentary in its second, though she says she now remembers neither. We found *Stranger in a Strange Land* to be titillatingly racy, and we argued over that, too. Should Michael Valentine Smith have sacrificed himself? Was Jubal Harshaw's individualism a worthy goal? *Starship Troopers* seemed a perfectly normal sort of book, in those post-WWII days. *Have Space Suit, Will Travel*, though still boy-centric, at least had an active female co-protagonist. Against our own cultural backdrop, we never noticed how sexist *Podkayne of Mars* was.

We saw the movie *Goldfinger* and proceeded to read all the James Bond novels, regarding Bond himself with the same impatient skepticism with which we were soon regarding Captain Kirk, although Lois' favorite Bond character was Felix Leiter, so ill-served in the films.

Star Trek wasn't the first science fiction program on television, but it was the first that held a real sense of wonder and so captured our imaginations. In 1965 it was the best visual SF produced since *Forbidden Planet* – which we had seen in our junior high noon movies. She and I saw far beyond the plywood sets, into places where, well, we could boldly go where no man – or woman, mini-skirts and hailing frequencies aside – had gone before.

In the autumn after high school graduation, while working downtown in the book section of a department store, Lois uncovered COSFS, the Central Ohio Science Fiction Society,

with the same air of Robinson Crusoe finding the footprints of Friday in the sand. Fellow fans! Who expressed themselves on printed pages called fanzines! Print, no matter how smeary from the mimeograph machine, would legitimize all those hours we spent swapping yarns. Larry Smith was a member (though not yet a premier convention bookseller), as was John Ayotte, who initiated us into the intricacies of basement fanzine production.

Much to the bemusement – and amusement – of the members of COSFS, we, too, committed a fanzine. *Star Date* was a thing almost unheard of, all-fiction based on a television program. Lois reports the idea was modeled on Devra Langsam's earlier *Spockanalia*, though she has no memory of how she first came by a sample of Devra's work. I still have one copy of our 'zine, and Lois has two, although she tells me that every now and then a fan will appear in an autographing line with one, in all its deteriorating glory. It featured, among other things, illos by future SF and space artist Ron Miller, who also served as best man at Lois' later wedding.

Our television viewing ranged beyond *Star Trek*. It's no coincidence that the erstwhile head of Barrayaran Imperial Security was named Simon (reference Simon Butcher from the TV version of *The Wackiest Ship in the Army*) Illyan (reference Ilya Kuryakin from *The Man from U.N.C.L.E.*).

Our movie viewing ranged far beyond the Bond flicks. *Lawrence of Arabia* blew us away, and the tortured character of Lawrence played his part in our "making up characters," and incidentally triggering a spate of more non-fiction reading, then and later.

And our reading ranged beyond science fiction and fantasy. Lois read Georgette Heyer, Dorothy L. Sayers, Arthur Conan Doyle (a story penned in her late twenties, the inner writer peeping in the shell, was a Sherlock Holmes pastiche), C.S. Forester, and Alexander Dumas – who was indirectly responsible for two more names in the Vorkosiverse.

But at that time, the Vorkosiverse was merely star stuff, yet to go nova.

For some years in our twenties Lois and I were swept into the realest of real lives. I was living in Texas by then, and

while we never completely lost touch, our contact with each other waned to almost nothing. Despite our attempts to avoid complete feminization, we discovered that biology is destiny. Our marriages added alphabetically desirable third names to our maiden ones, a "B" and a "C" respectively, that would in time move our works closer to the top of the bookstore racks.

Lois' (now former) husband's family pronounced "Bujold" as "beezhoo", or, for you Francophones, "bijou". But during his military service a succession of drill sergeants were not amused by this, and by the time Lois took it on, Bujold was pronounced more or less like it is spelled, with a soft "j".

Not that the prospect of our names appearing in bookstore racks was anywhere near our event horizons, not when our attention had shifted from Mr. Spock to Dr. Spock. Our respective rendezvous with biological destiny meant that we each gave birth to two children, and then, having started families, had to deal with them.

Years filled with laundry, dirty dishes, and restorative visits to libraries and bookstores passed. Then those voices in our heads began breaking through the cacophony. I picked up my pencil again and actually, oh glory and trumpets, *sold* some short science fiction pieces and then a fantasy novel.

Galvanized by my example, Lois took an old story idea of hers, never written but just made up in her head to amuse herself while driving back and forth to work as a pharmacy technician (before children), and set it in a landscape based on the African plains where she had studied biology and wildlife photography during a college trip. The story and the characters grew into *Shards of Honor*. In a trip to visit me in Texas in the summer of 1983, I helped her wrestle the manuscript into submission-shape.

Shards begat *The Warrior's Apprentice*, and then *Ethan of Athos*, all workshopped by actual ink-on-paper – carbon copies, does anyone remember those? – and brown-enveloped mail between Lois, me, and our new friend Patricia C. Wrede from Minneapolis.

This brings us briefly back to Alexander Dumas. Lois was so impressed with Oliver Reed's performance as Athos in

Lois McMaster Bujold

the 1972 version of *The Three Musketeers* that she envisioned Reed playing the part of Aral Vorkosigan in *Shards*. And his performance as Miles Hendon in *The Prince and the Pauper* gave her the name of Aral's son.

That Ethan Urquhart, mild-mannered obstetrician, lived on the planet Athos was a nice double reference, not only to the musketeer but to the Athos peninsula in Greece, built up by monasteries that admit no women.

As Lois' three manuscripts made their laborious slog from desk to editorial desk in mysterious, scary, New York – yes, there are editors who rejected these books – she made her first professional sale, to *Twilight Zone Magazine*. "Barter" was based on her experiences as a homemaker in the small rust-belt town of Marion, Ohio. So were two more stories, "Garage Sale" and "The Hole Truth".

Then, when *The Warrior's Apprentice* returned from its third rejection, I suggested that Lois send it to an editor I'd met several times, Betsy Mitchell at Baen Books.

As Betsy herself told me recently, "That worked out well."

One afternoon in October of 1985 – probably not to the accompaniment of trumpet fanfares, although I'd like to think a small toot sounded somewhere in the space-time continuum – Jim Baen called Lois and offered to buy all three of her novels.

In these antediluvian times, before internet market reports and writer's groups, she didn't even exactly know what a person with the title "Publisher" was or did, although she vaguely understood the functions of an editor. She had yet to learn that a publishing company could consist of as little as half a dozen people, a rented office, a phone and fax line, and a bottle of Maalox, and so pictured Jim as something like Sauron in the tower of Barad-dur.

She temporized during the call, unable to believe this wasn't some sort of faerie gold that would vanish in the morning, and followed it up with a flurry of phone calls to the few people she knew who knew anything about publishing, or Baen. As a SFWA member, I was able to reassure her – and so did her other sources.

She accepted the acceptance.

I was there when she and Jim first met, in the elevator lobby at the 1986 Atlanta Worldcon. He told her that she'd written one of his favorite lines, "Miles swooned with unrequited love". (Which is from Miles's interview with Tung in *The Warriors Apprentice*, as Miles flim-flams his way to victory.)

I thought Lois herself was about to swoon. The dizzying perspective of the hotel atrium (the Atlanta Marriott lobby has been likened to the inside of Geiger's *Alien*) was nothing compared to the life opening before her.

By 1987 she'd been nominated for the John W. Campbell, Jr. Best New Writer Award. Since her first sale "Barter" had been published in 1985, this was her last year of eligibility. The *Columbus Dispatch* (my family used to call it the *Disgrace*) wouldn't review her novels because they were genre paperback originals. But they gave the award nomination two paragraphs, headlined, "Last Chance for Marion Housewife".

I need not comment on her deconstruction of that choice of words. But two other friends, Mary Frost Pierson and Elaine Roberts, who shared Lois' sense of humor – and experience of Ohio – stitched and framed a lovely sampler with the phrase, which still hangs in her home office.

Fans dubbed her science fiction universe "the Vorkosiverse", after its most memorable and central (but far from only) character and his family. Science fiction and fantasy, Lois says, are the only genres where a series is defined by what universe it is set in – making mainstream fiction, looked at with the right squint, the world's largest shared-universe series.

Miles has a number of real-life roots. Lois modeled him on men such as T.E. Lawrence and young Winston Churchill, and she found a physical template in a handicapped hospital pharmacist she once worked with. His bad case of "great man's son syndrome" owes something to her relationship with her father. But with his first book, *The Warrior's Apprentice*, Miles quickly took on a life of his own. His charisma and drive, his virtues and his failings, are now all his.

The series grew into a family saga, centering around one family where all the stresses of their changing worlds intersect. It was soon after she wrote *The Warrior's Apprentice* that Lois envisioned the series having a similar structural model to C.S. Forester's Hornblower series, where each book stood alone as a complete and independent novel, yet when put altogether, become something larger than the sum of their parts, the character's over-arching biography – stories within a mega-story.

The story has flowed for eleven books and four novellas, with slight diversions into two books set in the same universe, *Ethan of Athos* and *Falling Free*, and past an entertaining detour into Renaissance Italy for the fantasy *The Spirit Ring*. The story continued through Lois' move from Ohio to Minnesota and now, after a longer foray into fantasy, still goes on – she's hard at work on the latest installment of the Miles saga, to be published in 2010.

The cry goes up from legions of fans: *What will happen in the new Miles book?*

Well, as we know, Lois likes to take non-standard heroes and run them through the wringer and see what happens. But she says, "The kind of simple physical plots that test younger characters are now not appropriate for Miles – not that he has ever dealt with anything but curve balls. This new story has to find a different realm or level of challenge. For example, moral problems are not going to be particularly amenable to a character's having more power, because that's not the kind of thing that solves them. So coming up with a plot of the right weight for Miles in his current situation is an interesting challenge." One that I'm sure Lois will meet successfully.

Of all her awards, probably the most important to her was the first, the Nebula for *Falling Free*, which made folks sit up and take notice. She was very pleased when *Barrayar* won its Hugo, because she didn't think it could win back-to-back with *The Vor Game*, and it was the book closer to her heart – it began from the end of *Shards of Honor*, left for a time to languish in her attic, but the eventual continuation came together on a whole new thematic level for her.

The Hugo for *Paladin of Souls* was also important, first, because she is hugely fond of its heroine Ista, and second because it finally stopped people driving her crazy by saying brightly, "Just one more and you'll match Heinlein!"

I've been fortunate enough to sit with Lois during several Hugo ceremonies, but the most memorable, for me, was the one at the Glasgow Worldcon in 1995. Before the ceremony, Lois asked me to carry a small canvas shopping bag for her. She knew she'd have to juggle the award through the evening and then back to her far-off-site hotel if she won, but she didn't want to jinx her chance of winning by carrying the bag herself. "Besides," she says, "it would have looked funny."

I knew she'd won when presenter Samuel Delaney's lips formed the "M" of *Mirror Dance*, and duly handed over the bag on the terrace alongside the River Clyde, as fireworks bloomed overhead.

One of Lois' reasons for leaving the Vorkosigan universe – or at least Miles, who is rather agnostic when he isn't in a foxhole – was that she wanted to do a fairly serious exploration of grown-up religion in a fantasy context.

A lot of the ways genre fantasy treats religion seemed to her to be both superficial and unsympathetic. She wanted to look at both the positive ways religions function as social institution (as ways for people to organize themselves to get the everyday work of a civilized society done) and at serious mysticism. The real questions real religions grapple with don't have easy answers. A well-built fantasy world's religion ought, she thought, to reflect that complex reality.

The Curse of Chalion, *Paladin of Souls*, and *The Hallowed Hunt* are her answer, singularly and collectively to that challenge. *Curse* was also partly inspired by a course in Spanish medieval history that she took at the University of Minnesota.

The religion she built for the world of Chalion has five divinities because she wanted to get away from the idea of dualism, the idea that good and evil are divided into absolutely separate units that are never intermingled. She knew she wanted the magic to be essential to the world and distinguishable from other fantasy novels,

Lois McMaster Bujold

and different from the ideas of magic found in the actual Middle Ages. "In the twentieth century," she says, "readers have been trained in physics and they're always looking for things to balance – where does the energy come from, where does the matter go, all sorts of practical, science-minded questions. Which is not the case for medieval magic, which was strange and complicated."

Her newer fantasy tetralogy, *The Sharing Knife*, with its sub-titles *Beguilement*, *Legacy*, and *Passage – Horizon* will be published in February of 2009 – stemmed from several sources, among them a bout of renewed fannishness. Shades of *Shards*!

Having been fans of *The Lord of the Rings* novels for most of our lives, Lois and I awaited the recent movie versions with trepidation. But our skepticism was blown away by the amazing achievement of Peter Jackson and company, and for a time we were once again fan-girls, a happy renewal. Lois went on a binge of reading fan-fic, pointing me toward the finer (and entertainingly worse) examples – and there were many – while I actually wrote a couple of stories set more or less in the *LotR* universe.

Lois also notes that this all fell during the very difficult year leading up to and away from her 91-year-old mother's death, when on-line fanfic was about all she could stand to read. "I'm still digesting the meaning of that," she says. "Fanfic was like fiction without responsibility, at a time when my real-life responsibilities were all that I could bear. But it was a very different experience than reading fanfic in my youth, as my adult writer's mind was doing a running meta-analysis; with all the other variables held constant, fanfic became a laboratory of how very differently various people read the same texts, springing out in strong relief. Truly, a book – any book – is more a mirror than a window."

Lois was intrigued with how Aragorn and his fellow rangers guarded the Shire from perils the hobbits couldn't even guess, while the hobbits went about their quiet and in a way restricted lives. The culture clash is only mentioned obliquely in Tolkien's masterpiece, but in a different sort of world it could present a real problem, one that defies easy, cathartic solutions. Simply *seeing* the solution could be very

difficult indeed. In fact, *The Sharing Knife* as it developed was as much a counter-argument to Tolkien as an homage.

(And then there was the outbreak of 17-year-cicadas Lois encountered on a trip to Balticon that year, but that's another story.)

Lois also wanted to play with landscapes and social-scapes that were distinctly New World, not the recycled European medievaloid country of Tolkien's imitators. "After all," she says, "memoir is not the only genre where the writer finds what to say by opening a slice from neck to navel and rummaging around inside. I'm not sure if as writers get older we become more meditative, or if we just run out of material, but in my most recent fantasy books, I've reversed my usual mode of 'far future, far past, far away', and brought my writing home."

In *The Sharing Knife*, she found herself mining down to some of the deepest layers of her own experience: the farms, woods, lakes, rivers, animals, plants, insects, people, and weather of her Ohio childhood. "And not just home ground," she says. "It's the lost place, the refuge of distant memory."

Like so many other Americans, for her – and for me – that vanished landscape is engulfed by various sorts of change or urban sprawl, and is now recoverable only in the mind, as inaccessible to daylight reach as any faerie realm. She says: "Our childhoods were being paved before we'd even finished with them. Most of their people are dead. The land has gone to the use of other more present lives, and no ghosts dwell there for them, nor even guesses of what went before. It's not an American experience only, to be sure, but it's an immensely common one for us."

The Sharing Knife books also grew out of the third of the Chalion books, *The Hallowed Hunt*, which had started out, in its original conception, to be mainly a romance. But the book was hijacked from the heroine by the antagonist and carted off in another direction altogether. Lois wondered, was it structurally possible to write an intelligent fantasy-adventure in which the romance stayed central?

"Was that [writing *The Sharing Knife*] ever a learning experience!" she says, not only about what makes a

romance story work, with its very personal focus, but, more unexpectedly, uncovering many of the hidden springs and assumptions that make fantasy work, including what she now sees as an underlying political focus. It turned out to be a much harder blending that she'd thought. So *The Sharing Knife* books started out as romances – and mutated under the competing demands of the two genres she was attempting to combine.

Lois and many other female science fiction writers have long played with genre and gender boundaries, which are artificial constraints to start with. Yet for her, she finds, the technical aspects of writing – setting up scenes and viewpoints, worldbuilding, characterization, pacing and plotting – are the same for all genres.

But then, she adds, "Classification is a problem for theorists. I'm data. My job is not to explain, but simply to be, to the best of my abilities."

And her abilities, as we have seen and appreciated ever since that first short story in 1985, are considerable!

Congratulations, Lois, on the well-deserved honor of being the Guest of Honor at Denvention III. From the girl who had never seen a taco you've become a woman dining on Australian witchetty grubs and gold-leafed turnips in a posh restaurant. From the girl who wrote stories instead of doing her homework and had to justify her reading to skeptical relatives, you've become a much-loved citizen of the world.

In fact, your career has given you, and us with you, not only the world but the universe.

Let the party begin!

.....

Lillian Stewart Carl has published multiple novels and multiple short stories in multiple genres. She is also the co-author, with John Helfers, of The Vorkosigan Companion, to be published in December of 2008. That there is so little resemblance between the adult Lillian and the gawky twelve-year-old of Hastings Junior High School is a testimony to the mercies of Time.

**A quick bibliography of
Lois McMaster Bujold's works:**

- "Barter"
- "Garage Sale"
- "The Hole Truth"
- Shards of Honor*
- Warrior's Apprentice*
- Ethan of Athos*
- Falling Free*
- Brothers in Arms*
- "Borders of Infinity"
(later collected in *The Borders of Infinity*)
- The Vor Game*
- Barrayar*
- "The Mountains of Mourning"
(later collected in *The Borders of Infinity*)
- The Spirit Ring*
- Mirror Dance*
- Cetaganda*
- Women at War*, edited with Roland Green
- Dreamweaver's Dilemma*, collection
- Memory*
- "Labyrinth"
(collected in *The Borders of Infinity*)
- Komarr*
- A Civil Campaign*
- Diplomatic Immunity*
- The Curse of Chalion*
- Paladin of Souls*
- The Hallowed Hunt*
- "Winterfair Gifts"
- The Sharing Knife: Beguilement*
- The Sharing Knife: Legacy*
- The Sharing Knife: Passage*
- The Sharing Knife: Horizon* (February 2009)

ARTIST GUEST OF HONOR



Rick Sternbach – Master Of The Cosmos

by Bob Eggleton

This year's Worldcon Artist Guest of Honor is one who is long overdue for such an honor. Rick Sternbach was born on July 6, 1951 in Bridgeport, Connecticut. He had an early inspiration, as many of us did, with the manned space program of the 1960s and this led to young Rick's fascination with all things beyond Earth – and how to get there. His work was literally some of the first "name recognition" SF art of its kind for me. He came into SF in a time when Kelly Freas was all the rage and at the height of his own career. I can recall vividly Rick's first *Analog* cover which was used on the October 1973 issue: picked from his portfolio for use by then-editor Ben Bova and art director Herb Stoltz. Remember we had no internet or anything like that, so magazines like *Analog* were quite literally a monthly connection to the worlds of the future. It was a colorful, wonderful cover featuring two "Enzmann" styled starships orbiting some far off planet. What was immediately arresting about the image was the fact that it had a candy-colored starscape and color palette, where Sternbach used the then-cool tool known as an airbrush to apply his rainbow of Gouache colors. The cover was an immediate hit with readers and soon more followed. I can recall one (for a story that I can't remember the title to) about a mission to Venus wherein Rick curved the horizon upward so we'd see what incredible pressures, due to the surface conditions, would be seen. The ship "looked like a dump truck" complained *Analog's* art director Herb Stoltz to which Rick replied "Hey, if it reads like a dump truck, it's going to look like one". This is what made Rick Sternbach so popular with readers of the magazine – his ability to create a **realistic** looking piece of hardware. By 1976, *Analog* was using him for as many as three and four covers a year, and for the July 1976 issue he created an amazing piece of work, in collaboration with Joe Haldeman, for his Hugo winning short story "Tricentennial": a huge space ship orbiting a planet with one of his trademarked candy-store starscapes! It was also painted in a red, white, and blue palette to reflect the 1976 Bicentennial hype of that

time. The painting was so popular it was voted the top cover in the yearly readers' poll and made into a print. He also worked with NASA during those years as well. Another distinctive cover I personally remember was for a Greg Bear story in *Analog* called "A Martian Ricorso." It was very stark and yet Rick used what we knew at the time to depict the surface of Mars. It portrayed an astronaut on a very stark red landscape and a bluish evening sky.

At about this time, he was painting new covers to re-issues of older SF classics for Berkley Books and doing other magazines' covers like *Worlds of IF*. Amongst those were some awesomely jaw-dropping paintings for *Astronomy* magazine. This was all well before we had space probes and the Hubble Telescope. It was Rick Sternbach that took us there.

Something else happened in 1976: Rick went to MidAmeriCon ("Big Mac", as it was affectionately referred to), the 1976 Worldcon in Kansas City. At that convention Rick visited a room that held a display for an upcoming "little" film called...*Star Wars*. Both George Lucas and Mark Hamill (so the story goes) showed up in "roadshow style", setting up everything themselves and handing out posters and showing off concept paintings for the film by Ralph McQuarrie. Sternbach was so taken with the idea of doing artwork for science fiction films he began to get up a head of steam to go to Los Angeles to scout out producers needing this work.

As he got into 1977 and '78, he launched into painting covers to Larry Niven's "Known Space" and Ringworld series of books for Del Rey. The cover of one of these was a highly-researched effort with help from MIT. It was a portrait of a spiral galaxy populated with Niven's characters and "where things were" so to speak. He was pretty on the money with it all and added another stunning color assault to the senses. And this was all before the age of computers that make such models easy now.

Rick Sternbach

Also in 1977 and again in 1978, Rick Sternbach won Hugos for Best Professional Artist. At that 1978 Iguacon, he publicly withdrew from the category, citing that he felt he did his all and his best and wanted others to experience the same pinnacle. Quietly he was moving on, to Hollywood. One of his first "gigs"(everyone calls everything a "gig" now) was working on Disney's long-winded production of *Space Probe One*. As Rick said, a lot of people did a lot of work for the film and, "it was a real shock when we all got let go". The film later restarted, redesigned and rewritten, but largely without Rick's involvement (though a few of Rick's elements did survive in the final product) and it became *The Black Hole* (1979). However Rick, showing his portfolio to Susan Sackett (Gene Roddenberry's then-secretary), landed a job working on the very first *Star Trek* film, *Star Trek: The Motion Picture* (1979). Think what you will of the film, it was a big deal at the time, and still and always will be, the **first** *Star Trek* feature **film**. One of the best stories Rick would tell was as he was working on designs for the Engine Room and so on. Apparently he came in to work and found a note on his desk from director Robert Wise summoning him to the filming stage. When he got down there, he found an armada of film equipment, producers, and stage hands...all waiting. In the middle of it were director Wise and actor James Doohan at a console that Rick had designed. Wise took him in hand and said "You designed this, right? Show Scotty how it works!" About this time he would also illustrate, as part of Trek merchandising, *Star Trek: Spaceflight Chronology*, a book which contains many, many paintings – some of which I recall him saying that he was churning out 8 a week!!

Rick eventually left Paramount around 1979 and then, through connections with Carl Sagan, wound up on a team of several artists to design visual effects for the new PBS series *Cosmos*, to be hosted by Sagan. It was a revolutionary show in terms of 13 episodes that would document human history; starting with the Big Bang, and adding a touch of science fiction wistfulness as we travel into what makes the universe – and us – tick. Rick did lots of things at this time that were all ground-breaking and inventive, in those halcyon days of visual effects circa 1980: from storyboards, to building miniature Mars-scapes, to painting galaxies and planets. If they seemed impossible to create, they'd invent a way! The show was a massive hit on

PBS and around the world. His efforts were rewarded with an Emmy for Best Visual Effects-TV show, the following year.

Sternbach would do a few more covers for *Analog*, which was beginning to change its look in the mid 1980s to somewhat favor the more "Omni" style (a big glossy magazine at the time) – slick, glossy and very mainstream. But largely, Sternbach was leaving publishing behind. He did however paint a few odd covers here and there for Del Rey Books around the same time. Authors such as James White and his 'Hospital Station' books, and Robert Heinlein's *Farmer in the Sky* all had distinctive Sternbachian covers. Other authors included Asimov, Anderson, Benford, Niven, Pohl, Bear, Brunner, Hamilton, Tiptree, Williamson, and Schmidt. Sternbach also created some amazing covers and interior paintings for the old publication *Science Digest*. Art director Mary Zisk was a fan of painted space art and she used him for a lot of things.

Rick stayed in Hollywood, having moved from his home in New Canaan, Connecticut, and worked on movies here and there: *The Last Starfighter* (1983), *Amazing Stories* (1985), *Rich and Famous* (1983), and *First Flight* (1987), among several others. He also worked a great deal with The Planetary Society and various scientists at CalTech.

In 1986, however, Paramount, giddy over the box office successes of the 1980's *Star Trek* films, asked Gene Roddenberry to try and recapture lightning in a bottle with a new *Star Trek* TV series. This became *Star Trek: The Next Generation*. Rick was in the right place at the right time when they called him to work on it. In fact, I recall him saying, that he jumped the gun and called them! As a result, he was hired onto the staff of *ST:TNG*, working under Production Designer (the late) Herman Zimmerman, and alongside fellow artist Andrew Probert (who also worked with Sternbach on the first *Star Trek* film). Rick would work on *ST:TNG* for its entire run, conceptualizing ideas, many designed on the 'fly' to meet the show's tight shooting schedule. He also functioned as a consultant, showing, often scientifically-illiterate producer-types, how you can have good science *and* good drama. As we know, often, the two are rarely in the same script. Rick stayed with the show until its end in 1994.

Artist Guest of Honor

During a break in the series filming, he managed to also work on *Star Trek V: The Final Frontier* (1989), the only really poorly-faring film of the entire Original Cast series of movies. Thanks in part to the writer's strike and a third rate visual effects company the film suffered greatly. Still, as I can attest, the film can do badly at the box office but it doesn't mean a lot of people didn't work really hard to make it the best they could.

Paramount, knowing a good thing when they had it, kept Rick on to work on *Star Trek: Deep Space Nine* and *Star Trek: Voyager* where he worked as an illustrator and a consultant to many of the shows' scripts. One of his major tasks was keeping the science relatively real...but not at the expense of characters or pace and drama.

In 2002, he worked on the James Cameron-produced remake of *Solaris*, creating graphics and designs. The film flopped at the box office thanks to some poor reviews and a rather trite marketing campaign that sold the film as some kind of romance. However, some of the visuals are truly stunning.

Rick was a founding member of ASFA (Association of Science Fiction & Fantasy Artists) during the mid-1970s, but moved on to help found the IAAA (International Association of Astronomical Artists). The IAAA is a professional association of space artists, art enthusiasts, and scientists who like or create art of the cosmos themselves. Rick was at one point the editor of the quarterly *Pulsar* newsletter for the group.

I'd always followed his style and paintings for many years. One favorite of mine, if I had to pick one, would be "Voyager Found" in which a team of Cetacean Astronauts finds the very ancient, and somewhat battered, probe Voyager 1 from earth. Their ramjet starship had caught up to it and vastly outsized it, making the old and 'new' technologies a marked and awesome contrast. For this painting and many of his other creations, Rick worked first and foremost in Gouache: an opaque watercolor pigment that many people worked with in the design world before computers took over. Now he mainly works on a computer with advanced programs that make one's head spin.

In 2004, Rick founded Space Model Systems: a company which supplies model making equipment for building hobby spaceships and surrounding environments.

He's also exhibited his art extensively over the years. You're sure to see some here at Denvention, but this is a list of exhibits he's been in.

Visions of Other Worlds;

Reuben H. Fleet Space Theater, San Diego

Visions of Other Worlds;

Gates Planetarium, Denver

Traveling Exhibition, Other Worlds;

Association of Science and Technical Centers,
various locations around United States

Society of Illustrators Science Fiction Show,

New York

Earthlight Gallery,

Boston

Dream Masters,

Los Angeles

Noyes, Van Kline, and Davenport,

New York

American Museum of Natural History,

Hayden Planetarium;

one-man show, New York

National Air and Space Museum/

Smithsonian Institution,

Washington, D.C.

University of Melbourne

University of Connecticut

Rick Sternbach has long shown us the future and been with our science fictional lives for a long time. If I count it right, he's so far had a 35 year career and keeps right on going. I've also known Rick over many of these years as a pal: we agree, we disagree, laugh, and paint. But hey, he is a constant inspiration and a guy with an optimistic vision that, now, it seems, we need more than ever.

Rick Sternbach's paintings can be seen on pages 50-56

MUSIC GUEST OF HONOR



Kathy Mar

by Kathleen Sloan

I can't remember exactly when I first met Kathy Mar, the Special Music Guest for Denvention 3. It seems like I have always known her and that she has always been an integral member of the filk and fannish community. In reality, she first entered fandom in 1981 when, after seeing a friend's program book, she bought a one-day membership to Denvention 2. As she walked in the halls she stopped at a doorway to listen to people singing songs about space, science fiction and fantasy. She was too shy to go in but, as a longtime musician, Kathy was quite intrigued by what she heard. When she saw Ed Bryant host the Hugo Awards on roller skates, somehow she knew that she had found her people! She was well and truly hooked and it is fair to say neither Kathy nor fandom has been the same since. She wrote her first filk song "Give My Children Wings" just after Denvention 2. Her friends and family gave her a membership to Chicon V for a gift and she has been a regular convention attendee from then on.

Kathy has many connections with Denver. She was born in 1951 at Fitzsimmons Army Hospital in Denver and grew up in the Denver area. Her love of books started at age 4 when she taught herself to read with "Heidi." She remains a voracious reader of science fiction along with fantasy, horror and mystery, but will read almost anything that strikes her fancy. Kathy is seldom without a book in her hand, and even falls asleep that way. It's true, I've seen her do it! She started singing as soon as she learned to talk and had the advantage of her mother's trained voice as an example. (Her mother was offered a voice scholarship to Julliard.) Once Kathy had learned to read books, she taught herself to read music. After getting a guitar for Christmas at age 15, she taught herself to play that too, with the help of songbooks and PBS guitar lesson shows. From then on there was no holding her back. She went from performing in school musicals to becoming a professional musician, performing as a street singer and folk artist in the clubs and coffee houses of Denver.

Early musical influences for Kathy include Buffy St Marie, Joan Baez, the Association, and Paul Simon, but one of the biggest was The Beatles. If you ask about the Beatles you will find her a veritable font of knowledge about song inspirations, historical events and recording trivia. If you want to sing Beatles tunes into the wee hours, Kathy is your girl! Though Kathy writes amazing original songs of her own, she helps to spread excellent filk music to different regions by covering the songs of writers who currently inspire her such as Cat Faber, Talis Kimberly, Gwen Knighton and Charlene MacKay.

Blind Lemming Chiffon has described Kathy's songs as "original songs, songs that stay inside your head and gently unscrew the lid of your subconscious. Songs that take your thoughts soaring to places with no maps or guidebooks." She has been inspired by a variety of authors including Gordon Dickson, Somtow Sucharitkul, Orson Scott Card, Anne McCaffrey and Frank Herbert, but also writes songs inspired by movies, the fun and joys of fandom, and sometimes just her unique take on life. I can't think of anyone else who could write a touching, edgy song based on the movie *Being John Malkovich* and get away with it. Some of her songs you really have to hear to believe! You can see by the number of times she has been nominated for and won the Pegasus Award for Excellence in Filking, that she is a highly respected member of the filk community both as a songwriter and as a performer.

Pegasus Awards

Best Filk Song- Arafel's Song (Tree of Swords and Jewels)
(with Mercedes Lackey) – 1989

Best Writer/Composer – 1989

Best Love Song- Velveteen – 1991

Best Writer/Composer – 1993

Best Filk Song- Drink Up The River – 1994

Best Filk Song- When Giants Walked – 1996

Best Writer/Composer – 2004

Kathy Mar

Pegasus Nominations

Best Filksinger, Female – 1986

Best Writer/Composer – 1991, 1996

Best Performer – 1987, 1988, 1990, 1993, 1994, 2001

Best Filk Song- Starship and Haiku – 1986

Best Humorous Filksong-Calm Down – 1986

Best Filk Song- Velveteen – 1990

Best Literature Song- Flowers For Algernon – 1990

Best Filk Song-Drink Up the River – 1991

Best Filk Song-Heartwarming – 1993

Best Military Song- Man Of War – 1995

Best Filk Song-Edward – 1998

After years singing in folk venues, Kathy is drawn to filk because she finds that filkers and fans “listen, really listen, sing along with everything possible and appreciate clever songwriting more than any other audience around.” She loves the intimacy of people sharing the music of their deepest hearts with each other in a setting that is tolerant and accepting of a performer’s skill level and efforts. Kathy is so encouraging and supportive to everyone in the community, no matter their skill level, that she is known as a “filk gardener”. She is well known for generously sharing her time with any musician interested in learning how to improve, and has given many an impromptu lesson in vocal technique, guitar work or songwriting. Kathy has used her songwriting skills for the Interfilk Fan Fund by donating custom written songs for the fundraising auctions. In the early 90’s she heard about negative remarks that some con members were making about filkers. Rather than being angry or upset Kathy, (along with Lindy Sears,) started a quiet little movement called the Dandelion Conspiracy. Its purpose was and is to teach con members that filkers are an under-appreciated fannish commodity, and to improve the reputation of filk to fandom at large. Why dandelions? Because filkers need some room and a little water and we flourish! Since its founding, the conspiracy’s dandelion logo has become the unofficial symbol of filkers everywhere. Kathy was honored for these contributions to the filk and fannish community by being inducted into the Filk Hall of Fame in 1996, only the second year of its existence.

“Sleep is for the weak and sickly” is a phrase many a filker has heard in the late hours on Saturday night at any convention Kathy is attending. (And that is a lot of conventions. Kathy has been GOH or music guest at almost every filk con, and too many general conventions to count) Kathy has pulled all-nighters since she was a teenager and was always willing to stay up and sing as long as anyone else was willing to sing with her. Gradually it became a tradition to spend Saturday night singing and telling outrageous stories until it was late enough to greet the people who were coming down to breakfast. After all, if you don’t go to bed, it can’t be the next day!

I hope you get a chance to stay up late one night and sing along with Kathy. You might get to hear about chinchillas with toupees, hamster dentures or dinosaur tipping.

Kathy lives in San Leandro, California in an ongoing courtship with her life partner (and most devoted roadie) Dean Dierschow. (If you happen to see Dean be sure to ask him about his extensive collection of BP memorabilia and his collection of snow globes from places where it never snows!) She is the mother of Michael (1970-1982), Melanie (1972), and twins Nicolas and Cassandra (1985). Her web site is www.xocoltal.com.

I hope you take this opportunity to hear Kathy, whether it is at a concert, open filking, a workshop, or just chatting in the halls. She is shy, but very approachable, and is looking forward to interacting with fans at Denvention 3. If you want to take some of Kathy home with you, you can find her recordings in the dealer’s room.

Kathy Mar’s Recordings

Songbird – Off Centaur (cassette, out of print) – 1982

On a Bright Wind – Off Centaur (cassette, out of print) – 1984

Bamboo Wind – Off Centaur (cassette, out of print) – 1985

Plus Ca Change – Thor Records (cassette) – 1988

Plus C’est La Meme Chose – Thor Records (cassette) – 1990

*Made by Magic – with Zander Nyronid,
Dandelion Digital CD* – 1994

My Favorite Sings – Prometheus Music CD – 1999

*Plus Ca Change/Plus Cest La Meme Chose –
DragonsGate Music CD* – 2000

Our Rich Musical Heritage

by Kathy Mar

During the early years of Fandom we still lived in a mainstream culture that expected people to be able to sing and/or entertain each other as a regular part of socializing. So it is hardly surprising that after a long day at conventions in programmed events folks would gather and sing in the evening or even long into the night. Isaac Asimov, Poul Anderson, Gordon R. Dickson, Juanita Coulson, and Robert Asprin were only a few of the authors who also wrote songs we today would call filk.

But then came the sixties and the technological changes that made us a nation of listeners. Schools stopped having music as a required class and teachers stopped being willing to spend the time needed to train the ears of beginning singers. Funding for these kinds of classes dropped away and people just stopped making music on their own.

But in Fandom the habit persisted. In basement rooms folks still did gather and share songs—some they had written and some they learned from other filkers. The name for this stuff actually came from a typo in one program book. Folk singing became filk singing and suddenly we had a name to hang on what we were sharing. By the time I discovered filk in 1981 at Denvention II it was an established part of the fannish culture with people making private recordings and even a few companies selling tape cassettes of live recordings and primitive home recordings. There were songbooks, people who collected everything they could that was being written by new arrivals and older regulars, and even one filk LP by one of filk's most important songwriters, Leslie Fish.

And it has continued to grow and improve. More people have discovered filk, more people have made recordings—some of them of much higher quality levels, and more people have come to listen. And to sing. And to share—of their lives and themselves. And therein lies the deep appeal I find in filk. It is the place where the heart of Fandom is most clearly made manifest. Not every person who sings is a professional singer, not every instrumentalist is as skilled as those we hear on our radios, not every song is memorable

or even perfect of rhyme and scansion—but every single performance is a gift from the heart of the one who shares it.

Every voice raised is sharing the joy of singing. Every songwriter is giving their very best to their listeners. Every listener is giving the most complete attention to the singers and when they have a chorus they raise their voices and sing along. It is a very satisfying experience for me as a songwriter to know I am more than just Muzak or the sound-track of peoples' lives. In a filksing I cannot promise you that every song will be perfect or that every voice will be on key or even loud enough to be heard but I can promise you that everyone who wants to sing will be deeply welcomed and attentively heard. I can almost guarantee that if you come to a filksing you will laugh, cry, wince, and find a song or two so tempting that you might even sing along. And we will do our best to make you feel welcome and encourage you to share songs of your own. And if you don't have any songs of your own yet then it is only a matter of time!

Today there are many more professional-level performers in filk and yet the less skilled continue to sing, to share, and to improve with the help of their fellow filkers. Professional SF writers continue to write filksongs. Juanita Coulson, Tanya Huff, Maya K. Bohnhoff, Peter S. Beagle, and Joe Haldeman are just a few of the many who found filk over the years and stayed. And filk continues to grow. Just this year a new filk convention began in the Northwest. More general SF cons are inviting music guests and making room for filking when the panels for the day are done. The Dandelion Conspiracy has allowed conventions to let people know they are filk-friendly by use of the universal symbol of filkers—the dandelion. (Give us water and we will thrive and grow).

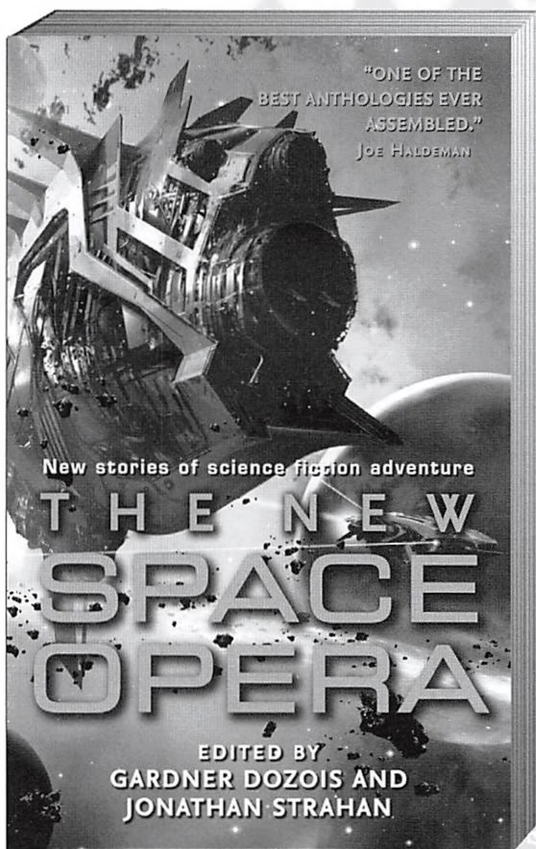
Many conventions use filkers to entertain people when they have to stand in lines for autographs or masquerades. Some use them during the masquerade while the judges are making their deliberations. And filk always offers something entertaining to do in the late hours of the con when the parties are too loud or too dull or too dead.

Our Rich Musical Heritage

There are so many reasons why filk is a part of our fannish culture and why every fan should stop in and listen from time to time, but foremost is the fact that we are renegades to the mainstream culture and this is a music that works differently than music does in the world at large. We filkers are all both listeners and singers. We are the writers and the recorders. We are the critics and the supporters of the music. We are musical renegades in a world that thinks only the best and the prettiest should be seen and heard. We are ordinary people making extraordinary music. We touch each others' hearts, we tickle each others' funnybones, and we share each others' inmost selves. Fandom is a minority culture of social renegades and filkers are the bards of this culture. We have something to offer all of you. We have a

vast body of songs about fandom and conventions. We have songs based on great SF stories. We have parodies of songs we all know and parodies of each other's songs which are sometimes more well known than the originals. We have computer songs—enough to go for hours. Songs about defrosting refrigerators, cats, dogs, food, song writing, space travel, galactic empires, time travel, death, life, and almost anything else you might request.

The concerts scheduled give you the opportunity to see some of the best and brightest stars of filk. The theme circles give you the chance to hear many songs on a single subject. The regular filk sings give you the chance to hear it all—maybe until dawn. But all of you are welcome to sing, to listen, and to share in this, our rich musical heritage!



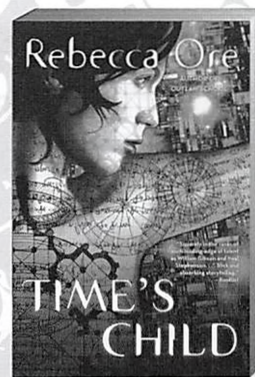
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Best Novelette

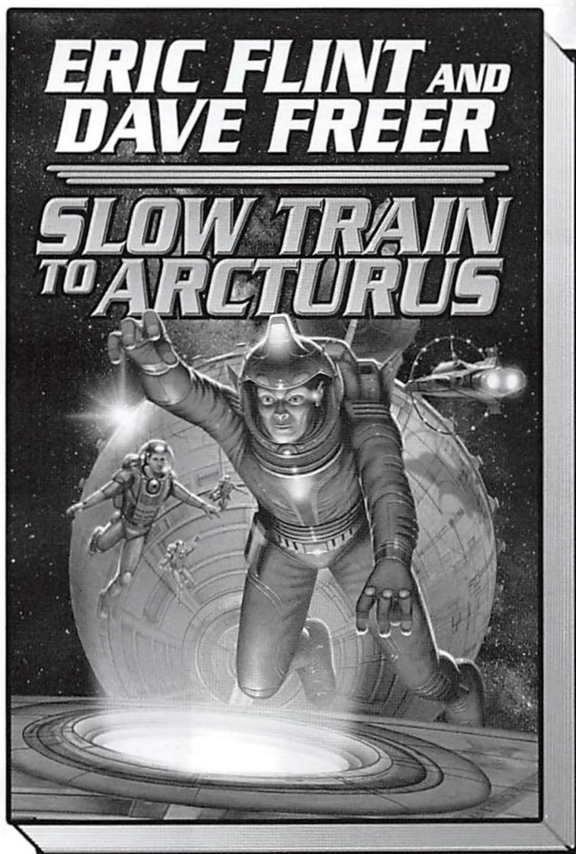
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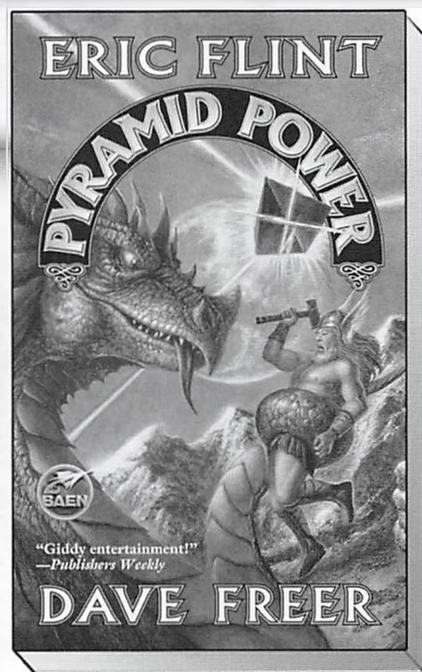
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TOASTMASTER



Wil McCarthy

by Kimm Antell

When Wil McCarthy was born on September 16, 1966, the world was still using computer punch cards and man had not yet walked on the Moon. But that didn't stop the tiny baby boy from Princeton, New Jersey. Soon after his birth, the punch card would be replaced by the keyboard and his future in science would be well on its way.

When he was only 9 years old, little Wil had already built his very own robot which he used to clean his room and pester the bullies down the street while he got on with more serious matters. It is no surprise that Wil would one day be an engineering manager for Omnitech Robotics.

When he was 11 years old, Wil created a flying machine and managed to stay aloft for 1.13 seconds before crashing to the pavement of his parents' driveway. Not only did this teach him about humility, but it also taught him an important lesson in gravity and that she is a harsh mistress. It eventually led to a job as a flight controller for Lockheed Martin Space Launch Systems where he used his deep appreciation of gravity to help others soar through the skies. He would later become CTO of Galileo Shipyards, an aerospace research laboratory.

But these projects were just trifling matters for Wil. They didn't satisfy a longing that he'd had since he learned to crawl... his obsession for substances! Hard, soft, stringy, powdery, gooey, deadly... he didn't care as long as he could manipulate them to his evil whim. (At that time, he was going through his "Evil Overlord of the Universe" phase.)

Starting with a piece of gum that got caught in his hair as he was crawling under a coffee table, Wil began to experiment on all kinds of materials. He could often be found covered in substances as he learned about their properties. His mother thought that a child covered in spaghetti was the epitome of bad manners, but Wil thought it was important research in the randomness of the motion of noodles, tomatoes, onions, garlic and apples. (Mrs. McCarthy was a firm believer that an apple a day

would keep the doctor away.) After he came home from school with his hair glued to his ears for the fourteenth time, his parents thought that maybe public school wasn't the place for him. So they sent him to college.

It was a little unsettling for a 12-year-old on the cusp of puberty to be suddenly surrounded by gorgeous women who liked to drink Coors, but he learned to cope by diving into his studies, hoping that would get him some loving. Two weeks later, he realized that good grades and the love of bad beer was not the way to a woman's heart (or bra.) But it was too late. He had already been branded: NERD.

Wil had lost his one chance at owning a harem before he was eighteen and he sank to the lowest form of degradation there is in Boulder, CO... Cheetos and caviar. He spent nights trolling the streets looking for an open gas station that would sell him the cheesy snack and he spent days begging everyone to drive him to Denver to score some fish eggs.

It was ugly. It was disgusting. It was black and orange sliminess, like a Halloween prank gone horribly wrong. Wil had hit rock bottom.

About a week later, he woke up and decided to give school another shot. It wasn't long before Wil had unraveled the properties of Green Slime and Silly-Putty. He flew through all of his classes absorbing information at an astonishing rate. He even managed not to glue himself to anything.

It was during his time in college that Wil started to write. What started off as a love letter to a much older co-ed, ended as a short story involving blood-sucking aliens. He never looked back. His novels include the *New York Times* Notable *Bloom*, Amazon.com "Best of Y2K" *The Collapsium* (a national bestseller) and, most recently, *To Crush the Moon* as well as *Aggressor Six*, *Flies from the Amber*, *Murder in the Solid State*, *The Fall of Sirius*, *Hacking Matter*, *The Wellstone*, and *Lost in Transmission*.

Wil McCarthy

His love of the written word has earned him nominations for Nebula, Locus, Seiun, AnLab, Colorado Book, Theodore Sturgeon, and Philip K. Dick awards. His short fiction, including "Amerikano Hiaika", "The Dream of Houses", "The Dream of Castles", "The Dream of Nations", "Once Upon a Matter Crushed", "Programmable Matter, A Retrospective", "No Job Too Small", "Pavement Birds", and "Garbage Day", has graced the pages of magazines like *Analog*, *Asimov's*, *WIRED*, and *SF Age*.

He has also written for TV, appeared on *The History Channel* and *The Science Channel*, and published nonfiction in half a dozen magazines, including *GQ*, *Popular Mechanics*, *IEEE Spectrum*, and the *Journal of Applied Polymer Science*. Wil also contributed to projects that won a Webbie, a Game Developers' Choice Award, and a General Excellence National Magazine Award.

Since 1999, his work with the *Sci Fi Channel* has helped thousands of young geniuses realize that being smart is cool and that if you get beat up at school, just cover the bully with some sulfur and then push them out the door into a rainstorm. Seriously though, his "Lab Notes" have

been the perfect place for Wil to blend his love of science with his love of writing. His insightful articles blend fact with fiction and add a touch of Wil's sense of humor. They have become works of art and continue to be one of the most popular downloads of the *Sci Fi Channel* website.

Perhaps his most important work to date has been his return to his first love... substances. Wil was the first to use the term Programmable Matter™ when describing his contemplation of a smart material whose properties can be adjusted in real time through the application of light, voltage, electric or magnetic fields, etc. This led him to becoming president of The Programmable Matter Corporation and RavenBrick LLC in Denver, CO where he lives with his wife and children. His nonfiction bestseller, *Hacking Matter*, describes the ongoing research by major corporations and university laboratories into quantum-dot based "programmable matter", promising enormous changes in both technology and society.

Wil can be found online at www.wilmccarthy.com, www.programmablematter.com, and www.ravenbrick.com.



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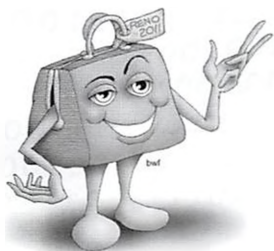
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Rennie carpetbag character and artwork by Brad Foster. “World Science Fiction Convention” and “Worldcon” are service marks of the World Science Fiction Society, an unincorporated literary society.



Artwork by Kimm Antell

The Soul Printer

by Wil McCarthy

Steven and Nicole could hear Shanique gagging and muttering as she slammed through the double doors and out into the fountain area.

"Oh my God." She was saying. "Oh, my God. Extortion? How could they *know*?"

A quick blast of October air replaced her as the doors whumped closed.

"Should have told us you were sick!" Nicole called after her. "That's just rude."

Steven gave Nicole a playful nudge. "Hey. Do you remember that show, *Dinosaurs*? It was kind of like the *Flintstones*, except it was live action, and everyone was dressed in big rubber dinosaur suits."

Nicole looked over her shoulder at him. "Babe, do I look like I watched those kind of shows?"

They were alone in the art building, dressed in Saturday sweats and adorned in Greek letters. He wore a Rolex; she a gold bangle around her ankle. All around them were paintings on easels, ceramic sculptures on shelves, a Spanish moss of hand-drawn doodles draping from pushpins. Steven's project, covering most of a table, looked decidedly out of place: a techno-intruder from some other department. There were cables, coils, alligator clips. Nerd gear in paradise, spilling from the back of his laptop like Halloween candy.

"No," he admitted. Nicole was an E! and Bravo and MTV girl, and looked every inch of it. "But you never know, right? In the show there was this professor. Every week he'd do some crazy experiment on a little kid dinosaur he called Timmy. The kid would end up crushed or vaporized or melted down, and every time the professor would say, 'Looks like we're going to need another Timmy!'"

Nicole thought that over for a few seconds before asking, "Why are you telling me this, exactly? And before you answer, keep in mind that humoring one's boyfriend is *de rigueur*. I don't actually care that much."

If Steven had a crest, it probably would have fallen. But he didn't, so he shrugged and said, "Nothing. Just, you know. We need another Timmy."

The previous victim, a fellow art student named Shanique Bentzen, had torn the sensor cap off and fled the studio, wrenching like she was going to barf. The screen image that set her off was simple enough: coffee-brown bodies twined together in the warm glow of a fireplace. Or something like that; the shapes were suggestions, color gradients devoid of edges. They might just as easily be leaves floating in a puddle. There was nothing on the laptop to confirm – or deny – that the machine was doing much of anything.

"Yuck. It's early to be throwing up." Nicole sounded irritated. "I didn't smell liquor on her breath. Either she's got some kind of stomach bug, or your machine made her sick."

Steven shrugged, unable to work up any feelings about it other than a selfish impatience. "The machine is fine."

"Some people get sick from video games. Or shaky movies, like *Blair Witch*."

"My pictures don't shake, and if she passed along a virus, we won't feel it till tomorrow. Either way I've got to hand this in Monday morning."

Nicole wasn't stupid: she caught Steven's drift right away, and shook her head. "I'm not putting that sensor cap on. Sorry. It's your project, *you* be the Timmy."

"I have to work the machine," he answered, thumbing the PRINT button for emphasis. The inkjet whined to life, slowly rolling out an interpretation of Shanique's goofy picture.

Wil McCarthy

"I'll operate it," she suggested. Nicole wasn't unhelpful, either, just... picky about how she helped. She was the same way with her sorority sisters, freely giving them her time and attention, but on her own terms.

"You can't," Steven told her. "It'd take me all day to show you how. Come on, I just need, like, five minutes. If this thing works, I might land A-plusses in all three of my classes. Hell, I might even get rich."

"You're not rich already?"

"Richer, then. And I'd owe it all to you."

"Right. Sure." She eyed the sensor cap, and the bottle of saline gel sitting next to it, with a frown. "You realize what this crap'll do to my hair?"

"I was going to mess it up anyway. As soon as we're done here."

"Oh," she said, mulling that. "Well, I might let you."

But a statement like that was just for show. For someone with such a strong sense of self, Nicole was remarkably compliant around the bedroom, and rarely refused him anything. The Greek system encouraged this: the frats were about brotherhood, but the sororities, for all their other alleged activities, were fundamentally about the brothers. About test-driving potential husbands from the frats' well-heeled gene pool. It had seemed strange to Steven at first, but it made a kind of sense: she was a sex object, he was a money object, and together they formed a couple their friends could admire and envy. That was no worse – no more or less fake – than any other system the world had come up with.

Was it?

After another token protest, Nicole gave up and squirted her scalp down with gel from the squeeze bottle. "It's cold," she complained, setting the bottle down and working the stuff in with brightly painted fingernails. Finally, frownily, she pulled the cap down over her head. It came down as far as her ears, a ski hat made of metal disks and coiled wires. Not nearly the resolution of an MRI scanner, but Steven had built the thing for two hundred dollars, making some homebrew improvements on the standard design.

"It looks great," he assured her. It looked like a dead octopus.

Glaring: "Just hurry up."

There was no elegant way to start the AmygdalArt program over, so he rebooted the PC and opened the ERPEEG software, capturing a quick baseline of Nicole's resting brain. The flatscreen – 32 viewable inches, fresh from Best Buy! – showed scattered activity in the frontal and temporal lobes, not much else.

"Awful quiet in there," he teased.

But the view was changing already, her mind responding to the sight of itself. The visual cortex was lighting up, red and orange against a brain-shaped background of cool blue.

Then, when she turned to look at Steven, it changed again, the twin loops of the cingulate gyrus coming to life, igniting the prolactin and oxytocin cell bodies in the hypothalamus below it. It was all blurry and washed-out on the screen – definitely low-res – but there was sense to it if you knew what you were seeing. He felt immediately guilty; he was invading her privacy and she didn't even know. In spite of her protests, she was enjoying this. Being sat down, examined, fussed over... it made her feel loved, or at least cared for. It made her *happy*, and there were seventy ways Steven could abuse that knowledge even if he consciously tried not to. Her vaginal tissues would be swelling and moistening right about now.

Damn. Another opportunity to slip over to the dark side. Did life ever stop offering these?

"I'm going to show you some pictures," he said, clicking on the AmygdalArt icon, which kicked off the main program itself and also launched a PowerPoint slide show in a separate window. The first image was a square, black on a background of white, for calibration purposes. The second was an old stone grist mill Steven had scanned in from a jigsaw puzzle box.

"Better," Nicole offered, when the scene clicked over.

The third image was George Clooney.

"Ugh. Worse."

"It's not an eye test," Steven said. "Probably better if you just hold still. The Wernicke language centers are pretty close to V4 in the visual cortex, and we don't want any cross-traffic."

"My, that's a polite way to tell someone to shut up."

The images cycled in silence for a while, as Steven took a jeweler's screwdriver to his breakout panel – a circuit board bridging the cable between sensor cap and laptop – and adjusted the gain potentiometers by hand. His breath seemed loud; Nicole's even louder.

Finally, the images began to morph and jumble. The lights on the ERPEEG scan brightened, widening and narrowing in response, mapping the inner nuances of Nicole's aesthetic experience. Which of course drove further changes in the images, smaller and subtler with each passing second, like a slowed-down version of the Automatic Fine Tuning on an analog radio.

And then suddenly she was ripping the sensor cap off without regard for her hair, or his delicate wiring. Her eyes, welling up with tears, were riveted to the screen.

"God, Steven! That's... that's..." Her voice cracked. "Jesus, what a stupid invention!"

And then she, too, fled the studio.

.....

It's true what they say: a rich man can make all your dreams come true. Well, nearly all; there are still things money can't buy, and other things it shouldn't. But a rich man can change your life, and when he doesn't (why should he?), you're bound to resent it. Ergo, you're bound to resent *him*, like everyone else he's ever met. Ergo, it kind of sucks to be that guy.

If you wake up one day and find you are that guy – say, because your Dad's holographic display company just IPOed in Yet Another Market Bubble, and you're 20% owner – there are really only three responses. And ultimately, all of them suck in some deeply fundamental way.

OPTION ONE: keep to your own kind. This is harder than it sounds, because there are only a few million truly rich people alive, and they're clustered in skyscrapers, on islands, in tight-knit communities that ordinary people only hear about in movies. The world is a collection of small villages, with all that that implies. If you're not born to your wealth it's even harder, because to the old money types, even if they never come out and say it, you'll always be a sort of hillbilly. Your old friends treat you differently, too. "Your kind" is a rare breed, and often a lonely one.

OPTION TWO: philanthropy. There's only so much you can spend on houses and cars, clothing and travel and fine cuisine. Twenty million will do it, so you set that much aside for yourself and a little more for the kids, if you have 'em or you plan to have 'em.

If you really have your eyes on the future you set aside enough that the interest on the interest will keep your dynasty going forever, inheritance taxes and all. But that can make feebies and drunks of your grandkids if you're not careful, as any high-end financial planner will tell you. Tread cautiously, *amigo*.

Anyway, as a philanthropist you set some money aside and give the rest away. Making dreams come true, yes. Making the world a better place, or anyway a different one. But this takes *discipline*, and generates its own resentments. There's always somebody who deserves your money and doesn't get it. *C'est la vie*.

OPTION THREE: Blend in. Get a regular job, a regular place to live, and resist the urge to buy stuff that'll make you stand out. In many ways this is the ideal way to handle things: the secret millionaire next door. Find a girl who loves you for yourself, raise children without the fear of kidnapping, basically live a normal life, minus the quiet desperation thing.

But it's hard to pull off. Harder than you think, harder than Steven Yirsley ever guessed it would be. Free to do (within limits) whatever he wanted, wherever he wanted, he went back to school while his baby face could still pass him off as a nineteen-year-old. He didn't go to Yale or Harvard or anyplace like that, but back to CU Boulder, his alma mater. Not to upgrade his electrical engineering degree into a masters, but to round himself out as a human being. To do his entire college experience over again, and do it right. It was, after all, a luxury he could afford.

He'd only been gone four years, but that was his entire adult life and, what, almost 20% of his total life? Going back was strange; the place hadn't changed, but all his old friends were gone. He majored in general studies, taking whatever classes he pleased and generally keeping a low profile. Drinking it in, unhurried.

But there were *women* in college, all kinds of women, and when spring had sprung and the bare legs and midriffs were out, he went a little crazy. It was so much easier to

Wil McCarthy

impress the ladies with raw spending power than with his, you know, actual self. By halfway through his second term, he'd bought a Viper, joined a fraternity, hooked up with a tight little blonde he had nothing in common with, and gone a good ways down the road to alcoholism and worse. Summer vacation in Lisbon hadn't helped one bit.

But this was his fourth term, and he was starting to feel some inner pressure, to do something real with his life again. No philosophy courses this time; instead he'd indulged his love of the human brain, signing up for Functional Neural Imaging and Advanced Neuroanatomy, and one art class to round things out.

So when his art teacher, the decidedly frizzy Assistant Professor Lydia Englund, M.A., had assigned her class a project to "use your unique, personal skillset to produce unique, personal visuals," it seemed natural enough to build his own event-related positional EEG scanner and show off the twinkling lights of his own brain. Nothing could be more unique or personal than that, right?

But immediately he'd noticed that the pattern changed when he looked at it. Pathways lit up between his visual cortex, amygdala, and fusiform gyrus. The images had an emotional effect – his brain liked seeing itself in action – and the emotions in turn brightened the images, and then responded to the brightening in a funny sort of feedback loop. *Hello, me! Hello, me!* It didn't get him high or anything, but it was... fascinating.

From there, it seemed a simple matter to flash up a set of "reference images" – faces, buildings, landscapes, animals – and feed them through a neural-networked morphing filter that maximized the emotional response as measured by the scanner. And an even simpler matter to collage the morphed images together, apply a Photoshop smoothing filter, and feed it right back into the eyeballs again. The end result: a visual image tailored for maximum emotional impact. In a word, Art.

But so far Steven's testing wasn't going too well, and he was running out of Timmies.

.....

A rich woman isn't the same thing at all, by the way. Not at all. A woman – even a dumpy one – already has something every man wants, that loses value if she gives

too much of it away. She has to be stingy, and learns at an early age to live with the resentment. Adding money to that mix doesn't really change who she is, or how she moves in the world.

A poor woman isn't the same thing, either, because she's free to marry above her station. Not necessarily able to, but free in principle. On the slightest invitation she could strip off that serving uniform and join the party as a guest, without fear of getting beaten or arrested. You see it all the time in the movies.

Ergo, a poor girl who comes into some money isn't anything all that miraculous. She dresses a little better, gets her hair and nails done by a proper salon, maybe feels the occasional twinge of superiority. But it's easier for her to blend, to feel and act like the mythical "normal person," at least to the extent that any normal person can.

A straight-up sorority girl in many ways – almost stereotypical – Nicole Most was nevertheless a free spirit, fond of Latin dancing and floppy felt hats. For pleasure she read exactly one book every month, favoring romance novels and biographies of famous women. She didn't suffer fools gladly, and she seemed to find a lot of fools in the world. "Mean Girl" was one of the nicknames her sisters gave her, like a superhero moniker, with blue-and-cream sweats in place of a cape. They also called her "Wabbit."

What she was doing with a guy like Steven was an excellent question. Shouldn't he be too geeky for her? Did money really make that much difference, or did opposites really attract? Xenophilia: a genetic compulsion to hybridize with someone really different. She liked his sense of humor, and he liked the way she constructed an air of cool wisdom out of basically zero life experience. Anyway, Steven had to admit: in the bedroom they were magic.

And on the dance floor, *she* was magic. At Paradiso on Saturday nights, the Omega Rho girls showed up tipsy, waved their fake IDs at the bouncer, ordered a quick round of courage and hopped up on the raised strip that divided the upper and lower decks of the dance floor.

The dance was called "The Booty Train," and looked pretty much like you'd expect from the name, only... what, edgy? Artistic? Nicole in particular lent a sensuous jangle to it, the movement of her arms suggesting not only the

wheel rods of a locomotive but the kneading of a masseuse, the jabbing of a boxer, the gripping and tugging of a man doing it doggie-style. "The whimper of rough, desperate, sexuality," Steven's psych professor had called this dance once, during a lecture on crime and courtship behaviors.

Which sounded a lot like sour grapes; looking up at it now, with a beer in his fist, the Offspring's "Spare Me the Details" in his ears and a low, warm buzz in his gray matter, Steven felt a definite sense that all was right in the world. If Nicole was here – the middle car in a Booty Train of five – then she couldn't be all that pissed off at him. This was, after all, a sanctioned Greek event; she knew he'd be here.

And it wasn't like it was *his fault* or anything, that her mind contained, or at least responded to, such weird images. What set her off was a hazy, misshapen picture of a man with his shirt off, with a spatter of blood across his chest and a pile of what looked like dead puppies and kittens at his feet. His face a mask, unreadable. Oversized in the background, even hazier and more distorted, was the face of a woman, haughty and amused and yet also visibly afraid.

It was hard to tell, but Steven thought the man in the picture might be him. The woman was even harder to identify, but it might be Nicole, standing behind her man in some weird metaphorical way. Or even egging him on? Tugging at his puppet strings? Anyway the image, however striking and ugly, was much more her creation than his. If anything *he* should be mad at her.

Beside Steven now, his friend and frat brother Don "Juan" Cowen was leaning on a brass rail and drawling through an anecdote, half-shouting to be heard above the noise.

"...so he put the rug vac away without emptying the, you know, the reservoir thing. That crap stain from Dillard's dog was dissolved in there all week, so when he opened the closet it was just a wave of, you know, mildewed excrement. Unbelievable. We washed the thing out, but three hours later it was still fit to knock you over. That's what you get when you leave poop water standing."

Steven laughed, adopting the accent of an old southern gentleman. "Wasn't Poopwater Standing a general in the Civil War?"

"For the Northern side," Don Juan quipped back, in exaggerated New Yorker tones. "He won three medals of freshness before taking a urinal cake to the forehead."

Don Juan was a Tennesseean, and the smartest guy in Gamma Gamma Alpha, with the possible exception of Steven himself. The house was a shallow organization, mostly pointless, but it was fun, and Steven was discovering there were smart people scattered everywhere, like grains of pepper. Frat life wasn't one solid thing; it was personally made up by the individual people inside it.

"Steven?" The voice was female, from somewhere behind him. He turned and saw Professor Englund, in a little black dress with black taffeta roses on the shoulder straps. Her frizzy hair tied back with a scrunchie.

"Hi," he said, a little too enthusiastically, taking in the sight of her. Out of context she was... whoa. Kind of hot.

"Are you here by yourself?" Englund half-shouted.

He shook his head. "Fraternity function. This is my brother, Don. Up there is my girlfriend."

"On the stage? Which one?" Englund sounded impressed.

"Center. Her name is Nicole."

"Wow. Very nice. I figured you for a man of many talents, Steven, but you keep on surprising me."

Was that a come on? Teacher to student, just like that? Surely he was imagining. "I drive a Viper," he said, for no apparent reason. To defuse the moment, maybe, but if so he needn't have bothered; the song was winding down and the Omega Rho girls were stepping back to Earth for a breather.

"Sorry about before," Nicole said as she sidled up, wiping a bead of sweat off her lip. "I shouldn't have walked out like that." She noticed Professor Englund, gave her the quick up and down inspection she called a "county fair". Guessing the weight, checking the teeth, marking points off for skin blemishes and nicked hooves. "Who's your friend?"

"My art teacher," Steven answered. Unspoken but implicit in his tone: can you believe it? In this light, Englund looked barely older than Nicole: they might almost have been sorority sisters.

Frowning and then smiling, Nicole moved in behind Steven and wrapped a possessive arm around his chest. "My man's a bit of a genius. I hope you're giving him an A."

Wil McCarthy

"I haven't seen his project yet," Englund answered, with cheerful neutrality. She raised a plastic beer cup in salute and then took a ladylike half-chug.

"It's rather brilliant," said Nicole, with the sort of intensity only drunks can muster. "It gets in your head, touches you all up inside."

Surprised at this, Steven said, "I thought you hated it. You said it was stupid. Steven the puppy killer, very aesthetic." Too late, he realized he was sabotaging his own grade.

But Nicole apparently meant it. Leaning forward and fiddling with one of the black taffeta roses on Englund's spaghetti straps, she said: "I was a little overwhelmed, is all. You caught me off guard. It was an ugly image, yes, but an affecting one. If the point of art is to provoke an emotion, a lot of emotions, you certainly did."

Her hand was back on his chest now, thumping him reassuringly.

Said Englund, "I thought we were talking about a machine. Some kind of brain scanner."

"It makes pictures," Nicole answered haughtily. Mean girl, yes, putting a lesser woman in her place. Further endangering Steven's grade. Ah, hell, it was just an art class. Not like he needed his GPA anyhow.

On Steven's other side, Don Juan was staring into his drink and smiling. "Poopwater Standing," he said, like the Southern gentleman he was supposed to be. Then, modifying the accent slightly: "Poopwater Harriman Treehug Standing." He killed the drink and looked up, seeming to notice Englund for the first time.

"Hi," he said, holding out his hand. He was earnest, casual, charming. He was being a dick.

"Lydia Englund," said Englund. "Art Department."

"Poopwater Standing," answered Don. "Department of Apocrypha. Shaken, not stirred, I'm afraid, but... my God, you're gorgeous."

"She's my teacher," Steven explained.

"She certainly is," said Don, unfazed. "Grading papers this evening?"

Englund laughed. "Something like that. You know you're going to put somebody's eye out with that rapier wit."

"Hey," said Don, shaking a finger. "That's an ugly stereotype. Just because a man's in a fraternity doesn't make him a rapier." He furrowed his brow in mock distress, and tipped his cup back until the ice cubes slid into his mouth.

"I want a printout," Nicole said suddenly.

Steven turned to her, ready with his own brand of wit. "Huh?"

"The picture. From your machine." Mean Girl spoke slowly, enunciating each syllable. "I want a printout to hang on my wall. I'll make a little frame for it."

"Um, okay. I'll print one out for you on Monday."

Nicole shook her head. "You misunderstand, sir. Your art. Touched. Me. I want a printout... now. *Capisce? Comprende? Wakaru ka?* One more drink, and then you're taking me to the art building."

She looked Lydia Englund over again – not so much a county fair as a where's-your-purse-girl. "You should come with us, Professor. Want to?"

"I have my key with me, yes," Englund said, ferreting out her meaning. "I'll let you in the building if you promise to behave."

"She promises nothing," said Don Juan, now sounding like a gentleman from well south of the border.

"You coming?" Steven asked him.

But Don Juan magically had another drink lined up, some awful blue concoction with a spear of pineapples and cherries sticking out. "And leave all this?" he asked. "Are you mad? I'm this close to a breakthrough." He held up his thumb and forefinger, a centimeter apart.

When they left him he was staring into another empty cup, muttering: "Tourist season be damned, Your Honor; this shark is a killer."

.....

Shanique Bentzen was waiting for them outside the art building.

"Hi," she said tentatively, looking right at Steven. Her hands were out, palms up, breath steaming in the glare of the sodium lights. A single word flared in Steven's mind: supplicant.

Nicole was all over it. "How long have you been waiting here? Shit, girl, are you hanging around here in the cold on a Saturday night, on the *off chance* Steven might walk by?"

"I wanted to talk," Shanique said, ignoring her. Eyes on Steven. "I owe you an apology."

Another one? Hell, even eighteen million dollars hadn't made Steven this popular. What the hell was going on?

"Are you here to see the machine?" asked Lydia Englund.

Shanique shook her head, not so much a negation as a shrugging off of the question. "I've seen it. He used it on me, and now I..."

"Want the printout?" Nicole asked archly.

Shanique slumped. "Yeah. It sounds stupid, I realize."

"Not at all, girl. I'm here for the same exact purpose. So's the professor, even if she doesn't know it yet."

"My curiosity is aroused," Englund admitted. "Assuming you kids haven't staged this whole thing to impress me. But how could you? I went to Paradisio on a whim."

Englund's coat was red wool, reaching well below the knee but leaving her calves and ankles bare. Her purse was black, tucked under her arm like a football. If she was trying to look elegant and sophisticated, she nearly made it, but to Steven she seemed more vulnerable than anything. What kind of teacher went, by herself, to the student bars on the Hill on a Saturday night? A young one, a lonely one.

She unlocked the door for them, and held it open while they filed through. Inside it was warm.

"Thank you," Shanique chimed, rushing between the benches to snatch her hardcopy, still waiting on the machine's cheap-ass printer. She held it up, examining it, then turned it around to show it off, then flipped it again and looked some more. Her eyes were shining, her lower lip thrust outward and trembling slightly. For the life of him Steven couldn't tell if she was happy or sad or angry or what. But seeing the picture now was clearly affecting her all over again. Not as strong this time, but nothing you could politely ignore.

"My goodness," said Englund. "May I see?" Then: "Oh. Stylistically interesting, Steven. Pointilist Cubism with an Impressionist veneer? The subject matter is..."

"Uncanny," said Shanique.

"I was going to say it's a break from the usual. Student erotica is typically cruder. It's a very attractive picture,

Steven. It certainly has the desired effect."

Meaning what? Steven hadn't "desired" anything but a working gadget and a decent grade.

"Do mine," said Nicole. "Print mine." Her voice wasn't wheedling or jealous or needy, just slightly impatient.

"OK."

Steven turned the machine's various components back on, located the file, and sent it to the printer.

"I'm not going to overreact this time," Nicole said, half to herself. But as the image rolled out, she groaned. "God! It's so ugly. So ugly it's beautiful." She shivered a little, without losing her smirk.

"Animal snuff porn without the usual political overtones," Englund said appreciatively. "Now that's a fresh choice."

Steven shook his head. "I don't choose these images, professor. They're a collaborative effort between the computer and the test subject."

She smiled. "Mind reading? You're too modest, Steven. Machines don't produce art like this."

She was taking her coat off, laying it over the back of a high swivel chair.

"You, uh, want to try it?"

Nicole and Shanique were holding out their crappy inkjet pictures like love letters, turning them this way and that, smiling and frowning. Synchronized swooning, oh brother.

Eyeing the two of them, Englund said, "I insist on it. I'm still not convinced this isn't a put-on. Although, even as performance art this has certainly gotten my attention."

She sat down, and held still while Steven squirted her with gel and lowered the cap down over her head.

"You have a lot of hair," he told her, tugging its edges down, brushing her cheek half-deliberately with the side of his thumb. She was *soft*. "We won't get as good a fit. It may affect the sensor readings."

"Noted."

Well, she could act all official if she wanted, make noises like she was primly checking off grade boxes in her mind, but as the brain scan came alive Lydia Englund had no secrets from Steven. Like Nicole, she was enjoying the

Wil McCarthy

process and the attention that came with it. When Steven leaned in close to adjust the gains, her limbic system lit up like an appreciative little Jack-o-lantern.

Well, well.

He started up the reference images and sat back to watch.

"Prepare yourself," warned Shanique.

"Oh, don't worry. I've seen some art in my day."

But no matter how well she hid it, Steven could see she was nervous, wondering if something really could punch through her jaded academic facade.

Minutes later, a final picture began to take shape, and slowly settled into the off-focus that was, alas, the best the machine seemed able to do. Hard to tell what it meant to Englund, but to Steven it looked like a sailing ship going over a waterfall, with a white bird lifting off from the soon-to-be wreckage and flapping toward the distant moon.

"Oh, you bastard." Englund let out a gasp, and then a kind of muted sob. "Oh, my God, you little bastard. This thing sees right into the *soul*, doesn't it? I'm sorry, that was rude of me. But oh, my God."

Well, apparently the machine was working.

"Can you tell me what we're looking at?" he asked, trying for a tone of clinical detachment.

"My inner self, laid bare."

Huh. Okay then.

"Can, uh, can you be more specific?"

Englund pulled the cap off her sodden head and set it down. "Is that... can I take this thing off? The ship represents society, sailing over the edge of the world. The bird is—" she choked up for a moment, then continued. "The bird is me. I have the sense I've been *feeling* this image all my life, and never seeing it. But here it is, right out there for the world to gawk at, to trivialize. I'm at a loss, frankly – a kind of exquisite and humiliating despair. Your soul printer is *dangerous*, Steven."

She looked out at the dark windows for a moment, then pressed on: "But. Art should be dangerous, right? It should shake us to the core. By God, it should shake us to the marrow."

Nicole had found a towel somewhere. She tossed it into Englund's lap and said, "I think Steven's seen enough

of other people's inner selves today. Personally I think *he* should try it."

Shanique nodded vigorously. "Oh, definitely." She was standing by a shelf of ceramic turtles glazed in every color of the rainbow. Out of order; the purple was next to the red, not the blue. Didn't artists know the visible spectrum?

"It does seem like the fair thing," Englund agreed, lifting the towel to her hair while her other hand smoothed out her little black skirt.

.....

Which is why, ten minutes later, they were all laughing at Steven's expense.

"Oh my," said Englund, around chest-seizing paroxysms of laughter.

"Oh, brother," said Shanique, more embarrassed than genuinely amused.

"Oh, right," chimed Nicole, laughing nearly as hard as Englund.

"That's not fair," he tried to tell them. "That's not what I'm thinking, that's not what I'm feeling."

"Beg to differ," Englund said, before splitting off into fresh, convulsive peals.

And indeed, there was no point arguing about it. The picture sitting fresh on the inkjet was all the proof anyone needed.

The image – blurred and hazy, but unmistakable – looked, more than anything, like a page from the Kama Sutra. It had that same quality of stylized watercolor cartoon, that same sense of limbs articulating in not-quite-possible ways.

But the picture was of Steven himself, or an idealized version of himself. With bits and pieces of electronic gadgetry scattered around his feet. Sitting on a red velvet throne that combined all the worst elements of a love seat and a commode. With his pants around his ankles and a huge erection jutting up like a flagpole, and a big-ass smirk on his face. Surrounded by women who were not technically naked, but dressed in weird, angular lingerie that emphasized their own exaggerated goodies.

Oh, God. That was bad enough, more than bad enough.

But the women – three of them – were draped over the back and sides of the throne, in ultrafeminine postures that went well beyond the suggestive. They had knowing smirks of their own, but nevertheless conveyed a sense of adoring subservience.

And that was bad enough, too, but the women could be identified as easily as Steven himself. They were, of course, Shanique Bentzen, Nicole Most, and Lydia Englund.

“My nipples aren’t brown,” Nicole teased, slapping him lightly across the top of the head.

“Mine aren’t the size of radio knobs,” said Shanique.

Englund was more philosophical. “Mine are... mine are... mine are just like that. You’ve captured my essence exactly!”

All three of them busted up at that, holding their sides and thumping the tables, struggling to breathe.

God, the news would be all over campus by morning, and not in a good way. Was his soul so shallow? His ambition so venal? *They* seemed to think so, and that was enough. Steven was never going to hear the end of this.

.....

There exists, in the fair city of Boulder, a little fast-food joint with Taco Bell, KFC, and Pizza Hut signs hanging above the front entrance. To the students it’s known as Kentaco Hut, but Steven is old enough to remember Kentucky Fried’s “we do chicken right” ad campaign, which lampooned a mythical restaurant called “Super”, with gray-suited workers sliding gray-wrapped “super chicken”, “super beef” and “super tacos” down identical heat-lamped chutes. The idea being, you couldn’t do all those things well, and a *real* fast food restaurant should just stick to one narrow specialty.

Kentaco Hut basically is that Super restaurant, although the irony seems lost on everyone but Steven himself. Give me a super beef, yeah.

Anyway, that was where they ended up later on, when the women started feeling bad for him and offered a sodie pop to soothe his rumpled ego. And by the time they got there they’d all decided they were hungry, too, so now there was a veritable smorgasbord of Super snacks and entrees spread out before them on the brick-colored linoleum of the table.

“You are giving him an A, right?” Nicole asked, around a mouthful of crispy-sweet Cinna Stix.

“At least,” answered Lydia, around a greasy wand of garlic bread. “I’ll also put his name in for a fellowship, and encourage the biology department to do the same. But the press is going to catch hold of this. There’ll be a shitstorm, mark my words. Lawyers, acrobats, the works. Our boy’s going to need some shelter. Are you there for him, really?”

“As much as he’ll let me,” Nicole answered, favoring Steven with a dotting, long-suffering look that wasn’t entirely ironic. Oh, yeah. She loved him. And he was pretty sure he loved her back, for some damn reason. Oh well.

Lydia nodded, evidently satisfied with that. “I can keep the university off his back. Give him space to work. How about you, Shanique?”

“Hell, I barely know the man. What am I supposed to, bake him cookies?”

“You could. I wouldn’t discourage it. I was thinking more along the lines of modeling, though. You come off pretty well in the pictures, and if you like I could get the department to pay you scale for each sitting—”

“Whoa, girl. Professor. I’m not agreeing to any damn thing right now. I’m eating chicken.” She turned to Steven. “You eat something, too. Fatten up for the coming winter. You want a biscuit? With some honey and butter? It’s good.”

“I’m not five years old,” he complained.

That, of course, made them all laugh again, though less cruelly than before. He sighed. “All right, you ladies have your little gigglefest. I’m going to use the restroom, all by myself.”

He got up, went through the glass airlocky thing they called an entrance, past the exterior door to the men’s room. But one of the Kentaco Hut employees was there already, using the left urinal, and as Steven stepped up, the guy actually leaned over for a look at his wang.

“Excuse me,” Steven said, annoyed. Boulder was the kind of town where queers would sometimes hit on you, and he tried not to mind it. He tried to take it for the compliment it was, and not get all creeped out. But what the hell was this?

“You rich or something?” the Kentaco Hut guy wanted to know. Tattooed and burly, he smelled of cigarettes and didn’t look particularly queer, except insofar as he might’ve been in prison recently. He also didn’t look like he was trying to be an asshole; there was a kind of sincerity to him.

Wil McCarthy

He just seemed curious.

"No one has ever asked me that question," Steven said. It's not polite, he added mentally, sending it out over the psychic airwaves.

"Sorry," the guy shot back, with honesty but no real embarrassment. "It's just you walk in here at midnight with three women hanging all over you. I can't tell which one's your girlfriend, so I'm thinking maybe they all are. Or they want to be. So what's the secret? I haven't seen you in the movies or anything, I figure you must be rich."

Not in the way you think, Steven thought. I could give it all away tomorrow, and never miss a dime.

"It isn't like that," he told the guy. "It's my... my work. I see right past their pretty facades, right into their secret hearts. They seem to like that."

A frown. "Shrink? Priest?"

"No, sir. I'm an artist."

He'd never said the word before, or anyway never attached it to his own self. It was a presumption and a half – what had he really done? – but he liked the sound of it. He liked what it implied.

"Shit, man," the guy muttered, angrier than if Steven had been rich. "Lucky you; I'd give my left nut. Can you teach me?"


Years later, thinking fondly back on the days when he'd only had three women and eighteen million dollars to worry about, Steven would mark this moment as the great turning point of his life. For better, for worse, definitely not for poorer. He zipped up and moved to the sink. "I can do better than that. I can offer you talent's whore cousin: a soul printer hot off the line. But brother, it's going to cost you."

And so it did.

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FAN GUEST OF HONOR



Tom Whitmore: The facts are the least part of what happened

by Teresa Nielsen Hayden

Tom's version: Born 1953. Grew up in a houseful of readers. My parents introduced me to fantasy (The Hobbit and other Tolkien from my father) and science fiction (Doc Smith from my mother).

Odd datum: Tom's in the Social Register on two out of three sides of his family, which you mostly can't tell because both his parents were math majors. I first spotted this while sitting next to him at a 1979 Westercon banquet. Some years earlier, in my teens, I'd been compelled to learn ballroom dancing and etiquette, including a suite of formal table manners I never saw used by an actual human being until I met Tom.

"Good lord," I said, about halfway through dinner. "You have those table manners."

Tom was polite but confused. He had no idea what I was talking about. Those weren't table manners, he said; it was just the way he ate. Did other people do it differently? Should he have noticed? He looked worried. I felt bad about that.

"There's an easy way to sort this out," I told him. "Where does the oyster fork go, and what do you do with it?"

"It depends on what you're having."

"Oysters."

"I've never thought about it in terms of rules," he said apologetically. Then he closed his eyes, thought hard for a moment, and correctly recited all the things it's proper to do with an oyster fork.

"Aha," I said.

Tom was bemused. Not that he'd have felt the lack, but I believe he'd have gone on not noticing that for the rest of his life if I hadn't said anything. He's polite that way, too. His

former partner Debbie Notkin always attributed that side of his manners to the other resident mammals that raised him: the family cats. If you know Tom, it explains a lot.

The other surviving vestige of Tom's ethnic background is that he thinks WASP jokes are funny. (For example: *Q. How many WASPs does it take to screw in a lightbulb? A. One.*) Personally, I think the funniest thing about WASP jokes is that Tom thinks they're funny.

Met Quinn Yarbro on a picnic arranged by a friend of my parents; we sat and talked about the Black Plague and medieval recipes all the way home. This would have been about 1965, long before the SCA got started. Quinn started a science fiction club in Berkeley on Tuesday nights, called The Fanatics. Being too young to drive, I cadged rides whenever I could.

I wasn't around for Tom's earliest days in fandom, though I noticed early on that he kept a lot of old friends. That's always a good sign.

Tom and I became close friends in turn. He tried to talk Patrick and me out of getting legally married, making all the sound arguments against marriage as an institution, as good friends do. He even caught the bouquet at my wedding, about two seconds after the ceremony ended. That was because I threw it at him, overhand and hard, in payback for certain smartassed remarks he'd tossed in during the ceremony. I wouldn't do that for anyone but a close friend.

First convention: Baycon, the 1968 Worldcon. Helped out with Masquerade, starting a tradition of working on cons. Had fun, met a few folks I'm still in touch with. Did not meet Lois McMaster there; it was her first convention too. Like an allergy, the real strength of connection didn't show up until the next con I attended, FunCon II,

Tom Whitmore

the Santa Monica Westercon of 1969. Connected with Bruce Pelz and LASFS, started book collecting, generally found the fannish community.

Tom is good at a lot of conrunning jobs, but as a roving troubleshooter he's brilliant.

There are, roughly speaking, two styles of dealing improvisationally with random problems. One is to meet the problem head-on and do battle with it, stirring up a great deal of noise and fuss as you go. It's good for generating anecdotes and using up surplus labor.

The other method is to make the problem not exist anymore, and possibly never have existed in the first place. When Tom's on a roll, he can do that and make it look supernatural. Arguments sublimate. Misbehaving fans see the error of their ways and become civil. If he ran into the Gordian Knot, he'd talk it into relaxing into a bundle of loose rope, then walk it back to its hotel room so it could finish untangling itself and coil up for the night.

No less a conrunning eminence than Ben Yalow has been stumped by this ability. For a while there, Ben was following Tom around during conventions, trying to figure out how he made that work. "It's no use," Ben told me later. "No matter how closely I watch, it goes sleeve, sleeve, sleeve, rabbit."

First bookselling venture: got involved with a mail-order business with Bob Brown and Clint Bigglestone in 1971. Bigglestone, Brown and Whitmore produced a couple of catalogs, and sold some good books.

Back before contact lens technology improved, Tom wore glasses as thick as the bottom of the proverbial pop bottle. In the morning, before he put them on, he looked sort of soft and inchoate, like a bear cub that hasn't yet been licked into shape. Then he'd put his glasses on, and—*thwip!*—turn into Tom Whitmore. Really. I mean, his face changed shape. It was strange. Anyway, after that he was himself for the day, but he still couldn't see all that well.

One day, Tom walked into my kitchen and spotted a 1/64" strip of the top front edge of a trade paperback, which was very slightly protruding from a stack of other books.. "Ah, you've got *Feast of the Khroobles*," he said. "I've got that same edition back home."

I stared at him a moment, then relaxed. "Right," I said. "Paranormal ability. I forgot."

People tell stories about Tom's knack for spotting books. Basic form: Tom comes to visit, walks into the store down on the corner that sells fresh produce, rummages around briefly in the unseeable space behind the bin of cabbages, and hauls out a rare book, which the shopkeeper sells him for a dollar-fifty.

Other book dealers tell stories too. Basic form: Dealers A, B, and C all comb through a carton of used books. There's nothing much to find there. Then Tom wanders over, reaches into the box, and pulls out a rare first edition that all three of the other dealers would have testified under oath was not in that box when they looked through it.

We were there for part of the really startling "Tom finds a book" story, even though it happened after Patrick and I had moved to New York City. For us, the story began with an unnatural event: Tom phoned us to ask for information about a book.

He and Debbie Notkin and Larry Verey had just bought a house together – Tom and Deb had one floor; Larry had the other – and Tom had been poking around in some boxes of old papers that a previous owner had left in the basement. Odd things started turning up: 1920s newspaper clippings about Aleister Crowley. A carbon copy of a typed-out O.T.O. ritual for eternal youth. Letters to and from Californian occultists discussing rifts and feuds in their organization. Innnnnnnnnninteresting stuff.

Tom dug deeper, and found a manuscript he later described as "...what appeared to be three rituals in strange handwriting, covering 65 sheets of paper."

What you have to understand about *Liber AL vel Legis* is that it's the central scripture of Thelema, the religion founded by Aleister Crowley. It's also central to the Ordo Templi Orientis (O.T.O.), Crowley's Hermetic religious order. It was supposedly dictated to Crowley in three one-hour sessions in 1904 by a spirit called Aiwass. All the Holy Books of Thelema are supposed to be printed just as they are, without a single letter being changed, but only the *Liber AL vel Legis* has to be reproduced in facsimile (thereby demonstrating that Aiwass

foresaw the invention of offset printing). Unfortunately, when Crowley's literary executor Karl Germer died, the manuscript was not among his papers.

Patrick told Tom everything he could remember about the book, and said he should get in touch with Israel Regardie. I agreed with Tom that there were probably people out there who would kill to get possession of that manuscript. Its estimated market value alone would guarantee that. The other thing I had the presence of mind to say was "Tom? When you're done with all this, could you write it up for my fanzine?" Which he did, so you can read all about it: www.artofhacking.com/IET/CROWLEY/live/aoh_crowly11.htm.

What did Tom wind up doing with the manuscript? He freely gave it back to the main branch of the O.T.O., even though any rational calculation of its market value would have been enough to pay off the mortgage on the house. This has been the tale of how Tom wound up having his own paragraph in the *New Encyclopedia of the Occult*, and being owed a major favor by several thousand ceremonial magicians.

Co-founded The Other Change of Hobbit, 1977, with Debbie Notkin and Dave Nee.

If being wonderful were enough to keep a bookstore alive, The Other Change of Hobbit would still be there. It was comfortable, knowledgeable, well-stocked, obliging, and an anchor-point for the Bay Area's SF community. Also, they gave great recommendation.

Other interests: Massage. Friend to cats. Helped run a folk music concert series in the early 80s, active in cohousing in the 90s, active in massage politics in the later 90s, and still keeping my hand in. Sampo Award. Emperor Norton Award (for Other Change of Hobbit). Pubbed my ish by reprinting the Irish Fandom Christmas Cards of Walt Willis.

Excellent taste. If I weren't past my deadline and running out of space, I'd explain how if it weren't for Tom, neither I nor anyone else I know would have ever heard of *Lovely in the Dances: Songs of Sydney Carter*.

Worked on every Potlatch to date, at least as an auctioneer for the Clarion West auction. Active Worldcon volunteer, generally in Operations starting in 1978 at Iguanacon. Ran Ops at several Worldcons and Westercons.

And he was good at it, too.

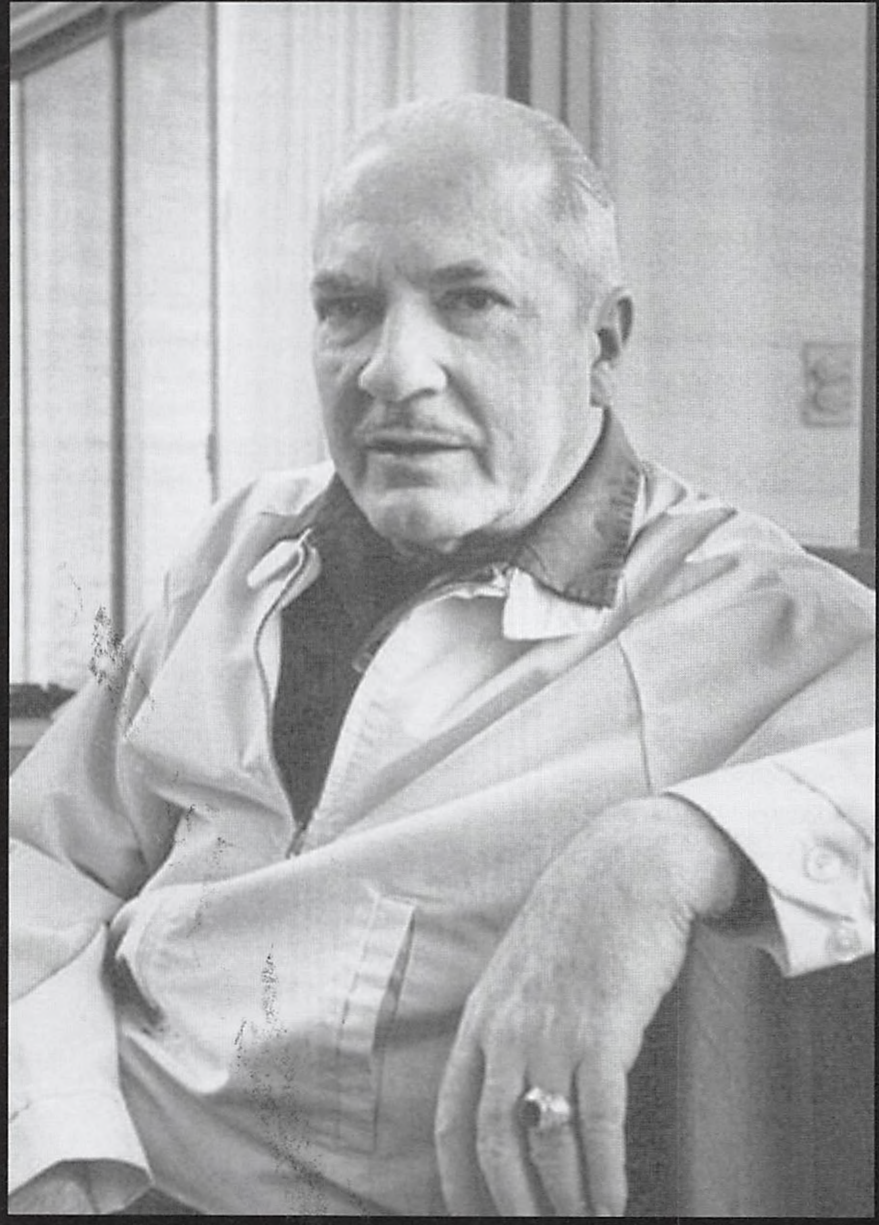
The only time I recall seeing Tom seriously upset in public was at closing ceremonies one year, when some fleshly asterisk of a human being stepped up to the mike and dissed the people Tom had had working under him all convention. He'd never have been that upset on his own behalf, but he couldn't bear having it happen to his staff.

Chair, ConJosé (2002 Worldcon) – mostly haven't chaired cons, just worked at a high level on them.

If I said that Tom's genius is more in reaction than action, some of you might think I'm belittling him. You'd be wrong. Anybody can learn to deliver the opening speech of a debate. It's that second speech, the one where you have to write it while the first guy is talking, deliver it when he's done, and *get it right*, that's tough. I can tell you which one you'd rather work with.

The place where that set of abilities either doesn't work or is wasted (take your pick) is as chair. My usual line is that the trouble with Tom as chair is that if you go after him with a baseball bat, he'll take it as an attempt at communication, and try to figure out what you're trying to convey. It's a wonderful thing, in its way. It's just wasteful. There's only one of Tom, and we want to keep him around.

GHOST OF HONOR



The Door Into Science Fiction: A Tribute To Robert A. Heinlein

by Connie Willis

During the hours leading up to the first moon landing, news anchors interviewed lots of science fiction authors, including Isaac Asimov and Arthur C. Clarke, but the only one I was interested in seeing (possibly even more than the moon landing) was Robert A. Heinlein, and when he came on-screen, I hung on his every word. He was, after all, the person I'd first gone to the moon with. In a used spacesuit. With an unconscious ten-year-old girl in my arms and a quarter-tank of oxygen and the bad guys right behind me. What moon landing could compete with that, even if this one *was* real?

And, actually, it all depends on what your definition of "real" is. I was once on a tour of Oxford where the most enthusiastically photographed sight was the bridge under which Lord Peter Wimsey proposed to Harriet Vane, not exactly an historical event. Sometimes books are more real than life. And Heinlein's greatest gift was writing about the future and other planets and space in a way that made you feel you were actually living there.

The worlds he created were all down-to-earth, gritty, everyday worlds, even if they existed in a moon colony or an alternate reality. And what a multiplicity of worlds there are – at least five completely different Marses, four Moons, and three Venuses, to say nothing of Io, Pluto, the Lesser Magellanic Cloud, and the Space Academy, and dozens of spaceships, from the *Galileo* to the *Santa Fe Trail* and the luxury liner *Tricorn* to the ship/planet of *Orphans of the Sky*. And all the places on Earth, from the Botanical Gardens in Rio to the hidden caverns of 2010 to Earthport.

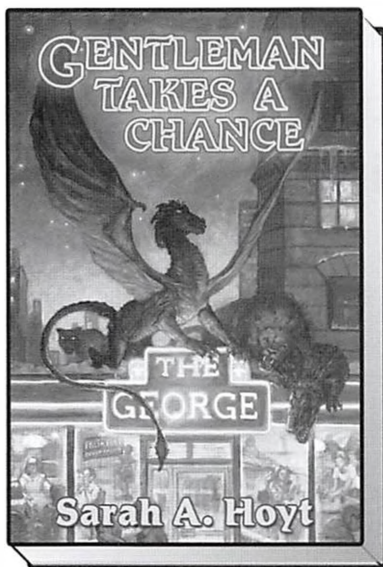
And Colorado. Heinlein had been my absolute hero and favorite author since I stumbled across *Have Space Suit, Will Travel* at age thirteen. I even wrote a term paper about him, and when I did, I was thrilled to find out he was a fellow Coloradoan. He and his wife Virginia lived in

Colorado Springs, in a house in the Broadmoor area which he had designed and built himself. He'd seen to it their street number was "1776" and included a bomb shelter! His fears of nuclear war (this was the height of the Cold War, remember) had been one factor in the move to Colorado from California – he wanted a safe location, far from targets Los Angeles and San Francisco. (He couldn't have chosen a worse place. The Air Force promptly put its Academy only a few miles up the road, and NORAD built its secret headquarters inside Cheyenne Mountain.)

Heinlein also wrote about Colorado, sprinkling references through his work: Colorado Springs, Garden of the Gods, and the Cave of the Winds in *Farnham's Freehold*, the Air Force Academy (or rather, the Space Academy) in *Space Cadet*, Boulder, Denver, and Colfax Avenue in *The Door into Summer*. He flattened Cheyenne Mountain in *The Moon is a Harsh Mistress*, and made the Denver the nation's capital (after the Six Weeks' War) in the aforementioned *Door into Summer*.

He was also Guest of Honor at the third World Science Fiction Convention in 1941, which was held, prophetically, in Denver, one of the many honors he received. He won four Hugo Awards, was named SFWA's first Grand Master, and got to sit next to Walter Cronkite when we landed on the moon for the first time.

He deserved every award, and more. He not only wrote about every aspect of science fiction, from space travel to aliens, from future dystopias to time travel, and all kinds of other stuff, like fantasy (*Glory Road*) and the American Revolution (*Red Planet* and *The Moon is a Harsh Mistress*) and intricate intellectual games ("All You Zombies"), but he also racked up an astonishing number of correct predictions along the way—credit cards, computers, microwave ovens, depilatories, space law, waldos,



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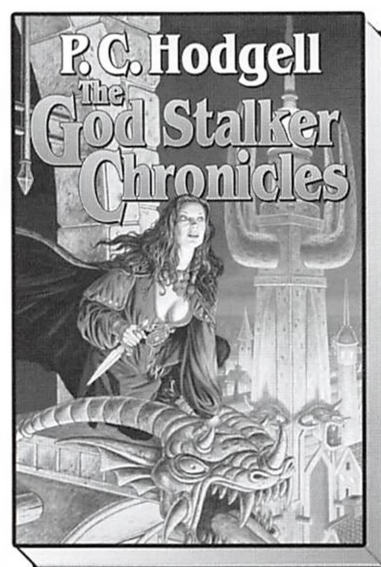
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cryogenics, and cell phones (don't believe me? Read *Starman Jones*) and became the first science fiction writer to make bestseller lists.

But perhaps his greatest achievement is the number of people he inspired, both in and out of the field. Hundreds of scientists, NASA personnel, astronauts, and home computing pioneers were inspired by his books and his vision, and people as diverse as U.S. Representative Dana Rohrabacher, Newt Gingrich, David Crosby, and Buzz Aldrin have spoken about his influence on them. In a poll taken in 1953, his influence was cited more frequently than that of any other science fiction writer, and that influence continues today, particularly in the space industry and in science fiction. In the science fiction field, Heinlein influenced – well, everybody (including the writers who refuse to admit it). His influence can be seen in sf writers from James Patrick Kelly to L. Neil Smith, from Spider Robinson to John

Scalzi, and science fiction writers often refer to themselves as "Heinlein's Children." And his legacy is everywhere, from Lois McMaster Bujold's Miles Vorkosigan to *Firefly* to all the incarnations of *Star Trek* to Joe Haldeman's wonderful *The Forever War*. Frederik Pohl isn't exaggerating when he says that "for decades on end, Robert A. Heinlein defined modern science fiction."

He certainly did. He laid out the playing field, established the rules, and, most importantly, set the tone. He created a new kind of hero and cast his spell—a mix of common sense and humor and love of science and literateness—over the whole business.

Everyone has their own favorite Heinlein, often the first one they ever read, and they can be really passionate about it. I was once on a panel where the battle between the *Citizen of the Galaxy* people and the *Stranger in a Strange Land* people got so intense it nearly ended in physical violence.

My personal favorites are *The Door into Summer*, *Have Space Suit, Will Travel*, and the little gem, *Double Star*, along with his short stories "Columbus Was a Dope" and "The Menace from Earth," but everything he ever wrote (including *Farnham's Freehold* and some of his later works) has flashes of fire and sheer brilliance. And everything has that wonderful Heinlein style: funny, smart, casual, charming, and so effortless you don't even realize it's there.

If Heinlein has never had the chance to cast his spell over you, read *Time for the Stars* and *Tunnel in the Sky* and *The Door into Summer*, and then, just for fun, *The Star Beast* and "Magic,

Inc.," and then move on to the classics, *The Moon is a Harsh Mistress*, *Have Space Suit, Will Travel*, *Time Enough for Love*, *Citizen of the Galaxy*, and then, when you think you've got him figured out, "The Unpleasant Profession of Jonathan Hoag" or *Job* or that other little masterpiece of paranoia (which seems more possible every day), "They." You'll be dazzled.

And if you're a Heinlein fan from way back, read him all over again. Open the door into science fiction.



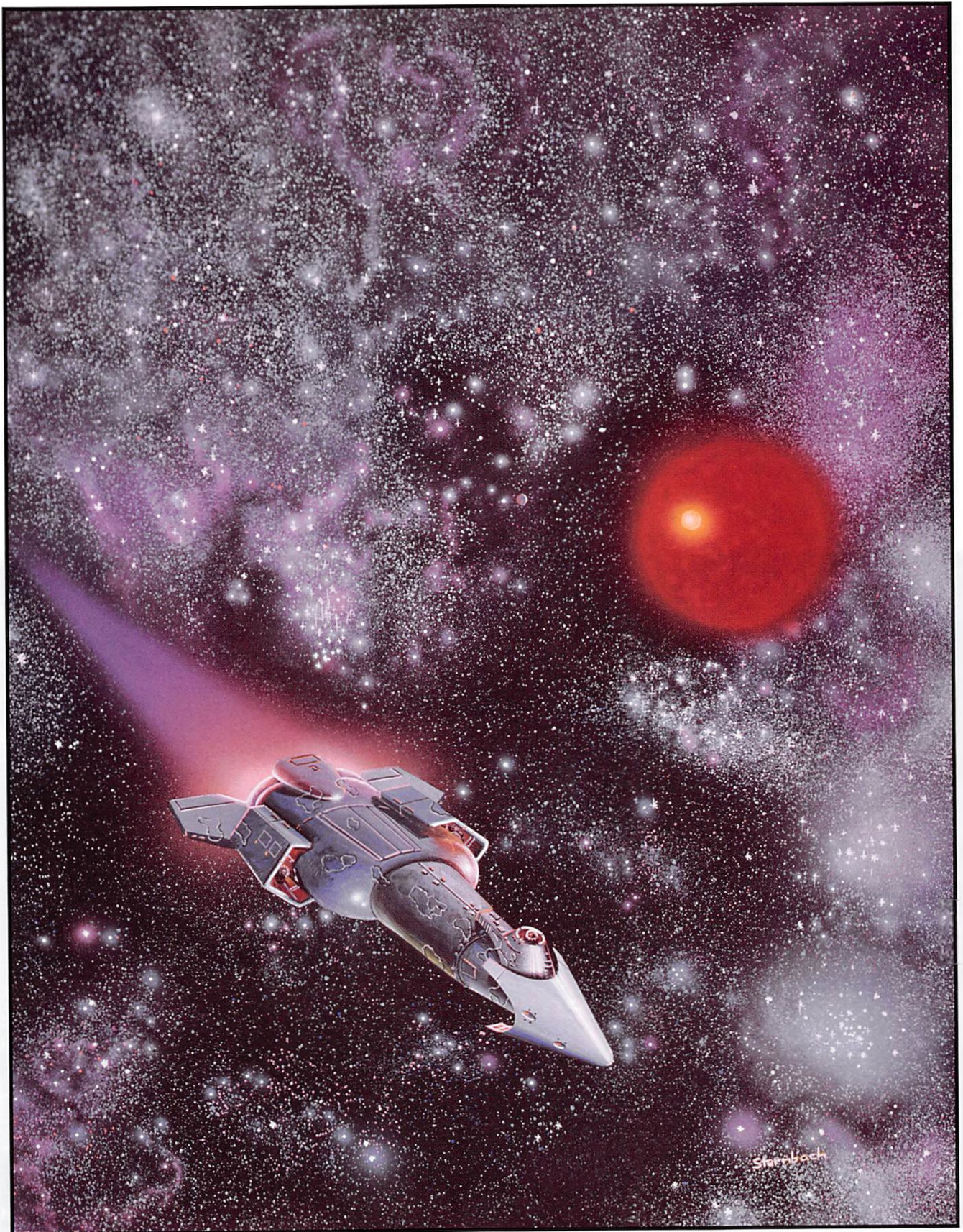


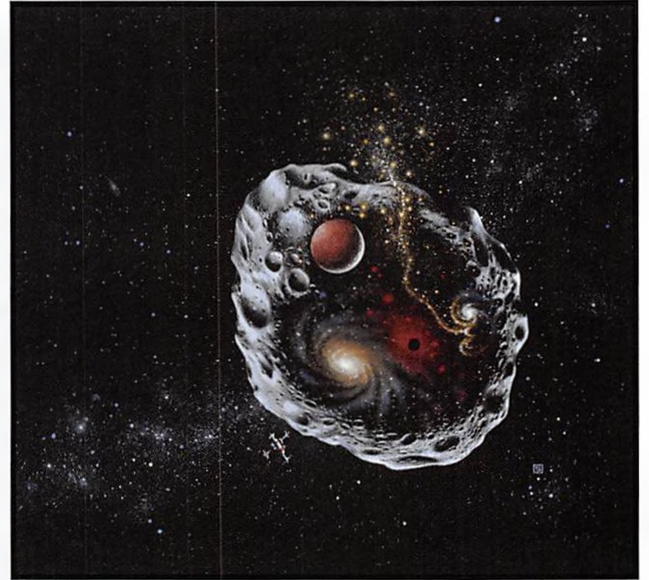
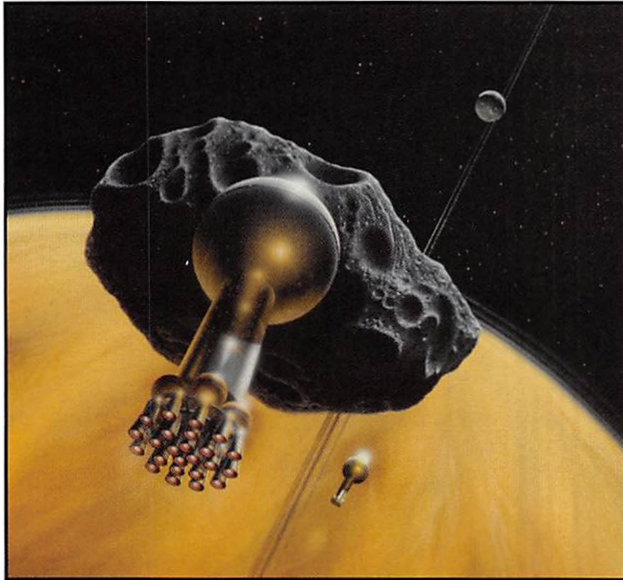












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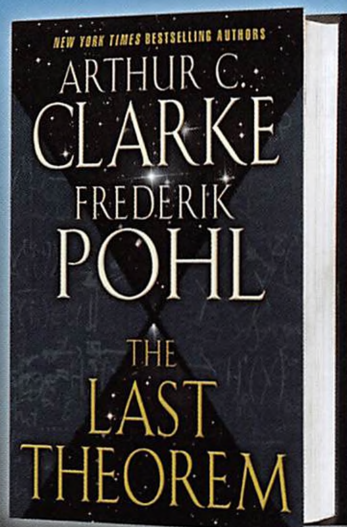
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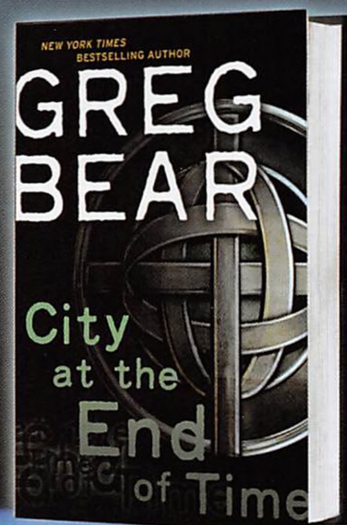


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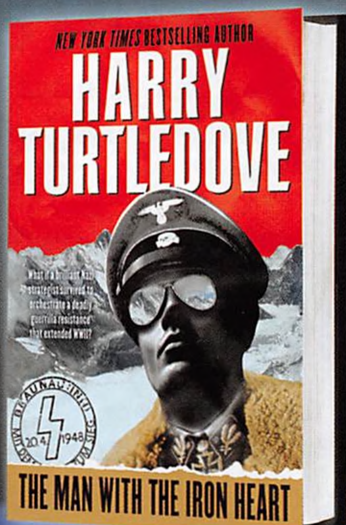


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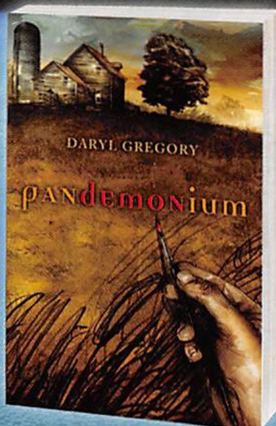


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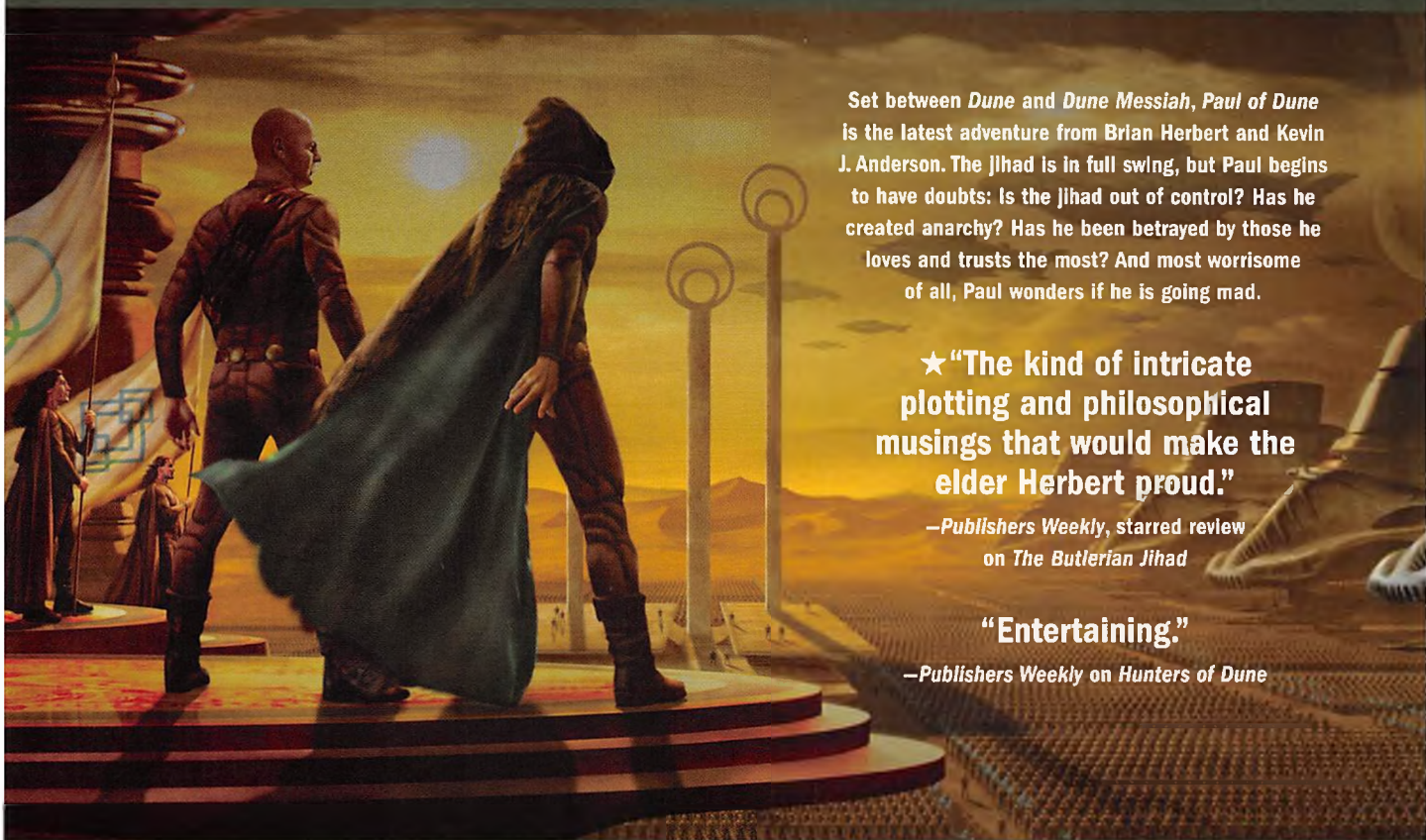
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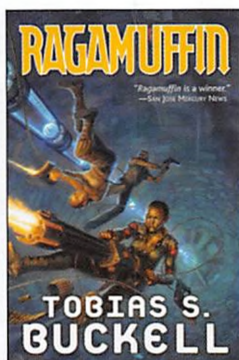


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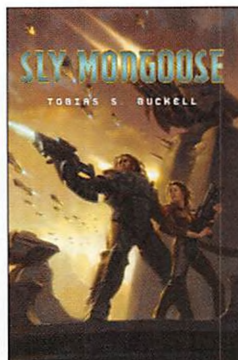


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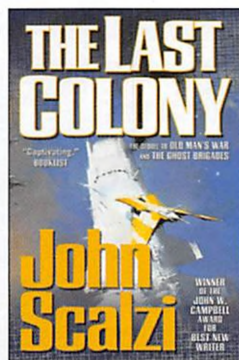
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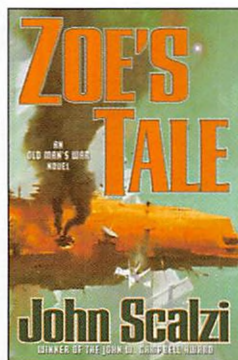


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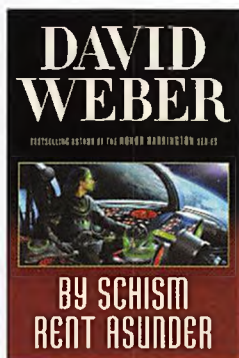
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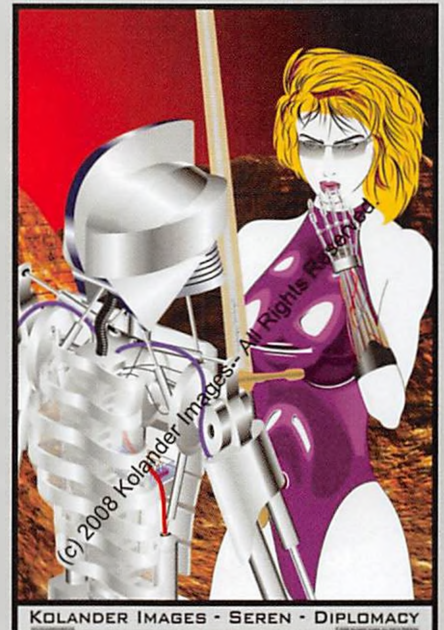
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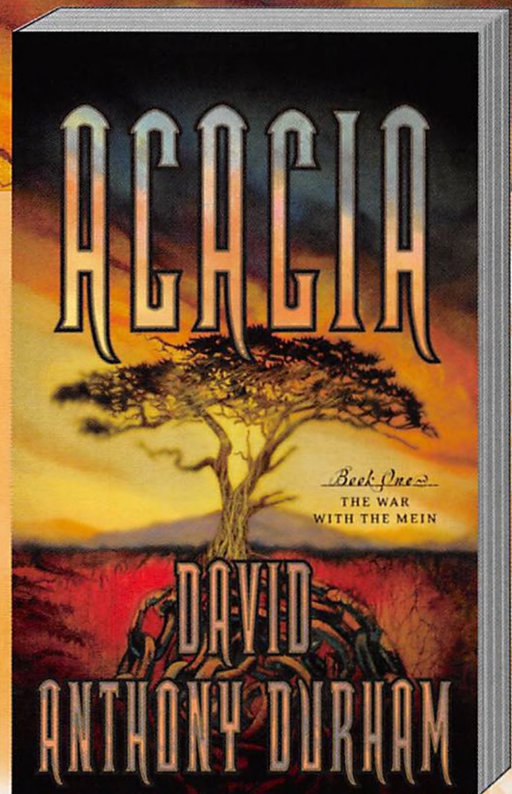


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Publishing, Writing, and Authoring: Three Different Things

by Lois McMaster Bujold

You may imagine that a bunch of writers discuss High Art when they get together, but I'm sorry to say they more usually bitch about the publishing business. (The less obvious reason for this is that no writer can talk about his/her own work in front of another writer with the emotional intensity they really feel; it just doesn't work, socially.)

The business as it is presently constituted consists of three parts: publisher, distribution system, and bookstores, followed at a remove by readers. A publisher's actual main customers are therefore not the readers, but the book chains and the big distributors who in turn supply small bookstores and libraries. Present conditions have the publishers trying to push ten gallons of books into a five-gallon pipeline (the distribution system) into a three-gallon bucket (the bookstores). Something has to give, and it does.

One way to get More Stuff through is to speed it up, which is why books whip on and off the shelves with such velocity (category romance novels are given, count 'em, thirty *days* on the market before being replaced by the next batch.) What this means is, the speed of book turnover has grown to be faster than the speed of word of mouth, a slowish process formerly vital to a new book or author. All but the very first readers to buy a book thus have no way to send economic feedback messages back through the system saying, "More, please." The late reader's vote is not counted; the reader who borrows instead of buying casts no vote at all.

The selling of any book traditionally falls into two periods. The first phase takes place months before the book is published, out of sight of any reader, when the publishers send their sales people out to take orders from their real customers, the aforementioned middlemen. I

was bewildered when I first heard of a large ad budget being spent on a book when I never saw sign of an ad in any newspaper or even bookstore. Turns out that money was being spent advertising to distributors of various ilk. Publishers have turned, in something like despair, to attempts to *buy* room for their books in that narrow pipeline; hence such things as paid placement at the front of a bookstore, front page treatment in book chain newsletters, various complex incentives for high volume, etc. (I won't even get into the horrors of the book returns system.) The sales force works like mad to pitch the *packaging* of their books to a harried crew of buyers who, given the volume of books to pass through their hands, cannot possibly read the actual texts.

Only after those orders are collected is the size of the print run chosen. So to a great degree, the level of success any book can obtain is set before anyone reads it. If orders are low, the book will never have a chance to find readers through store placement, or ever get near any best seller list. It's like a glass ceiling; breaking through it seems almost impossible. If a book – or rather, its packaging and the sales numbers of previous books by that author – fails to pass muster at the stuffing-in end of the pipeline, no reader (or very few) will ever learn of its existence in order to ask for it. Reader input is limited to an expensive and wasteful negative – readers can (and do) reject books they do see, but they have no way of asking for books they don't see.

This essay is excerpted by permission from *The Vorkosigan Companion*, edited by Lillian Stewart Carl and John Helfers, to be published by Baen Books, December 2008.

Lois McMaster Bujold

Such was the hair-tearing state of the business up to the middle of the 90's. Then along came the Internet. And publisher's websites such as Baen's Bar. And Amazon.com, with shelves that never get too full to hold More Stuff. And, most critically – word of mouth got hyperdrive through chat groups and email. Word of mouth got faster, even, than the system's book-removal rhythm.

And suddenly, publishers had an economical way of getting the word out to the excluded people in this process, the actual book readers, of their books' existences – totally jumping over the unfortunate book-blocking nature of the distribution system. Instead of trying to push books through the pipeline, this intelligence network potentially allowed a thousand or ten thousand actual readers to line up on the other end and *pull* the books through – the books they wanted, not the ones some desperately overworked distribution exec imagined would sell. It was briefly very exciting and hopeful – until the Internet filled up. Still, those new lines of communication are solidly established now.

It is at this point still unclear to me what the Internet will do in the long run to publishing. It's certainly a boom time for readers: more books are simultaneously available in more formats, more readily accessible, than ever before in history. MP3 downloading of audiobooks over the internet is a new market that looks very promising. So far, e-books seem to be falling into a supplemental niche just like audio books. Tree books are mortgage money; e-books are (still) pizza money, although as the generation comes up for whom reading off a screen is the default norm, and as reading devices improve, I expect to see more e-books sold, or at least downloaded. But I'm not sure how much this will help the economics of individual living writers, as given the infinite shelf space in such e-book stores as www.fictionwise.com (who are adding upwards of a couple of *hundred* new titles a *week*), writers find their books competing for reader attention not just with one season's releases, but with a century's worth of offerings. The glut has been shifted from the publishers' laps to those of the readers. Time in which to read is still only issued 24/7, a hard limit. You do the math.

That said, people still want to write, for reasons that have little to do with publishing-economics. I have concluded by experiment that teaching writing is not my strength – teaching is a different, complex, and under-rated skill – but I get asked how-to questions anyway. My writing methods have a lot of intuitive elements that I can't even analyze, let alone articulate and transfer, so all my tips tend to cluster around problems I've had to solve for myself, which may or may not be the same problems a learner is having. I suspect one could trace most writers' own problem spots just by the advice they give. With that warning, here's a bag of things I've learned or observed along the way.

If you want writing time in your day, you have to take it – no one will give it to you. Often, you can only take it from your own alternate activities; writers' lives tend to get rather stripped-down for that reason. Nowadays, I have more control over my own time, and the limiting factor isn't writing time per se, but the speed with which I generate and refine my ideas. When I was most pressed for time, in my younger days, having a separate place to go work, out of the house – in my case the library, because it was free and quiet – helped focus my energies. Two of my writer friends, back when they both had day jobs, used to have regular lunch dates where they would meet in a coffee shop and write like mad for the first 45 minutes, eat in 15, and go back to work. One, I know, still works in short bursts, just as I still use my outlining system that was originally designed to make my actual people-free first-draft writing time intensively productive, because it was so limited.

Other than a limitless imagination, a fiction writer should possess self-discipline. Writing is great fun, but it's not all fun; if you can't steel yourself to plow through the un-fun parts, you'll never finish anything worth the writing. This quality includes both drive, and relentless self-correction – a continuous search for how to Do It Better, from whatever sources one can find.

We pause now for my "Writer's Block – Your Friend" spiel. There's something in my back-brain which puts on the brakes when I try to do the wrong thing in my book, put in something that the book isn't supposed to be, take a

Publishing, Writing, and Authoring: Three Different Things

wrong turn. I just go blank. The words won't be forced. It takes a while to sort out if this is what's going on, or if it's just normal distractibility, but when I do get it correctly identified, the only thing to do is go back and re-visualize the story itself. Noodling around on the sentence-revision level isn't the cure.

I've come to think theme is an emergent property of a book, and so it really isn't right to talk about a book's theme before the text is complete. But I think what's happening with this kind of block is that the wrong thing I was trying to do wouldn't have fit that complex emergent meaning that doesn't exist yet, but is trying to become. This sense of story, which I often can't even see or name at that point, is the invisible template against which I ultimately test each choice – of action, of viewpoint, whatever. When it finally fits, it all clicks in and I'm off and running again. This process is far more visceral than it is analytical.

Remember that scene from the movie *Roger Rabbit*, where Roger whips his hand out of the handcuff in which it has been stuck, and the human asks in outrage, "Could you always do that?" and Roger replies, "No! Only when it was funny!" It might seem, in something as apparently generic as an action-adventure novel, that almost any action would do. It doesn't. Only when it fits the theme. Then it's the right one. Then it's unstoppable.

And then there are the writer's blocks that come from simply not knowing what happens next. Some days the ideas flow, some days they have to be laboriously pieced together. Sometimes the attempt at piecing-together jostles the real answer loose. I attack both from the logic-side, scribbling outline after outline, and the long-walk relaxed-visualization-side, and while neither alone is enough, the combination synergizes. Which is just a fancy way of saying, "I think about it a lot, day and night."

In making up a new world, a writer has to be conscious of where language comes from, especially if trying to transport the reader into a different time and place than their everyday normal Twenty-first Century. (Pardon me while I walk around and admire that phrase. For most of my life, "the Twenty-first Century" was shorthand for "the

future"; now I'm living in it. Time-travel the hard way... shouldn't we spare a few more moments for marveling?) A writer needs to be a little bit conscious of the sources of words, too. I found in writing books in the *Chalion* and *Sharing Knife* series particularly, where the setting is, while not historical, at any rate pre-industrial, I had to be constantly watching my vocabulary for anachronisms. I couldn't refer to objects that wouldn't have been invented in those worlds; all my metaphors had to be checked to make sure that they would work in this new context. I puzzled a bit over borderline words like "sanguine" and "choleric", which have their roots in an obsolete theory of physiology that never existed in Chalion, but have since acquired general meanings; I decided to leave them in lest I be stripped of vocabulary altogether.

The inverse of screening wrong words out is putting right ones in. Neologisms in fantasy and science fiction present an ongoing challenge. A certain number of new words are needed for new concepts, a certain number to give atmosphere, but if there are too many the reader may get vocabulary overload. Was that last polysyllable a noun or a verb, a person, a place, or a thing? When as a reader I get saturated like that, the words just fuzz out into meaningless white noise, which is probably not the effect the writer intended.

A large vocabulary and a sense of where words come from, their roots and histories, help keep the writer from going astray. It can take time and a lot of reading to develop this kind of ear, but any newbie can use a dictionary. A quick dictionary check of any made-up word to be sure one hasn't accidentally duplicated a term already taken will help prevent, say, inadvertently naming one's major fantasy character after an airplane part. (True story. Not one of mine, happily.) Checking that one hasn't used some absurd word in a foreign language can be harder, although an internet search may help here. Ursula le Guin's essay "From Elfland to Poughkeepsie", although it applies only to a partial range of story types, is recommended reading to sensitize one to the issues.

When you finish book one, don't just sit down and wait for it to sell; start on book two. Novel publishers want

Lois McMaster Bujold

writers who have proven that they are capable of doing continuing work, and at a steady rate, not one-book-wonders. And your second book, or your third, or fourth, may actually be the one that breaks the barriers for you. If you're lucky, as I was, you'll be able to clean out your manuscript drawer then and there (remember, publishers want more than one book, at least until your books tank and then they don't want any). Also, writing the second or later books may teach you more about writing, and more about how to improve your early work, than getting caught in an endless loop of revising the same material and re-hashing the same problems.

Right revising is a most excellent thing. Perpetual revising that eats new work is not.

My best advice to aspiring writers is to write what you are passionate about, rather than trying to write "to the market". After all, if you try to write what you think others will like, and it flops, it will have been an absolute waste of your time; worse, if it succeeds, people will want you to write more of the same, not what your heart is set upon. If you love your work, there is more of a chance that others will too, and you are more likely to produce your best – which will create its own market, the mad gods of luck and publishing willing.

So, this ambles roundaboutly over to the next set of hard tasks, not terribly closely related: marketing one's tale.

I landed my first novel sale to Baen without an agent, but I wouldn't recommend this course of action to a new writer. I did it the hard way – wrote seven published books and won my first Nebula. *Then* I found my agent. On the bright side, she was a very good one.

Besides checking books on writing and net-based sources, which have grown far more abundant these days (if varied in utility), if a new writer is looking for an agent it certainly can't hurt to attend the larger science fiction conventions, such as Worldcon or especially World Fantasy Convention, where a high concentration of agents and editors appear, and better still, appear on panels, where you can actually ask them your questions. Beyond that, it's just

the usual slog of query letters and partials-and-outlines, as described in the many how-to books. If you have a published friend, you can sometimes get an introduction to their agent, but beware that you're putting your friend's professional reputation on the line when you do this. Your offering had better justify it.

Keep in mind, agents are not, normally, writing instructors. (Some agents do critique their clients' work, some don't. Mine mostly doesn't. It's not her job. Wrestling with French tax forms, or Bulgarian pirates, or publishers' accounting departments, or corporate-speak contracts, that's her job.)

Since the mid-80's when I broke in, the slush piles have grown bigger and the number of publishers who will even look at un-agented submissions has grown smaller. Baen is one of the few publishers who still reads slush (unsolicited novel manuscripts), but even they can only "start" perhaps one or two new writers a year. It's worth it to try every channel, but if you can land an agent who likes your work, so much the better. While no agent can sell a book that wouldn't sell on its own, once you have an offer, you'll want an agent anyway to do things like retain sub-rights, be sure your contract is reasonable, and market foreign sales.

Most agents do not handle short work even for their established clients, so of course new writers who can work at both lengths should send off their short tales to the magazines themselves. There isn't much to negotiate or change in most magazine contracts (though you should be sure you have a proper reversion clause), and a short story sale looks good in one's cover letter when offering a novel. No, it is not necessary to write or sell short stories before tackling novels; different writers have different natural lengths, and it's not a bad idea to play to one's strengths in the beginning.

Much depends on whether one writes better at short or long lengths. Many (not all) writers have a length that comes most readily to them. Both my friend Pat Wrede and I tend to be natural novelists. Our good ideas come in novel-sizes. Her first five sales were novels, before she ever figured out how to construct a salable short story.

Publishing, Writing, and Authoring: Three Different Things

A lot of famous writers seem to be natural short form writers. One is most likely to sell whatever one writes best. (Duh.) The odds are about the same, i.e., ghastly. (The mantras, "They have to buy something", "Odds are for other people", and "There's always room at the top" are useful when contemplating this. Also "If s/he can do it, so can I." At least when "it" is properly understood as, "the bloody hard work.") The short story market is shrinking at present, and many more people complete, and therefore submit, short work than long, so it's very competitive. On the other hand, the turn-around time for new novel submissions has become unconscionably long, literally years sometimes, and one can't simultaneously submit works of fiction. Any professional sale is a good thing, and will look good in the cover letter – selling either a novel or short work to an editor's respected colleague establishes your professional status, and the editor is likely to give your next submission, of whatever length, a closer glance.

There is a lot of on-line help out there these days that did not exist when I was breaking in. The Science Fiction Writers of America has a valuable website – the page at www.sfwaweb.org/writing is a gold mine. I suggest starting with Patricia Wrede's "Worldbuilding Questions" and Tappan King's "The Saga of Myrtle the Manuscript", and going on till you come to the end. Newsgroups such as rec.arts.sf.composition are on-line hang-outs for both new writers and some helpful old pros, and hundreds of on-line critique groups of varying value have sprung up. E-mail has freed writing groups from geography. The SF publishing news magazine *Locus* is probably the best resource for publishing, bookselling, and convention news, as well as having extensive review columns and excellent interviews with writers. Not to mention photos of both famous and important behind-the-scenes faces – I was able to recognize my new publisher in an elevator crush at the '86 Atlanta Worldcon because I'd seen his photo in *Locus*.

Which brings us to reviews. Good reviews are always heartening, bad ones depressing. Curiously, a few bad ones manage to be far more excoriating than the ten or twenty good ones are uplifting. There's a psychological study in there somewhere, I'm sure. Ignore the first, enjoy the

second, and don't take either sort too seriously.

The most popular novels have both a good story and a good set of characters, accessible to a broad range of readers, not just to a tiny elite. (Though I will cheerfully maintain that elites deserve their reads, too, "elite" and "bestseller" don't usually occur in the same sentence for an obvious logical reason.) Books with legs usually need to be books that sell themselves, that people will recommend to each other; clever or expensive publicity can boost a book up onto bestseller lists for a moment, but only the story itself can keep it there for any length of time. There is also the question of cracking that critical mass, of getting enough people recommending it to each other (or arguing about it) that other readers become curious just because they've heard about this thing six times in two weeks in several completely different conversations, and start to actually remember it well enough to go look for it.

Some of a writer's necessary work lies midway between art and commerce, as in learning how to deal with editors and agents and contracts and business etiquette (many writers have no business background, and unfortunately it shows.) Paranoia is certainly one of the pitfalls that up-and-coming writers need to avoid. No editor is trying to steal your work, really. It is perhaps also wise avoid buying too blindly into the "whine and cheese" feasts some writers indulge in. Dissing one's publisher, agent, or other professional colleague in public is as unappetizing to listen to as someone dissing their ex-spouse, and can lead the uninitiated newbie into mistaking for adversarial parts of the publication process that are, in fact, best accomplished in a cooperative spirit. It's a good idea for any writer, though, to become aware of what level of sales constitutes success for one's chosen genre, so as to avoid either inflated expectations, or selling oneself short. "How far is up?" can be a confusing question to answer.

I've discovered as my career advances that "take the money and run" is not an option for a responsible writer. By the time one's latest book arrives on bookstore shelves, a lot of other folks have bet their own time, money, and reputation on its success, only starting with its purchasing

Lois McMaster Bujold

editor and publisher. The book needs to succeed for them, as well. So I've discovered that some degree of financial independence doesn't actually free me from needing to compete, after all, and that I still care.

Which brings me to authoring. Which is another whole job, demanding yet another skill-set.

While in normal speech "author" and "writer" are used interchangeably, I've found it handy to hijack the terms in order to make a useful distinction. Using the two synonyms gives me a way to talk about two separate aspects of a writing career: the actual sweat and uncertainty and frustration and joy of writing, which no one sees (and which would be very boring to watch); and the promotion, which is where the author gets out in public, but which has nothing to do with writing and can sometimes, for the shy or low-energy writer, be actively detrimental to creativity. The promotional/"author" side involves things like interviews, book tours, convention or speaking engagements, net-based promotion, writing *about* one's writing (as I'm doing here) answering fan mail, and the like.

The people who imagine that writing is a glamorous profession tend to be looking at the "author" side of things; reasonably enough, since that's the most visible, and when a writer is out in public like that, he or she is usually trying to look as attractive as possible, in hopes of luring readers to their prose. At home we are much grubbier.

There are moments when one is "only" an author, book tours for example. I certainly get no writing done on book tours. All my attention is taken up with not missing planes, trying not to get sick from the travel stress, trying to pay close attention to a rapid succession of people, and never, ever losing my cool with a reader, even if it's the thirtieth time I've been asked the same question that week. After about the third stop I can get pretty tired of listening to myself. And I develop nightmares about airports.

It takes me two to four weeks to recover enough from such a tour to pick up my thread of thought and begin writing again. About the same for an international trip. So they are very expensive in terms of lost writing time.

But then, book tours can feed the writer part of my brain just through being intense experiences – getting out and glimpsing new places and meeting folks and listening to the stories they tell me, not to mention sometimes staying in fascinating hotels that would normally be quite beyond my budget.

After I'd been on a few book tours, I really began to wonder about their economic utility for my publishers, not just their huge time and energy costs for me. It's exhilarating when a mob of readers turn out for a stop, and booksellers are always cool folks to chat with, but surely anyone who'd come to an author's signing would have bought the book anyway...? Book tours alone can't increase sales that much, though they may cluster them in early weeks in an effort to game the system of bestseller lists. It all harks back, I finally realized, to those middlemen again. I theorize that having a tour signals a book as receiving a major push from its publisher, just as raised gold foil lettering once did, and so the wholesalers presumably order more copies nationwide. Either that, or it's pure cargo-cult thinking, or a trap like the returns system; a few people tried tours, sales went up, everyone got into the act, and now no one dares be the first to stop. As they said in *Shakespeare in Love*, one of my favorite films about writing: "No one knows. It's a mystery."

I've been asked whether I think high profile author blurbs are important to the sales of books. In my experience, readers are largely indifferent to blurbs. The place they seem to be important is, again, during the pre-selling phase, just like the gold lettering and book tours. Like sausages and the law, it is perhaps unsettling to know too much about how books are made – or at least, sold.

One less baffling perk of being an "author" is the authorial meal with an editor. These have various subtle social functions that took me a while to figure out. They are not, as I had somehow expected in dithering anticipation of my first official editorial meal – a breakfast at the '86 Atlanta Worldcon with my then-new publisher Jim Baen and editor Toni Weiskopf – to work out the details of book contracts. Those are done by telephone, with lots of long, thoughtful

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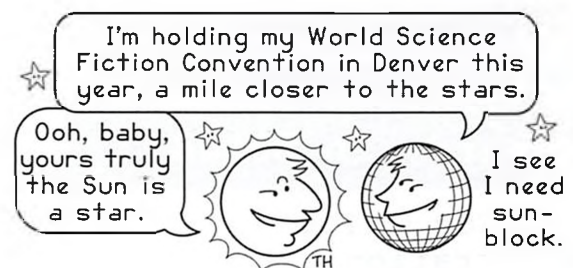
pauses between calls. What these meals are for is to make the next phone call easier. When you've never met face to face, the lack of visual cues over the phone, and presence of unrestrained writerly imagination, can create confusion and misunderstanding. When you can picture the real person, with their actual tics and tones and grimaces and grins, those phone calls somehow go more smoothly ever after. Still, it's a bit startling in the convention green room to witness the fannish cry of "We're hungry – let's go find a restaurant," transmute into the authorial version of, "We're hungry – let's go find an editor!"

The other charm of editorial dining, of course, is the chance to venture into upscale restaurants that neither writer nor editor, in our scruffy at-home personas and income levels, would ever get within whiffing distance of. An editorial dinner was the first time I ever had a waiter come around between courses and rake the tablecloth free of detritus (the area around my plate always seems to have lots) with one of those cute little brass scrapers. At such a dinner with my friend Lillian's editor at a convention hotel restaurant in Dallas, we were all charmed and boggled when we were each brought, between courses to clear our palates, a small scoop of sorbet – sitting on half a lime – sitting in an individual sculptured ice swan about a foot high with a tiny white Christmas light in the base. I swear we hadn't even ordered lighted swans; they just swanned in, as if naturally.

That wasn't quite as surreal, however, as the editorial dinner at Chicon V in Chicago, when Jim and Toni took Elizabeth Moon and me out to some tower of power reached only by marble-lined elevators. The vegetable course, a mounded puree of what I dimly remember as featuring mainly turnips, arrived – decorated with a microscopically thin layer of gold foil about five inches square. As a science fiction writer, I take it as my duty to try any food once, a dubious rule that once led me to eat a wickety grub, but that's another story. Elizabeth, however, was quietly horrified by the gold, and carefully ate around it and under it, cautiously excavating with her spoon. "Elizabeth!" I murmured in maternal reproval, "You're not eating your gold!" We let her have her dessert anyway.

I've been asked what has surprised me most about writing and the writing business. Actually, I live in a state of perpetual surprise. "My God! The Bulgarians paid me after all! I signed that contract three years ago!" "Good heavens! The Dutch sub-agent has disappeared with all the receipts!" "Publisher's Weekly gave me a starred review!" "My first quarter's estimated taxes are higher than my first quarter's income!" "The fans put/didn't put *that* one on the Hugo ballot?!" "They're putting *that* cover on my book? Eep!" "They're putting *that* cover on my book? Hallelujah!" "They went to six figures?! Oh!...well... *how* much past?" "Somebody e-mailed me from Kazakhstan/Alice Springs/Finland/South Africa/Portugal/Pakistan/Croatia?" "What's 'The New York Times Extended list'?" "A fan who is dying from cancer wants to see my book early?" "The fan I sent the story to last month passed away yesterday." "I've been stuck on this same damned plot point for 2/3/4/5/6 weeks!" "Pirated in Greece? I didn't even know they read SF in Greece!" "My brother/mother/cousin actually read my latest novel!" "How many days ago did you mail it overnight express?" "Korean rights?" "I can't figure out what the devil happens in Chapter 4." "The Russian fans are holding a Bujold convention in Moscow!" "The new minor character, who I hadn't even imagined last week, just hijacked Chapter 4 and is closing in rapidly on 5 and 6. Will my putative hero ever get another sentence in edgewise?" "We got a blurb from *her*? Wow!" "Perth?" "Spain?" "London? ...England?" "St. Petersburg? You mean the one in Russia?" "Where is Zagreb?" "New Zealand?"

All real examples. If a week goes by without a surprise, these days, I get pettish. From fried wickety grubs to gold-plated turnips, when you're a writer you never know what's going to appear on your plate next. It keeps a woman alert, it does.



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Image 1 : Judy Grivich as Lady Catherina Sforza from the anime/manga *Trinity Blood*. Judy's group HCC Cosplay won Best in Show at the LACon IV (2006 Worldcon) masquerade with their *Trinity Blood* group.

Your Martian Dresses You Funny

Being an irreverent, somewhat iconoclastic, occasionally apocryphal and almost-but-not-quite-altogether-subjective look at Costume Fandom.

by Kevin Roche, *Costume-Con 26 Chair and Evil Genius Extraordinaire.*

Several people in my acquaintance have made an effort to write scholarly, reasoned treatises on the topic of costume, cosplay, masquerade and all the varied topics one might include under the broad umbrella of Costume Fandom. This is not such an article. In the first place, boring the reader is bad; in the second, the level of presumption required on an author's part to claim that a brief essay could be a comprehensive account is so breathtaking, so arrogant, in fact, that I have no interest in fleeing angry mobs of costumers and former friends. Consider this, then, an intensely personal set of observations on the subject, and I shall endeavor to avoid bombast, pedantry, and overly baroque language from this point forward.

All right, then.

First, let's get a couple bits of foolishness out of the way:

- 1) Fans in costume have been part of Worldcon since year one. Forrey Ackerman and Myrtle Jones were there in 1939 in a star pilot costume and a dress inspired by *Things to Come*. Frederik Pohl worried in print that they might be setting an ominous precedent. So costume fandom (and complaining about it) is as integral a part of convention fandom as readers, filmgoers, fanzine writers, authors, artists and all the rest of us gathered together in this Big Tent we call SF Fandom.
- 2) Just like SF* fandom in general, costume fandom is not monolithic – there are at least as many reasons people make or wear costumes as there are people making and wearing them. I'm reasonably certain, in fact, that there

are more reasons than there are costumers, since most costumers I know do it for a bunch of different reasons.

*To be clear, let's let SF stand for "Speculative Fiction," meaning fantasy, science fiction, comics, film, etc... An inclusive compendium of all the genres we might find at a WorldCon. OK? I prefer the Big Tent Model of Fandom to the Balkanized Model.

My personal version of World Costume Fandom History

I've been making costumes since I was 8 years old (there is photographic evidence of me in my silver totem pole costume from 1968). I've been reading science fiction since then, too. I did lots of goofy things for dress-up days in high school, and made my own (horrible) Star Trek uniform from a painted red sweatshirt. I got to go to the Renaissance Faire with one of my teacher's families, and there I was surrounded by wonderfully crazy people in costumes. Then came Star Wars, and a group of us decided to go see the movie dressed as Jawas. About then I decided learning to sew was wise.

After graduation, my fellow Starfleet officers threatened to court-martial me if I ever breathed a word about our high school science-fictional adventures to any of my new college friends in Berkeley, so I dusted off the designs for my own starship (the ISS Ikarus Akaustos, an intergalactic craft the size of a large Winnebago) and came up with uniforms to go with it. One of my Berkeley friends suggested I enter the costume contest at a small convention in Oakland, and that was my introduction to convention fandom.



Image 2: Forrey Ackerman at the 1939 Worldcon in New York.

Kevin Roche

I actually won Best in Show in the contest (with a new version of the costume) the second time I attended that convention (Fantasy Worlds Festival, in 1982) and was persuaded to go to Westercon that year in Phoenix, where exactly the same costume crashed and burned with audience and judges alike. I also experienced the hell that was waiting "backstage" in a hotel kitchen in July in Phoenix waiting for the chance to go on stage. On the other hand, I was welcomed into the fold of fandom like a long-lost child.

Besides the authors' households of Greyhaven and Greenwalls, which were chock-full of writers and artists who also happened to love making and wearing costumes, I met and befriended Adrian Butterfield and Victoria Ridenour, Karen and Kelly Turner, Rusty and Diane Dawe, Kathy and Drew Sanders, Sally Fink and George Paczolt, Pat and Peggy Kennedy, Janet and Gary Anderson, and a whole slew of other top-notch fan costumers. At that particular Westercon, I was also adopted by a foster "auntie", writer Adrienne Martine-Barnes, who sat me down and told me bluntly but kindly why my nifty-peachy-keen star pilot's uniform had bored the audience.

I was hooked. I'd been swept into a part of the fan community where the Big Tent really existed – writers, editors, artists, fanzines, costumers, filkers were all there. Then, as now, you would come across the occasional complaints that "Those _____ers give fandom a weird/bad/dorky/psycho name..." (choose your branch of fandom and adjective, we heard them all), but the folks I'd

found were all involved in more than one kind of fan activity. The Big Tent really existed, and I liked it. I also met my dear friend Jennifer Tiff, with whom I have created many a bit of costume history over the last twenty-odd years.

This was a very exciting time to be involved in costume fandom; the early 80s is when, as Bjo Trimble put it, "Costume Fandom became sentient." On-stage competition between the "stars" was fierce, right down to worries about people spying on your work in progress and secret messages embedded in the trim of costumes. At the same time, there was a serious effort to make the experience of entering a masquerade a less unpleasant experience. The skill division system, designed to let the experienced costumers duke it out between each other while newer contestants could be judged on their own merits, not against the "masters," was designed by Peggy Kennedy and first instituted at the 1981 WorldCon in Denver (Denvention 2). Her collection of things that worked, The Kennedy Compendium, assembled the observations and experiences of a wide variety of people into suggestions

for good, reliable ways to produce a masquerade contest that was not an exercise in torment for either the participants or the audience. To get an idea of how wild things were, consider that the 1984 Worldcon in Anaheim (LACon II) had over 100 entries in the Masquerade.

The 80s, too, saw the birth of Costume-Con (in 1983) thanks to Karen Turner (now Karen Dick) acting on an idea from Adrienne Martine-Barnes. That first Costume-Con in San Diego was successful enough that her friends put on another the next year, and then a group in Maryland asked to borrow the concept and threw Costume-Con 3 in Columbia, Maryland. Those were magical weekends, where all those fiercely competitive people actually got to spend

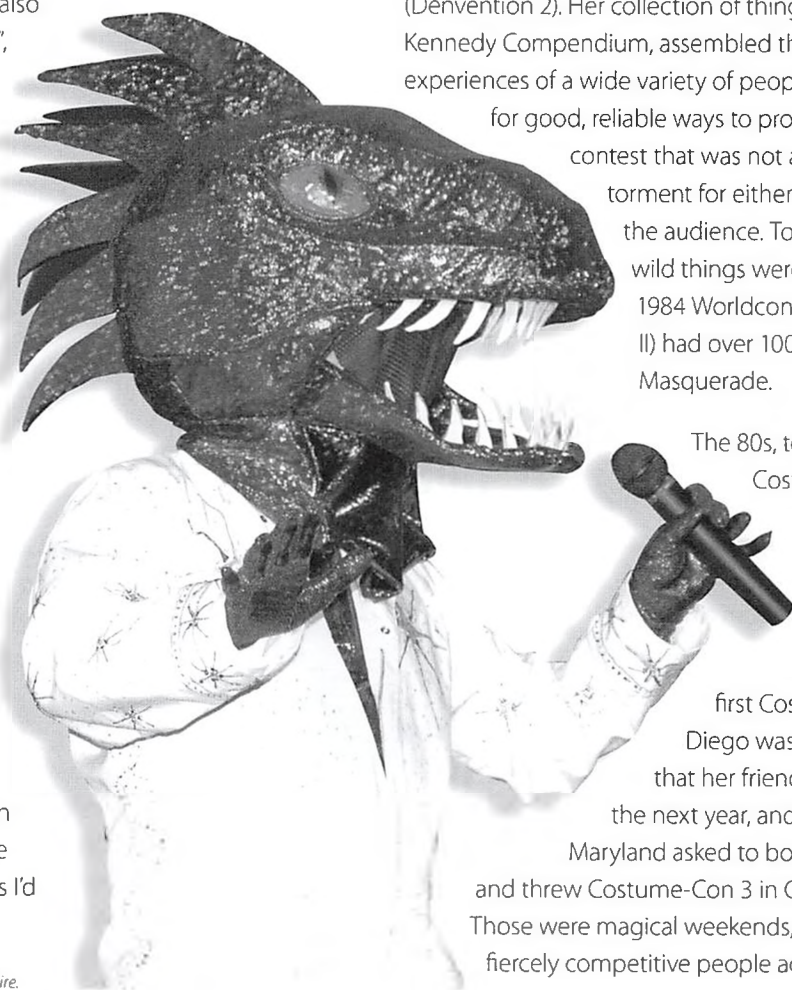


Image 3: Kevin Roche (the author) as Conrad T. Lizard, Lounge Lizard extraordinaire.

Your Martian Dresses You Funny

a weekend together not only competing, but working and sharing and showing off together. One of the results of all that interaction was the International Costumers Guild, founded in Marty Gear's attic after CC 3 by about a dozen of us. I'm proud to be one of those founders. There are now nearly twenty ICG chapters (and some local costumer guilds unaffiliated with the ICG), and Costume-Con, I'm glad to say, is still going strong. I met my beloved partner Andy Trembley at Costume-Con 16, and I just finished chairing Costume-Con 26, with nearly 900 attendees!

The expectations for how a masquerade will look and feel at a general SF convention have evolved from the groundbreaking experiments going on back then; the very fact that one can have expectations for a properly-run contest is thanks to the efforts of many people, those named above and others.

Of course, while masquerade competition is a very visible focus of plenty of energy, time, and talent, it is not the only costume activity around. Many people spend time wearing costumes for the fun of it in the halls or at dances at conventions and other fannish events. The Society for Creative Anachronism, of course, is still going strong, and there is a significant overlap between SCA membership and fandom. Similarly, plenty of people involved in living history events like Renaissance Faires or Dickens Fairs can also be found at the occasional convention. If one were to attempt to diagram Costume Fandom, it would best appear in a Venn diagram as the intersection of General Fandom with numerous other Places One Might Dress Up:

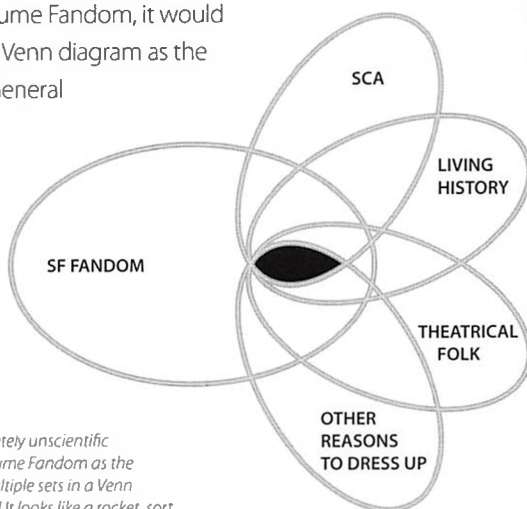


Figure 4: Completely unscientific rendering of Costume Fandom as the intersection of multiple sets in a Venn Diagram. But Hey! It looks like a rocket, sort of... or a really bad Spirograph® drawing!

To Masquerade and Beyond... coming to terms with fan costuming

Before continuing, it might help to explain a few terms as generally understood by Costume Fandom in my part of the world:

Masquerade: An organized (public) costume contest at a convention, often set upon a stage. It may be as simple as having entries walk out to be viewed by the audience, or an elaborate affair with backstage up-close judging and elaborate theatrical vignette presentations. The name "masquerade" is usually in fact a misnomer, because a masquerade is actually a masked ball, but the very first contest at a WorldCon (the second WorldCon) was called a masquerade and it stuck. Some conventions will instead refer to it as a costume contest or cosplay competition (cosplay will be discussed further along in this essay).

Recreation Costume: a costume that is a copy (a recreation) of a design originally presented visually by another creator. In other words, it might be a copy of a costume from a film, play or television production, or it could be from a piece of 2D art, including drawings, paintings, comics, animation, etc. A gown and cloak copied from the cover of a book would be a recreation, while one created only from the descriptions within the story would not.

Original Costume: a costume that is not a copy of an already extant representation. (It is generally Good Form when a design is inspired from a source like a novel to say so: "This is my Imperial Vindicator uniform, inspired by the dueling scene in High Noon on Mythos."). An Original Design may also spring forth completely new from the mind of the costumer, of course.

Historic (or Historical) Costume: a costume copied or based on clothing from (Earth, aka factual) history. Lots of SCA garb is historical, as, of course, are costumes meant to be worn at Renaissance fairs, Dickens fairs, English Regency dances, etc. There are those who believe historic dress has no place at a General SF convention. I'm not one of them, although I may quibble over their presence in a strictly Science Fiction masquerade contest if there is no science-fictional element to the costume. (Remember, I do not equate the abbreviation SF with only science fiction).

Kevin Roche

Ethnic (or Folk) Costume: similarly, costumes representative of a particular (real Earth) ethnic culture, for instance wafuku (Japanese clothing). Obviously, historic costume can also be ethnic.

Mixing it up it should go without saying, but because I've actually been asked this on occasion by a baffled non-costumer, that when one is creating costumes for the fun (or profit) of it, one is not required to stay inside any of these little boxes unless one is actually trying to reproduce something. If one wishes to create a Klingon Flower Child, a Bacchanalian House of Gallifreyan Time Lords, or an early Edo-period kataginu for a metallic blue saurian lounge singer (inadvertently transported to the castle in 17th century Japan and trying to entertain the shogun by singing rather than by dying spectacularly), one can do so. I've seen the first two and built the third.

Stage and Hall Costumes: A *stage costume* is a costume designed to be shown off on a stage. It may be inconveniently large or too fragile to wear in a crowded space, have a mask or headdress that restricts the wearer's vision, or have a train or other trailing parts that are doomed to be stepped on or snag in a public venue. It may not have pockets, or a simple way to allow the wearer to use the Public Convenience when nature calls. A *hall costume*, on the other hand, is meant to be worn in public spaces (the "halls"). It may be "fashion from another time and place," a uniform, or a stripped-down version of a stage costume that has had the inconvenient bits removed. Hall costumes may not be big and showy, but they lend themselves particularly well to oh-my-gosh-will-you-look-at-that detail work that would not show up when viewed on stage by an audience. Hall costumes can most definitely be showy, they just need to inconvenience neither the public nor the wearer when worn in convention thoroughfares.

Rotsler's Rules: William Rotsler was an artist and author famous among costume fandom for creating *Rotsler's Rules*, a series of aphorisms intended to help new (or not-so new) masquerade contestants avoid common gaffes and mistakes. They begin with: *There should be a weight limit on the sale of leotards...* and continue apace; a web search on the title will turn up several versions of them, with additions and amendments by many people. Many of the "rules" are,

in their original form, snarky to the point of cruel, but they do offer some good advice. And, like any set of truisms, a goodly number of them can be discounted if the costumer in question knows what he or she is doing.

Escapism, Elegance, Antics, Art, Awards, and Audiences

Okay, you say, fine. There are all these different aspects to costume fandom. But Why? Why spend hours and hours perfecting the perfect U.F.O. "Moon Maid" uniform complete with purple wig? Why spend several months and buckets of money secretly preparing a masquerade version of Night on Bald Mountain when if you win, winning means a piece of paper, a ribbon, or, if you are really lucky, a plaque or trophy that the lot of you can take turns displaying? What, in other words, motivates y'all to do this?

The first, and perhaps easiest to grasp, is plain old make-believe: a way to escape the hum-drum everyday world and be someone exciting. I still remember as a child tying the hood of our raincoats on (arms out of the sleeves) and "flying" all over the neighborhood wearing them as "capas." It drove moms crazy with fear we'd snag the coats and manage to strangle ourselves. Putting on a Star Trek uniform, a wizard's robes, stormtrooper armor, alien ambassadorial kit or a fursuit lets you play as your secret identity among people who at least have some sympathy for the idea, and with a good chance of finding others who want to play along. That original starship pilot outfit resulted over time into a whole squad of uniformed members of the Icarian Alliance – an "anarchist-capitalist cooperative" – who managed to design completely different outfits that still represented as uniforms when we gathered together. I still have bits of my Icarian Ambassador Plenipotentiary wardrobe that come out to play on occasion.

Another great motivator is the desire to wear something beautiful or elegant that simply has no place in contemporary modes of dress. This is still true for me – I find contemporary men's fashion pretty boring, and at a convention or other fannish event I can express my own style and mode of fashion to an appreciative audience. I think this is one of the reasons Regency dancing is so popular at conventions – it's an opportunity to dress and behave elegantly, and said opportunities are rare for (or beyond the means of) many fans in ordinary life.

Your Martian Dresses You Funny

Let's not forget that costumes can just be fun. A well timed, good gag costume on stage can be a huge hit (I once "broke" the "no peanut butter" rule by entering a masquerade as "Peter Pan" – a 6 foot tall dancing jar of peanut butter), but pulling together a costume joke or general silliness to share with fandom in the halls is also great fun. You may have run across the "Great Washed," the little-known monastic order dedicated to cleanliness, as they processed through a convention in terrycloth towels and turbans, reciting Rubber Duckie as Gregorian chant. Or perhaps you've downloaded the patch designs and assembled your very own LiveJournal Commando uniform. There was "Sandy's Herd" at Chicon 2000 – every possible cow-based costume pun they could put together, including "Cownan the Barbarian" and the "Moo-na Lisa." Most recently, Andy and I started the St George Spirits Special Forces Tactical Alcohol Consumption Squad 21 in honor of our favorite distillers – and the TAC squad has been at the distillery twice now to cheerfully hand out hot chocolate for chilled, wet connoisseurs waiting patiently in line to buy St George's just-released absinthe. Never, ever, discount the role of fun in costume fandom.

Sometimes you want to create a costume just to prove that you *can*. To prove that what appeared possible only in art or animation or special effects can actually be constructed and worn by a living, breathing, human being. To demonstrate your skill with a needle, a dyepot, a soldering iron, a paintbrush, or cardboard and duct tape. Or perhaps to showcase that beautiful fabric/beads/jewelry/object from

the back of the junk drawer that demands a setting to draw other people's attention to it. Some costumes are simply works of art, and the art itself is all the motivation one needs.

Then, of course, there are the awards. I mentioned how fierce the competition was in the 80s when I first found costume fandom. It still *is* fierce (although I generally find it more congenial and less cutthroat than in those days). Some conventions offer cash or merchandise prizes, but even just a piece of paper that reading "Best in Show" from a WorldCon or Costume-Con masquerade can be one of the most sought-after treasures in the world for a serious competitor. The chance to do something large and spectacular in public and have it recognized and appreciated by judges whose good opinion you value is heady stuff; winning is an intoxicating thing, even addictive.

Or, perhaps, it's the audience itself that intoxicates – how on stage, for those sixty seconds, you and your creation have the undivided attention of a hall full of people who *want* to be impressed, to be drawn in by the humor/beauty/elegance/horror/cleverness/awe-inspiring *magnificence* of what you've done and who will remember it forever. Or perhaps,

on a more personal scale, the reaction in the halls from those people who see you in costume *and get it*.

I have observed, and this reflects my own personal journey as a costumer, that my favorite artists in costume fandom have moved through many of these motivations – early on, especially when young, it was all about the make-believe, or perhaps about the awards, but as time goes on, it becomes more and more about the art and interaction. Why do we do it? Because we *can*, and because we *must*.

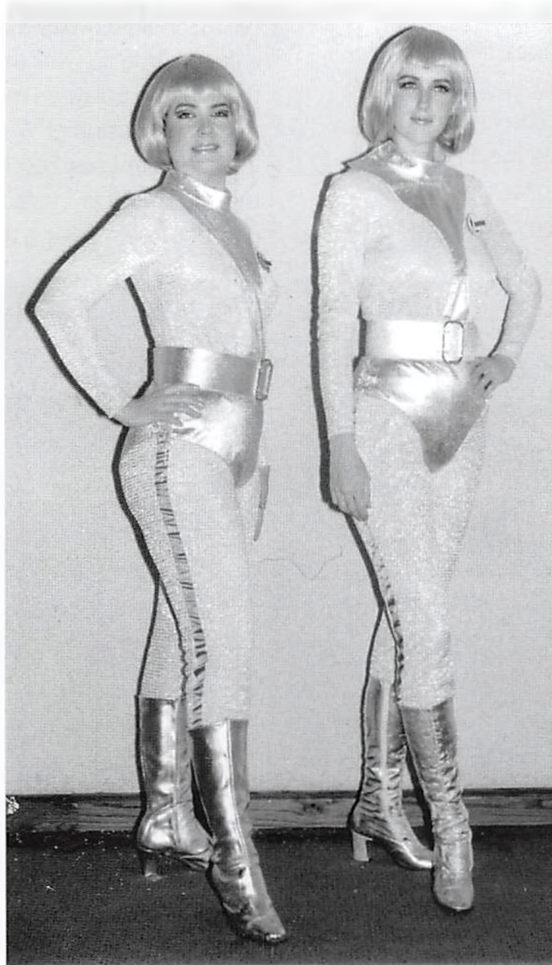


Image 5: Karen Dick (l) and Jennifer Tiffit (r) as Moon Maids from "U.F.O.," at NolaCon, the 1988 Worldcon.

Kevin Roche

Cosplayers and Costumers (NOT “vs”)

One of the most energetic fan costuming developments in the last decade has been the growth of “cosplay” among young Western anime and manga fans (to be fair, it isn’t limited to anime and manga; we should also include J-pop, J-rock, ok, all Japanese pop culture, as well as a large dose of video games). I specify “young Western” fans because while there are plenty of folk my age and older who have been fans of anime and manga for decades, the Western cosplay phenomena involves, for the most part, a younger demographic. First of all, the term itself, cosplay is most often attributed to Japanese video game/media publisher and writer Nov Takahashi, who in writing for Japanese publications to describe the hall costumes and masquerade competition he saw at LA Con II in 1984, coined the term as a very Japanese contraction of “costume play” (there being no tradition of similar fancy dress in Japan, and direct translation of “masquerade” implied an aristocratic ball rather than a costume contest). The term filtered back to the US, and anime fans seized upon it as what they perceived as a uniquely Japanese tradition, rather than the double reflection of Western fan costuming that it actually was. (Some cosplayers adamantly maintain that this bit of history cannot possibly be correct, but doesn’t every fandom have some myths that are too precious to let go?)

Ask a cosplayer what makes cosplay different from costuming and the most common answer (if they perceive a difference) is that cosplay is all about the play, whereas costuming is all about the costuming. In other words, cosplay is about dressing up as characters from your favorite medium and reenacting those characters together. Your costume needn’t be perfect, indeed you needn’t even make it yourself, because it’s all about the playing, not about the costume. At first, this seemed like a big difference, indeed, to me, until

I reflected a bit more on my personal evolution in costume fandom. My early costumes, too, were all about making believe that I was someone else. The chief difference was that my source of inspiration was usually prose rather than visual media, so I had no template from which to draw designs. Most cosplayers are, by cosplay’s fundamental roots in a media fandom, making and/or wearing recreation costumes.

I’ve met many cosplayers who are consummate costumers, indeed; some do work that takes my breath away. Most of the young cosplayers I meet remind me strongly of myself as a young SF costumer. Why then, is there a perception of “Us vs Them” between Cosplayers and Costumers, particularly on the part of cosplaying fans? Part of it is, frankly, a generation gap, because cosplay is their territory and who are we old SF

fogeys to butt into their world? There’s more to it than that, though: after a bit of digging I discovered there is a cosplayer belief that Costumers live to cruelly criticize and critique everything you make. This, alas, is due to a few SF costumers who started attending anime conventions and proclaiming loudly that they knew better and the cosplayers had to do things their way or else. They were eventually banished, but in the meantime the damage was done.

Things are starting to change. I’ve made many

friends in cosplay circles. Talking to them, I’ve learned that cosplay competition is going through the same growing pains that convention masquerades went through in the eighties. Cosplay contests are so popular that almost all of them now cap the number of entries; hand in hand with this I see the need to win, the *addiction* to winning competitions that I experienced myself for quite a few years long ago. The competition, and the resulting arguments, are *fierce*. As a result, skill divisions and up-close judging are becoming more commonplace, as are demands for



Image 6: “A Midsummer Night’s Dream,” Best in show at LACon II, the 1984 WorldCon. Created by Adrian Butterfield (“Oberon,” far right standing) and Victoria Ridenour (“Titania,” center).

Your Martian Dresses You Funny

reasonable standards and accountability in the judging process itself. There are ferocious arguments about what makes an appropriate "skit" for a cosplay competition. Public cosplay is, basically, having to evolve its own standards for collegiality, just as masquerade did.

I was thrilled to see numerous cosplayers at Costume-Con 26, happy to see them enjoy the attention they got from "capital-C" Costumers, and even happier to see non-cosplayer costumers blown away by the work the cosplayers were doing.

I think as Fandom continues to evolve, more folk on either side of the line will come to realize that costumers *do* cosplay, and that we all enjoy different parts of this art.

The Undiscovered Costume

Cosplay is not the only burgeoning new arena in costume fandom. Fursuiters (people who dress up in creature costumes, a la sports mascots) are doing absolutely amazing work,

both the artists who create the suits and the 'suiters who create the characters (sometimes, but not always, the same people). I'm astonished every year at Further Confusion to see just what will turn up, and there is absolutely *nothing* to compare with a fursuit parade of *several hundred* costumed characters parading through a hotel just to have a good time and show off for the crowd. Although, I will admit, seeing a crowd of fursuiters in *kaiju* (giant monster) costumes battling their way through a breakaway cityscape set up in the lobby comes close. Go Gamera!

New materials, techniques and technologies are making it possible for fan costumers to create costumes indistinguishable at first glance from the originals on the large and small screen, or to create entirely new *concepts* in costume (*Captain Nemo's Dream*, a denim jacket with animated electroluminescent wire jellyfish, by a talented fan nicknamed Doghood, is one of several pieces he's built, all

mesmerizing to see cross a darkened stage). There are entire platoons of Imperial Stormtroopers out there now. Robotic and animatronic components are now within the reach of the hobbyist costumer, and it's amazing to see what folks come up with!

Similarly, events and venues for historical costume aficionados can be found everywhere; if there's a name for a period of fashion, someone, somewhere, is planning an event with that theme.



Image 7: Johanna Mead, Kevin Roche and Andy Trembley in their SGSSF Tactical Alcohol Consumption Squad hall costumes.

Another tremendous shift over the last decade has been the manner in which costumers share their knowledge. In the early years of Costume-Con, I was lucky to be one of the dozen or so members of CostumeAPA, the amateur publishing association whose entire *raison d'être* was costume fandom. (Yes, that's right, an intersection of fanzine fandom with costume fandom!) Today, thanks to the Internet and the World Wide Web, there are numerous online

compendia of costume information, email lists, and huge online communities (especially popular with cosplayers and the younger crowd) dedicated to costume and cosplay. Besides sites and forums specifically built for costumers, there is a sizable costuming presence on LiveJournal, MySpace, Tribe, and other web social networking sites.

Costume fandom today is very much alive and kicking (and biting, and screaming, like any other active fandom). Don't be put off by "some nut in a cape." Find your towel, hitch a ride and come join the fun. Or, if you don't want to join in, enjoy the show. Remember, members of costume fandom are no less normal than members of any other fandom; after all, why be normal?

Why do we costume? Because we *can*, and because we *must*. And because we have a good time doing it!

Kevin Roche

Resources and References

This list is by no means definitive; these are just a few places I visit on occasion, or know to refer other people to

The International Costumers Guild:

www.costume.org

Greater Bay Area Costumers Guild:

www.gbacg.org

Costumers Guild West:

www.costumersguildwest.org

Costume-Con:

www.costume-con.org

(History and Visual Archives),

www.costume-con.com

(Portal to seated and future conventions)

Cosplay.com community and

Cosworx cosplay store:

www.cosplay.com

LiveJournal communities:

costume_con.livejournal.com

con_costuming.livejournal.com

costume_events.livejournal.com

The Costumer's Manifesto:

www.costumes.org

Costuming.org –

for cosplayers who make costumes:

www.costuming.org

Society for Creative Anachronism:

www.sca.org

Image credits:

Image 1: Lady Catherina, by Godly, from Judy Grivich's website www.tatteredwings.net

Image 2: Forrey Ackerman, from www.fanac.org, credited to Robert Madle.

Image 3: Conrad T. Lizard, from the author's collection

Image 4: Peggy Kennedy, from the Costume-Con archives, www.tatteredwings.net

Image 5: Moon Maids, from the collection of Karen Dick

Image 6: Midsummer Night's Dream, from the collection of Jennifer Tiff

Image 7: TAC squad 21, from the author's collection

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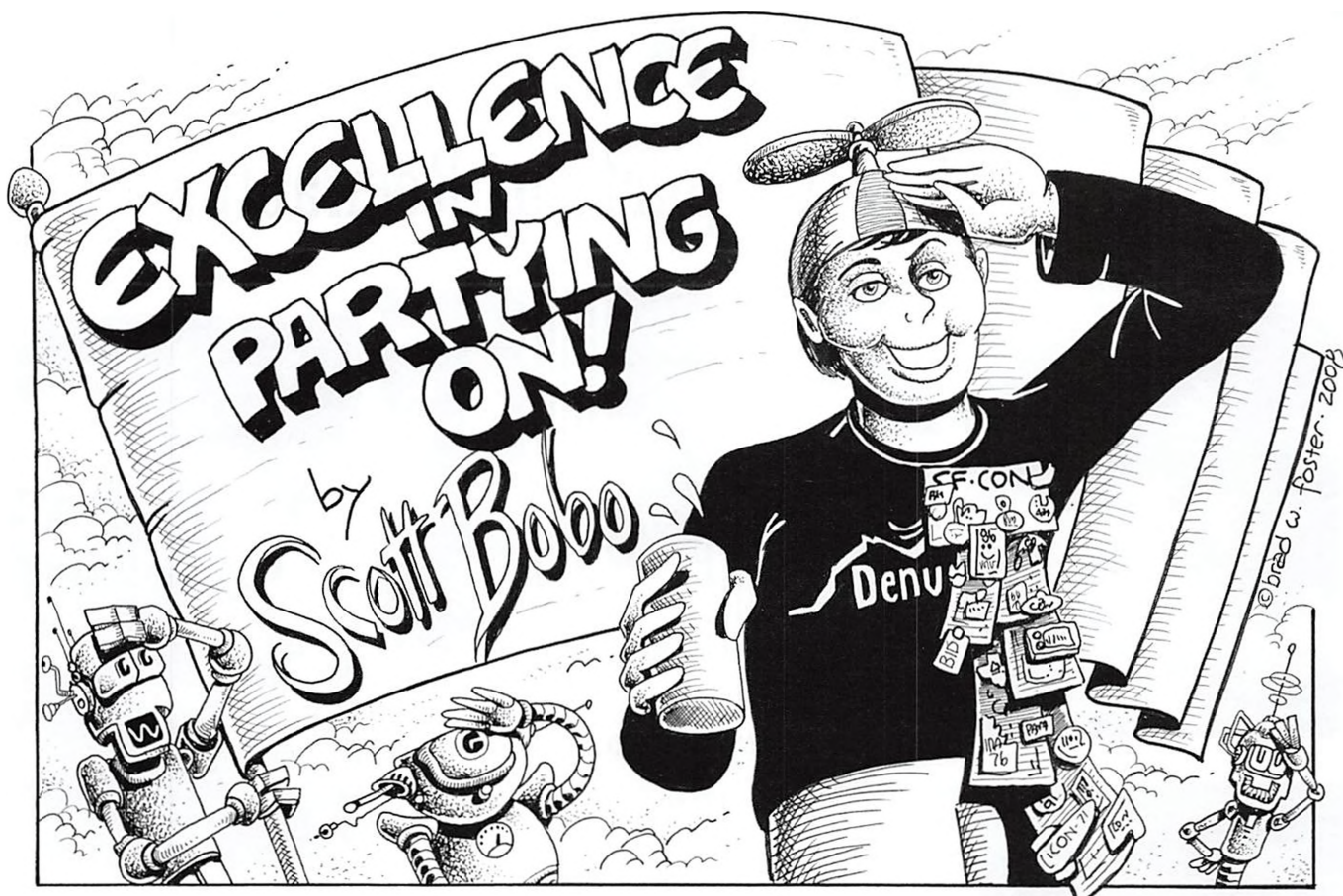
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Whenever Two or More Fans Gather, a Party Ensues

A famous but unknown philosopher once asked “Why party?” Someone (probably Kurt Baty since EVERYONE knows he’s a Famous Worldcon Party Fan) responded “Why not?”

Do you enjoy dull parties? Are you into boredom? Then whatever you do, DON’T walk through the fluorescent alien love beads swaying from the door of a Xerps party. Because the moment you step into one of their parties, you’re abducted to an alien landscape where entertainment rules. Kurt Baty and I in the Worldcon daily newsletter once described their parties as

Aliens ... everywhere: lining the ceiling as balloons, masking the doorway as a bead curtain, and plastering the walls, all glowing very green with

the aid of what Kurt figures is the largest black light fixture he has ever seen. Our hosts provided bowls of party favors and giveaways which fans eagerly snapped up. Xerps did a wonderful job of coordinating the alien elements into a really close encounter.

This is the scene of a Worldcon party. (In fact, we declared Xerps 2010 a Party of the Night during Chicon 2000.) It’s a venue that whisks you to another place, perhaps a mythic landscape, an intimate bistro, otherworldly skies or other dimensions.

Party Like It’s 1999!

During the peak party nights of any Worldcon, you can visit at least 20 parties. This begs the question: Why a party?

I mean, aside from satisfying our natural gregariousness and desire to communicate, what purpose does a party at Worldcon serve? Really, Worldcon parties do have meaning and *raison d'être*. Honest. How else would we, the Worldcon site-voting public, know that some enterprising group of fans wants to host a future Worldcon? As one fan involved in the Orlando in 2001 bid explained during one of their bid parties at Bucconeer in 1998, "We see these parties as auditions for what we can do." And what else would we do at a Worldcon other than enjoy a party, sit for panels, enjoy a party, shop in the dealer's room, enjoy a party, admire the art show, and, of course, enjoy a party?

Yay! A Reason to Party!

So the inescapable conclusion is that Worldcon parties serve at least two purposes: Entertainment and more *entertai* – marketing. We all know that lots of \$\$\$ goes into hosting Worldcon bid parties (which makes for an excellent tax write-off, by the way). Just ask those industrious Boston fans. They've been hosting bid parties for decades – and usually win the bid for their efforts. (Oi! Do you guys ever tire from the effort?) And can you think of a better reward for spending all that money?

The Partyverse

There's an ever-evolving universe of parties out there. Worldcon parties have changed – for the better. We all have memories of wandering into a hotel room, encountering a few fans flopped out on the bed, a desktop piled with chips, cookies and candies, and the TV blaring out ancient "Dr. Who" episodes. Kurt and I would politely greet the hosts and then leave (I sometimes with a beer). Of course, we always appreciated the effort expended in hosting a party however boring. But that's Old Worldcon Party (as one Ex-U.S. Secretary of Defense would say). New Worldcon Parties present an expanding but unified field theory of theme. As Kurt and I declared in one of our Daily Newsletter columns during Bucconeer, the Orlando 2001 bid took "bid parties to a new level." And that level just gets higher and higher.

Theme 101 (It's a BIG Party Out There!)

The Partyverse continually expands, and the dominating characteristic of Worldcon parties now is thematic feng

shui. No longer can a host just throw a bowl of cookies and some candy on a table and call it a party. I don't exaggerate here: one ConAdian party many years ago highlighted a 2½ *foot wide* bowl filled with lunchmeat. As evidenced when you visit most Worldcon parties nowadays, every element of the party must contribute to create a Worldcon-class party. An example is Confrancisco 2002's Summer of Love bid replete with "bead curtains at the entrance, fluorescent black-lit peace symbols on the wall, an Our Lady of Rice-a-Roni Shrine and – we're not lying about this, gang – science fiction theme fortune cookies." Oh, and they had tie-died sheets draped from the walls and lava lamps.

Few groups have taken party themes to the stellar heights as Boston fans. Back in 1997 during LoneStarCon2, they were one of the first bids to name a party. They titled one of their Boston in 2001 bid parties "20,000 Leagues Under Texas." We wrote

How far can you count? We stopped at 1,000 blue balloons which lined the ceiling in Boston's bid party. ... They festooned the terrace with stringed lights and their signature silver and gold star ornaments.

We noted that "Boston offered an impressive space, classically themed and impeccably hosted." And they outdid themselves the following night, hosting "A Night in the Seraglio," serving 72 bottles of champagne in a "suite for a Sultan." Boston's thematic efforts won them our designation of "Party of the Worldcon" that year. But not to be outdone, Toronto in 2003 kicked off their bid with a party entitled "Fen In Black" that same night. LoneStarCon2 probably saw more themed parties than any prior Worldcon. Nowadays, essentially every party hosted during a Worldcon has a theme, be it food, drink, decoration or all of them.

Sometimes (but this is rare as a Pierson's Puppeteer) a factor as simple as location establishes a party's theme. Never was this more evident than during Nippon 2007 in Yokohama. Just being a foreigner in Japan defined the overall theme for the various parties. A tradition as commonplace in the host country as removing shoes before entering a tatami-matted room can set the theme. – And then drinking lots of Saki, filtered and unfiltered, carries it forward! The culture itself becomes the party's theme.

Scott Bobo

Perhaps One Wafer-Thin Mint?

Food, glorious food. My, how the offerings at Worldcon parties have changed over the years! The bars of Hershey's chocolate have melted into chocolate fountains and handmade confections. The pile of lunchmeat on a paper plate is now a platter of salmon, both smoked and mousse. Walleye cheeks sauté on a hotplate. Sometimes a food theme takes hold, as during L.A.con III when in the same night, Chicon prepared chocolate pizza, Confrancisco offered an array of Ghirardelli chocolate and Boston in 2001 served up Priscilla Olson's Grandmother's handmade French chocolates. Those Boston bid parties were the most well-organized and structured series of parties Kurt and I had ever seen. We were so impressed, we had to note it in our party review column the next day:

We munched on petit fours and almond cookies as Leslie [Turek] explained the themes and logistics of feeding fans more than 50 pounds of fresh shrimp. We kept looking in the corners for the fishing equipment, until Mark Olson showed us the behind-the-scenes operation.

They had devoted an entire hotel room (one of three connecting suites) to storage and party preparation.

Worldcon bids increasingly highlight regional food and drink as a major component of their campaign. Charlotte in 2004 served up southern barbeque during Chicon 2000. During one night, they served more than 80 pounds of barbeque. Chicago in 2000 featured chocolate pizza; Confrancisco in 2002 enshrined Rice-A-Roni; Seattle in 2002 highlighted (of course!) salmon. The Seattle fans even served up salmon chili during LoneStarCon2 in 1997, making it one of the most original "entrees" offered during a Worldcon bid party. Kurt and I declared their chili the "chili to beat." Philadelphia in 2001 served every night during Bucconeer in 1998 Philly cheese steak sandwiches and "one of the most sumptuous buffets in fandom history." And I would be remiss in omitting to praise both Intersection and Interaction's selections of single malt scotches offered during their bid parties. And let's not forget the Linie Aquavit poured during the Norwegian parties at just about every Worldcon in recent memory.

Stick It to Me!

With parties come stickers! Over the years, we've seen how increasingly popular those little stickers that affix to your membership badge have become. Those tireless Minneapolis fans were one of the first groups to offer party stickers, the pioneering "Mpls in '73" sticker depicting a steampunk Zeppelin. What better way to identify your party or group? Here's what Kurt and I noted in one of our columns during Bucconeer:

Bucconeer is gearing up for serious parties. We make this observation when bid party hosts prepare really neat-o badge stickers to commemorate their party. Our Philadelphia 2001 friends greeted us at their gate with embroidered Liberty Bell stickers. Not to be outdone, however, the Z'ha'dum 2260 folks' sticker featured the face of the Shadows' evil agent asking "What do you want?" (Only the perfect party, of course.) San Francisco emblazoned our badges with what was become a standard, "SF SF." And make sure you get one of Orlando 2001's pink flamingos – fuzzy or shiny, and while you're at it, pick up Toronto 2003's rat wearing a beanie.

Party stickers have become so popular that fans compete to see who can collect the most stickers for their badge. The L.A.con IV bid used a variant of stickers by designing iron-on patches and organizing a "Space Cadets" competition to collect the many different patches. Even individuals have joined the fun by printing their own personalized stickers. And fans who have passed on have been memorialized in stickers. Perhaps the ultimate in party stickers to date was found last year in Tokyo at a party which gave out handmade origami stickers!

Wherein the Secret of Party Fandom Is Revealed

Kurt Baty and I wrote an article a few years ago for the Noreascon 4 *Progress Report 2*. In it, we outlined a few tips for maximizing your enjoyment of Worldcon parties and how to squееееееееее every minute out of a busy partying schedule. We called them "Kurt and Scott's Party-Hopping Tips."

- Wear comfortable footwear. A must for Kurt: new tennis shoes with gel/air insole supports. "I almost always buy a new pair for each

Excellence in Partying On!

Worldcon!" Aging fans have less cushion in the heels, Kurt points out, so you need to supplement. More spring in your step. Watch Kurt hop!

- Monitor your sugar and alcohol intake. This is very important. (Duh.) For many fans, too much sugar too soon will lower their endurance and they won't make it through the night. Think of the parties missed! Pace yourself, especially when you're drinking. Kurt has always been amazed at how Scott can establish his alcoholic buzz level and maintain it throughout the night. Serious partying fans will party for at least five to six hours each night of the Worldcon. It's essential to know your limits.
- Talk and mix with fans. You're at a Worldcon and what comprises a Worldcon but fans? How can you help but meet new and interesting fans? And always remember, the fan you

haven't yet met may be a wonderful friend through the years.

So be open to new experiences. Savor all the elements that comprise a good party and notice how much better are parties than ever before. Compliment the party hosts. Heck – give 'em money; parties are expensive. Don't be an alien wallflower or schizzleput or whatever. Meet new people, beings, ideas, tastes, party stickers, cocktails, everything. Go forth, spread the faith, and enjoy the Party.

Note: Most quotes are from "The Art of the Party," Kurt Baty and Scott Bobo, Noreascon 4, *Progress Report 2*. And, of course, I couldn't have written this article if Kurt Baty hadn't been my Worldcon Party Buddy for the past 30 years and co-author of 10 years' worth of Worldcon Newsletter Party Reports from which I've taken the remaining quotes in this article. Oh – and the title of this article comes from the much-sought-after cloisonné pin Kurt commissioned (with a little design help from moi) years ago depicting a can of "Bheer" blasting off with the slogan "Excellence In Partying On."

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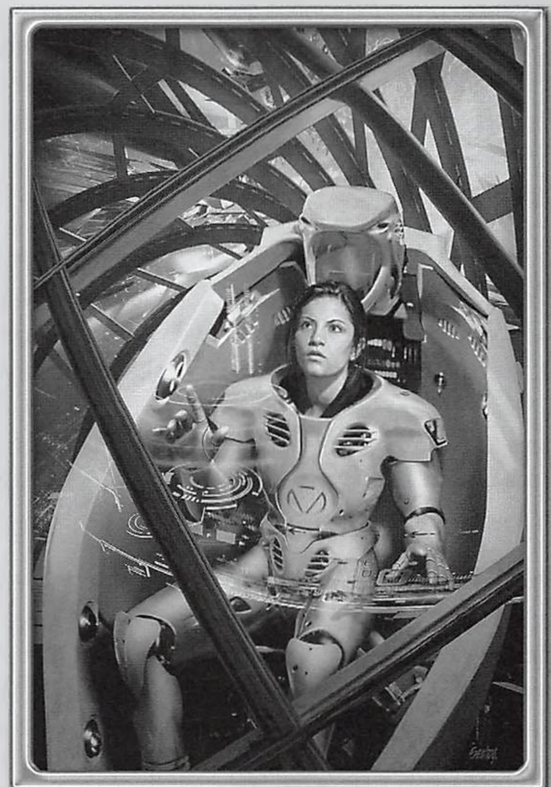
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Fanzine Lounge

by Steven H Silver

Come on over, pull up a crate and sit down. You look like you can use a break from running around and trying to hear all the programming, to see the art show, and to spend your money in the dealers' room.

What's this area? This is the fanzine lounge.

Fanzines? They're sort of like blogs and newsgroups, but they date back a lot further. In fact, they go back to the very beginning of science fiction fandom. Without them, we probably wouldn't even be here today. No, not just here in Denver, but not even at a science fiction convention.

When science fiction first started out, Hugo Gernsback created letter pages in the magazines so readers could have their say. Gernsback generally included mailing addresses in the letter columns. This led to fans writing to each other using snail mail, which was really the only means of long-distance communication in those days, although fans who discovered that there were other fans living locally formed clubs, another aspect of socialization that Gernsback promoted. The first science fiction conventions grew out of these communications as fans traveled in order to meet one another.

In May, 1930, one of these clubs, the Chicago branch of the Science Correspondence Club, began publishing a ten-page magazine called *The Comet*, edited by Raymond A. Palmer and Walter Dennis. It would be another twelve years before these fan magazines acquired the name fanzines. The term was coined by a fan named Louis Russell Chauvenet, who also coined the term "prozine" to indicate a magazine that paid for its content.

What? No. This isn't all about something that happened [mumbly-mumble] years ago. Despite the Internet, fanzines are still around. You could even say that the Internet has given them a whole new lease on life. Many of today's fanzines are either published entirely on-line, or have an on-line presence as well as a paper presence.

Here, take a look at this fanzine. No, a lot of fanzines have strange titles. *Banana Wings* won the FAAN Award for Claire Brialey and Mark Plummer in 2007. The FAAN Awards are sort of like the Hugos, but they are selected by the members of Corflu, a convention that is focused on traditional fanzines.

I can show you this one, but don't tell anyone. It is an APA, an Amateur Press Association. This sort of fanzine is generally only open to members, each of whom provide their own articles and comments on the others. This one, *E-APA*¹, is relatively new, having just published its 52nd issue. Occasionally APAs will run open issues that anyone can read and copies are usually available for someone who is interested in joining.

What sort of articles appear in fanzines? No, not just fan fiction, in fact, most fanzines *don't* include fan fiction. Let's flip through and see what we have. In this fanzine, we have an article "The Celtic Kabbalist," by Jeff Kleinbard.² This one has a review of the film "The Last Mimzy," by Caroline-Isabelle Caron.³ We can also dip into some older fanzines. In 1954, Walt Willis and Bob Shaw wrote *The Enchanted Duplicator*;⁴ an allegory of fannish life. Willis was one of the major fannish writers and Shaw went on to a lengthy pro career. Here's a look at a versatile fifteen year old fan named Jim Blish, wonder whatever happened to him.⁵

I guess my point is that fanzines contain a variety of articles that sometimes touch directly on science fiction, sometimes on fandom, and, sometimes are just plain silly. You never know quite what you'll get until you open a fanzine and discover what the editor has selected for that specific issue. Often the articles are chosen at the editor's whim.

1 E-APA, Official Editor: Chuck Connor, <http://efanzines.com/eapa/index.htm>

2 So It Goes 17, edited by Tim Marion, Spring 2008, <http://efanzines.com/SoItGoes/>

3 Some Fantastic 14, edited by Matthew Appleton, April 2008, www.somefantastic.us/

4 The Enchanted Duplicator, Walt Willis & Bob Shaw, February 1954, www.fanac.org/fanzines/Enchanted_Duplicator/Enchanted-00.html

5 Helios 1, edited by Alex Osheroff & Sam Moskowitz, June 1937, www.fanac.org/fanzines/Helios/Helios_0101-00.html

While in modern times, many fanzines are originally published on-line,⁶ other fanzines are still also, even primarily, published in paper format, although the techniques have changed. Traditional fan editors who used mimeographs and Gestetners have now moved on to copy machines and even off-set printing. One fanzine, the mammoth *Warhoon* issue 28, was even published in hardcover by NESFA Press.⁷ Other mammoth fanzines haven't fared so well. According to legend, after Joel Nydahl published a 100 page issue of his fanzine *Vega*, he left fandom because he was burned out, although Nydahl later explained that he had simply fallen behind in his schoolwork. Nevertheless, his experience gave rise to Nydahl's Disease, in which one gafiates (leaves fandom) after completing a major fannish task. A related illness is Twonk's Disease, which afflicts those whose arms tire as they crank ancient mimeographs.

Fan Writers? Mostly they are people who enjoy writing about, well, just about anything. Some specialize...Lloyd Penney is a well-regarded "Letterhack," a person who responds at length to the fanzines he reads. Other fan writers focus on writing reviews of movies or books or detailed con reports. Travelogues are also popular amongst the fannish crowd, especially those relating to the various Fan Funds like TAFF⁸, DUFF⁹, GUFF¹⁰ and others. Fan Funds often provide financial assistance to bring fans from one place to another in order to foster closer ties.

A lot of people make a distinction between fan writers and pro writers, but that is completely false. Many professional authors continue to write for fanzines when they're asked (and sometimes they even offer up articles without being asked). You can still find authors like Mike Resnick, Gregory Benford, Allen Steele, Robert Silverberg, Julie Czerneda, and others within the pages of fanzines, either with articles or in the letter columns. Hugo-nominated author Michael Burstein, and his wife Nomi, even publish their own fanzine, *Burstzine*. Fan writers don't "grow up" to be professional writers. It is a separate style of writing and undertaken for different reasons.

6 www.efanzines.com hosts many while www.fanac.org has scanned versions of print fanzines.

7 *Warhoon* 28, Walt Willis, edited by Richard Bergeron, NESFA Press, 1980.

8 The Trans Atlantic Fan Fund, <http://taff.org.uk/>

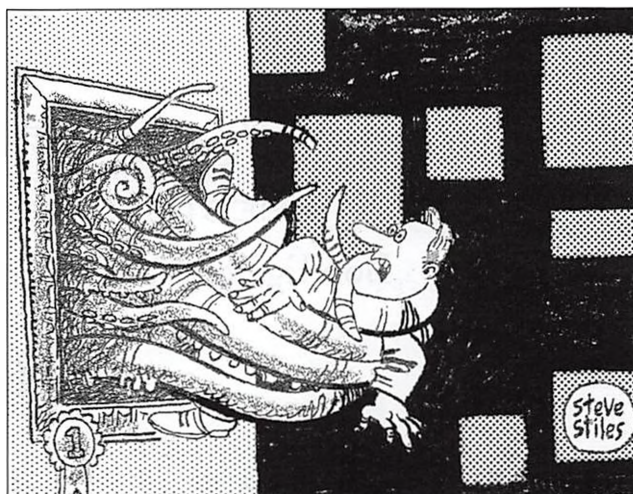
9 The Down Under Fan Fund, <http://sffanz.sf.org.nz/duff/>

10 Going Up and Over/Under Fan Fund, http://www.fanac.org/fan_funds/

One of the long traditions of fanzines is the artwork. This can range from simple line drawings to professional quality illustrations. Fillos, small drawings used to fill space, can include their own little jokes. Just as there are fan writers who have made names for themselves, there are also fan artists whose styles and humor are immediately recognizable. The late William Rotsler, for instance, was immediately identifiable and his work still appears with regularity in fanzines.

Yes, I suppose you can buy fanzines, but even before many were available for free on the web, money wasn't generally involved. In the 1940s a fan named Derek Pickles announced that he would send people his fanzine for "The Usual." By that, he meant fanzine trades, letters to print in his letter columns, or articles. It can even simply mean someone expressing an interest in seeing his fanzine. It isn't about money. It isn't even about egoboo. Fanzines are often about the simple need to create and communicate.

Just as many have sounded the death knell for science fiction, every few years there are claims that the bells are tolling for fanzines. Despite this, fanzines are constantly being reinvented using new technologies. New writers and new fanzines are appearing with gratifying regularity and fanzines show every sign that they will continue to be a part of the science fiction fandom they helped create.





PYR IS PLEASED TO
CONGRATULATE ITS 2008
HUGO AWARD NOMINEES

BEST NOVEL
Brasyl, Ian McDonald



BEST PROFESSIONAL EDITOR, LONG FORM
Lou Anders



AND OUR 2008 JOHN W. CAMPBELL AWARD
NOMINEES FOR BEST NEW SCIENCE FICTION WRITER
Joe Abercrombie, David Louis Edelman

WE ALSO EXTEND OUR CONGRATULATIONS TO OUR
AUTHOR MIKE RESNICK ON HIS NOMINATION FOR
BEST SHORT STORY
“Distant Replay” (*Asimov's*, April/May 2007)



AND TO OUR FINE ILLUSTRATORS
ON THEIR NOMINATIONS FOR
BEST PROFESSIONAL ARTIST
Bob Eggleton, Stephan Martiniere, John Picacio



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2008 Hugo Nomination List



The Hugo Awards are presented every year at the World Science Fiction Convention for the best science fiction and fantasy works of the previous year. First presented at the 1953 Worldcon, the Hugo Awards have been a staple of the Worldcon since 1955. The Awards are named after Hugo Gernsback, founder of *Amazing Stories*, who is often called “the father of modern science fiction.” Officially called the Science Fiction Achievement Award from its inception, the Award was officially renamed “The Hugo Award” – the name it had always carried informally – in 1993. The Hugo Award is widely considered to be science fiction’s most prestigious award.

The Hugo Awards are selected by a two-stage process. In the first stage, members of the current and previous Worldcons nominate up to five items in each category. This year there were 483 valid nominating ballots. The items with the most nominations go on to the final ballot, which is voted by the members of the current Worldcon. Rules for the Hugo Award are codified in the Constitution of the World Science Fiction Society, the membership of which is all of the members of the current Worldcon. Changes to the Hugo Award rules are proposed, debated, and voted upon by the annual Business Meeting at each Worldcon, and take effect if approved by two consecutive Worldcons.

Although it appears on the same ballot as the Hugo Award and is awarded at the Hugo Ceremony, The John W. Campbell Award for Best New Writer is *not* a Hugo award. The award is sponsored by the publishers of *Analog Science Fiction and Fact*, but is administered by each year’s Worldcon in the same way as the Hugo Awards. It is named after former *Analog* editor John W. Campbell. The Campbell Award is the only non-Hugo Award that the rules of the World Science Fiction Society allow to appear on the Hugo Award ballot.

While every Hugo Award trophy uses a rocket ship design, each year’s Worldcon committee is responsible for designing its own base. Over the years, committees have become more adventuresome with their designs, and in recent years have solicited designs in a contest. Photographs of past Hugo Award trophies, along with the archive of past winners and nominees, can be found on the official Hugo Awards web site at www.thehugoawards.org

2008 Hugo Nomination List

Best Novel (382 nominating ballots cast)

The Yiddish Policemen's Union by Michael Chabon (HarperCollins; Fourth Estate)

Brasyl by Ian McDonald (Gollancz; Pyr)

Rollback by Robert J. Sawyer (Tor; Analog Oct. 2006-Jan./Feb. 2007)

The Last Colony by John Scalzi (Tor)

Halting State by Charles Stross (Ace)

Best Novella (220 nominating ballots cast)

"The Fountain of Age" by Nancy Kress (*Asimov's* July 2007)

"Recovering Apollo 8" by Kristine Kathryn Rusch (*Asimov's* Feb. 2007)

"Stars Seen Through Stone" by Lucius Shepard (*F&SF* July 2007)

"All Seated on the Ground" by Connie Willis (*Asimov's* Dec. 2007; Subterranean Press)

"Memorare" by Gene Wolfe (*F&SF* April 2007)

Best Novelette (243 nominating ballots cast)

"The Cambist and Lord Iron: a Fairytale of Economics" by Daniel Abraham (*Logorrhea*, ed. John Klima, BantamSpectra)

"The Merchant and the Alchemist's Gate" by Ted Chiang (Subterranean Press; *F&SF* Sept. 2007)

"Dark Integers" by Greg Egan (*Asimov's* Oct./Nov. 2007)

"Glory" by Greg Egan (*The New Space Opera*, ed. Gardner Dozois & Jonathan Strahan, HarperCollins/Eos)

"Finisterra" by David Moles (*F&SF* Dec. 2007)

Best Short Story (270 nominating ballots cast)

"Last Contact" by Stephen Baxter (*The Solaris Book of New Science Fiction*, ed. George Mann, Solaris Books)

"Tideline" by Elizabeth Bear (*Asimov's* June 2007)

"Who's Afraid of Wolf 359?" by Ken MacLeod (*The New Space Opera*, ed. Gardner Dozois and Jonathan Strahan, HarperCollins/Eos)

"Distant Replay" by Mike Resnick (*Asimov's* April/May 2007)

"A Small Room in Koboldtown" by Michael Swanwick (*Asimov's* April/May 2007; *The Dog Said Bow-Wow*, Tachyon Publications)

Best Related Book (173 nominating ballots cast)

The Company They Keep: C.S. Lewis and J.R.R. Tolkien as Writers in Community by Diana Glyer; appendix by David Bratman (Kent State University Press)

Breakfast in the Ruins: Science Fiction in the Last Millennium by Barry Malzberg (Baen)

Emshwiller: Infinity x Two by Luis Ortiz, intro. by Carol Emshwiller, fwd. by Alex Eisenstein (Nonstop)

Brave New Words: the Oxford Dictionary of Science Fiction by Jeff Prucher (Oxford University Press)

The Arrival by Shaun Tan (Arthur A. Levine/Scholastic)

Best Dramatic Presentation, Long Form

(270 nominating ballots cast)

Enchanted Written by Bill Kelly Directed by Kevin Lima (Walt Disney Pictures)

The Golden Compass Written by Chris Weitz Based on the novel by Philip Pullman, Directed by Chris Weitz (New Line Cinema)

Heroes, Season 1 Created by Tim Kring (NBC Universal Television and Tailwind Productions) Written by Tim Kring, Jeph Loeb, Bryan Fuller, Michael Green, Natalie Chaidez, Jesse Alexander, Adam Armus, Aron Eli Coleite, Joe Pokaski, Christopher Zatta, Chuck Kim. Directed by David Semel, Allan Arkush, Greg Beeman, Ernest R. Dickerson, Paul Shapiro, Donna Deitch, Paul A. Edwards, John Badham, Terrence O'Hara, Jeannot Szwarc, Roxann Dawson, Kevin Bray, Adam Kane

Harry Potter and the Order of the Phoenix Written by Michael Goldenberg, Based on the novel by J.K. Rowling, Directed by David Yates (Warner Bros. Pictures)

Stardust Written by Jane Goldman & Matthew Vaughn, Based on the novel by Neil Gaiman Illustrated by Charles Vess Directed by Matthew Vaughn (Paramount Pictures)

Best Dramatic Presentation, Short Form

(259 nominating ballots cast)

Battlestar Galactica "Razor" Written by Michael Taylor Directed by Félix Enríquez Alcalá and Wayne Rose (Sci Fi Channel) (televised version, not DVD)

Doctor Who "Blink" Written by Steven Moffat Directed by Hettie Macdonald (BBC)

Doctor Who "Human Nature" / "Family of Blood" Written by Paul Cornell Directed by Charles Palmer (BBC)

2008 Hugo Nomination List

Best Dramatic Presentation, Short Form *(continued)*

Star Trek New Voyages "World Enough and Time" Written by Michael Reaves & Marc Scott Zicree Directed by Marc Scott Zicree (Cawley Entertainment Co. and The Magic Time Co.)

Torchwood "Captain Jack Harkness" Written by Catherine Tregenna Directed by Ashley Way (BBC Wales)

Best Professional Editor, Long Form

(187 nominating ballots cast)

Lou Anders (Pyr)

Ginjer Buchanan (Ace/Roc)

David G. Hartwell (Tor/Forge)

Beth Meacham (Tor)

Patrick Nielsen Hayden (Tor)

Best Professional Editor, Short Form

(257 nominating ballots cast)

Ellen Datlow (*The Year's Best Fantasy and Horror* (St. Martin's), *Coyote Road* (Viking), *Inferno* (Tor))

Stanley Schmidt (*Analog*)

Jonathan Strahan (*The New Space Opera* (HarperCollins/Eos), *The Best Science Fiction and Fantasy of the Year, Volume 1* (Night Shade), *Eclipse One* (Night Shade))

Gordon Van Gelder (*The Magazine of Fantasy and Science Fiction*)

Sheila Williams (*Asimov's Science Fiction*)

Best Professional Artist (205 nominating ballots cast)

Bob Eggleton (Covers: *To Outlive Eternity and Other Stories* (Baen), *Ivory* (Pyr), & *The Taint and Other Novellas* (Subterranean))

Phil Foglio (Cover: *Robert Asprin's Myth Adventures, Vol. 2* (Meisha Merlin), *What's New* (*Dragon Magazine* Aug. 2007), *Girl Genius Vol. 6-Agatha Heterodyne & the Golden Trilobite* (Airship Entertainment))

John Harris (Covers: *Spindrift* (Ace), *Old Man's War* (Tor, pb), *The Last Colony* (Tor))

Stephan Martiniere (Covers: *Brasyl* (Pyr), *Mainspring* (Tor), *The Dragons of Babel* (Tor))

John Picacio (Covers: *Fast Forward 1* (Pyr), *Time's Child* (HarperCollins/Eos), *A Thousand Deaths* (Golden Gryphon))

Shaun Tan (*The Arrival* (Arthur A Levine Books))

Best Semiprozine (174 nominating ballots cast)

Ansible, edited by David Langford

Helix, edited by William Sanders and Lawrence Watt-Evans

Interzone, edited by Andy Cox

Locus, edited by Charles N. Brown, Kirsten Gong-Wong, & Liza Groen Trombi

The New York Review of Science Fiction, edited by Kathryn Cramer, Kristine Dikeman, David Hartwell & Kevin J. Maroney

Best Fanzine (157 nominating ballots cast)

Argentus, edited by Steven H Silver

Challenger, edited by Guy Lillian III

Drink Tank, edited by Chris Garcia

File 770, edited by Mike Glyer

PLOKTA, edited by Alison Scott, Steve Davies, & Mike Scott

Best Fan Writer (195 nominating ballots cast)

Chris Garcia

David Langford

Cheryl Morgan

John Scalzi

Steven H Silver

Best Fan Artist (139 nominating ballots cast)

Brad Foster

Teddy Harvia

Sue Mason

Steve Stiles

Taral Wayne

John W. Campbell Award for Best New Science Fiction Writer (178 nominating ballots cast)

An award for the best new writer whose first work of science fiction or fantasy appeared during 2006 or 2007 in a professional publication. Sponsored by Dell Magazines.

Joe Abercrombie (2nd year of eligibility)

Jon Armstrong (1st year of eligibility)

David Anthony Durham (1st year of eligibility)

David Louis Edelman (2nd year of eligibility)

Mary Robinette Kowal (2nd year of eligibility)

Scott Lynch (2nd year of eligibility)

Hugo Awards

1953-2007

2007

Best Novel: *Rainbows End* by Vernor Vinge

Best Novella: "A Billion Eves" by Robert Reed

Best Novelette: "The Djinn's Wife" by Ian McDonald

Best Short Story: "Impossible Dreams" by Tim Pratt

Best Related Non-Fiction Book: *James Tiptree, Jr.: The Double Life of Alice B Sheldon* by Julie Phillips

Best Dramatic Presentation, Long Form: *Pan's Labyrinth* – screenplay by Guillermo del Toro, directed by Guillermo del Toro

Best Dramatic Presentation, Short Form: *Doctor Who* – "Girl in the Fireplace" – written by Steven Moffat, directed by Euros Lyn

Best Editor, Long Form: Patrick Nielsen Hayden

Best Editor, Short Form: Gordon Van Gelder

Best Professional Artist: Donato Giancola

Best Semiprozine: *Locus* ed. by Charles N. Brown, Kirsten Gong-Wong and Liza Groen Trombi

Best Fanzine: *Science-Fiction Five-Yearly* ed. by Lee Hoffman, Geri Sullivan, and Randy Byers

Best Fan Writer: Dave Langford

Best Fan Artist: Frank Wu

Campbell Award: Naomi Novik

2006:

Best Novel: *Spin* by Robert Charles Wilson

Best Novella: "Inside Job" by Connie Willis

Best Novelette: "Two Hearts" by Peter S. Beagle

Best Short Story: "Tk'lk'lk" by David D. Levine

Best Related Book: *Storyteller: Writing Lessons and More from 27 Years of the Clarion Writers' Workshop* by Kate Wilhelm

Best Dramatic Presentation, Long Form: *Serenity* – written & directed by Joss Whedon

Best Dramatic Presentation, Short Form: *Doctor Who* – "The Empty Child" & "The Doctor Dances" – written by Steven Moffat, directed by James Hawes

Best Professional Editor: David G. Hartwell

Best Professional Artist: Donato Giancola

Best Semiprozine: *Locus* edited by Charles N. Brown, Kirsten Gong-Wong, & Liza Groen Trombi

Best Fanzine: *Plokta* edited, Alison Scott, Steve Davies & Mike Scott

Best Fan Writer: Dave Langford

Best Fan Artist: Frank Wu

Campbell Award: John Scalzi

2005:

Novel: *Jonathan Strange & Mr Norrell* by Susanna Clarke

Novella: "The Concrete Jungle" by Charles Stross

Novelette: "The Faery Handbag" by Kelly Link

Short Story: "Travels with My Cats" by Mike Resnick

Related Book: *The Cambridge Companion to Science Fiction* Eds. Edward James and Farah Mendlesohn

Dramatic Presentation, Long Form: "The Incredibles" written & directed by Brad Bird

Dramatic Presentation, Short Form: "33 – Battlestar Galactica" written by Ronald D. Moore, Directed by Michael Rymmer

Professional Editor: Ellen Datlow

Professional Artist: Jim Burns

Semiprozine: *Ansible* Edited by David Langford

Fanzine: *Plokta* Eds. Alison Scott, Steve Davies and Mike Scott

Fan Writer: Dave Langford

Fan Artist: Sue Mason

Best Web Site: SciFiction (www.scifi.com/scifiction)
Eds. Ellen Datlow, Craig Engler, gnl mgr

Campbell Award: Elizabeth Bear

Special Award: David Pringle

2004:

Novel: *Paladin of Souls* by Lois McMaster Bujold

Novella: "The Cookie Monster" by Vernor Vinge

Novelette: "Legions in Time" by Michael Swanwick

Short Story: "A Study in Emerald" by Neil Gaiman

Related Book: *The Chesley Awards for Science Fiction and Fantasy Art* Eds. John Grant, Elizabeth L. Humphrey, and Pamela D. Scoville

Dramatic Presentation, Long Form: "The Lord of the Rings: The Return of the King"

Dramatic Presentation, Short Form: "Gollum's Acceptance Speech, 2003 MTV Movie Awards"

Professional Editor: Gardner Dozois

Professional Artist: Bob Eggleton

Semiprozine: *Locus* (Charles N. Brown, ed.)

Fanzine: *Emerald City*

Fan Writer: Dave Langford

Fan Artist: Frank Wu

Campbell Award: Jay Lake

Hugo Awards: 1953 – 2007

2003:

Novel: *Hominids* by Robert J. Sawyer
Novella: "Coraline" by Neil Gaiman
Novelette: "Slow Life" by Michael Swanwick
Short Story: "Falling Onto Mars" by Geoffrey A. Landis
Related Book: *Better to Have Loved: The Life of Judith Merrill* by Judith Merrill and Emily Pohl-Weary
Dramatic Presentation, Long Form: "The Lord of the Rings: The Two Towers"
Dramatic Presentation, Short Form: "Conversations with Dead People"
Professional Editor: Gardner Dozois
Professional Artist: Bob Eggleton
Semiprozine: *Locus* (ed. Charles N. Brown, Jennifer A. Hall, and Kirsten Gong-Wong)
Fanzine: *Mimosa*
Fan Writer: Dave Langford
Fan Artist: Sue Mason
Campbell Award: Wen Spencer

2002:

Novel: *American Gods* by Neil Gaiman
Novella: "Fast Times at Fairmont High" by Vernor Vinge
Novelette: "Hell is the Absence of God" by Ted Chiang
Short Story: "The Dog Said Bow-Wow" by Michael Swanwick
Related Book: *The Art of Chesley Bonestell* by Ron Miller and Frederick C. Durant 3rd with Melvin H. Schuetz
Dramatic Presentation: "The Lord of the Rings: The Fellowship of the Ring"
Professional Editor: Ellen Datlow
Professional Artist: Michael Whelan
Semiprozine: *Locus* (Charles N. Brown, ed.)
Web Site: *Locus Online*
Fanzine: *Ansible*
Fan Writer: Dave Langford
Fan Artist: Teddy Harvia
Campbell Award: Jo Walton

2001:

Novel: *Harry Potter and the Goblet of Fire* by J. K. Rowling
Novella: "The Ultimate Earth" by Jack Williamson
Novelette: "Millennium Babies" by Kristine Kathryn Rusch
Short Story: "Different Kinds of Darkness" by David Langford
Related Book: *Greetings from Earth: The Art of Bob Eggleston* by Eggleston and Suckling
Dramatic Presentation: "Crouching Tiger, Hidden Dragon"
Professional Editor: Gardner Dozois
Professional Artist: Bob Eggleton
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *File 770* (Mike Glycer, ed.)
Fan Writer: Dave Langford
Fan Artist: Teddy Harvia
Campbell Award: Kristine Smith

2000:

Novel: *A Deepness in the Sky* by Vernor Vinge
Novella: "The Winds of Marble Arch" by Connie Willis
Novelette: "10 16 to 1" by James Patrick Kelly
Short Story: "Scherzo with Tyrannosaur" by Michael Swanwick
Related Book: *Science Fiction of the 20th Century* by Fank M. Robinson
Dramatic Presentation: "GalaxyQuest"
Professional Editor: Gardner Dozois
Professional Artist: Michael Whelan
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *File 770* (Mike Glycer, ed.)
Fan Writer: Dave Langford
Fan Artist: Joe Mayhew
Campbell Award: Cory Doctorow

1999:

Novel: *To Say Nothing of the Dog* by Connie Willis
Novella: "Oceanic" by Greg Egan
Novelette: "Taklamakan" by Bruce Sterling
Short Story: "The Very Pulse of the Machine" by Michael Swanwick
Related Book: *The Dreams Our Stuff is Made Of: How Science Fiction Conquered the World* by Thomas M. Disch
Dramatic Presentation: "The Truman Show"
Professional Editor: Gardner Dozois
Professional Artist: Bob Eggleton
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *Ansible* (Dave Langford, ed.)
Fan Writer: Dave Langford
Fan Artist: Ian Gunn
Campbell Award: Nalo Hopkinson

1998:

Novel: *Forever Peace* by Joe Haldeman
Novella: "...Where Angels Fear To Tread" by Allen Steele
Novelette: "We Will Drink A Fish Together" by Bill Johnson
Short Story: "The 43 Antarean Dynasties" by Mike Resnick
Non-Fiction Book: *The Encyclopedia of Fantasy* edited by John Clute & John Grant
Dramatic Presentation: "Contact"
Professional Editor: Gardner Dozois
Professional Artist: Bob Eggleton
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *Mimosa* (Nicki & Richard Lynch, ed.)
Fan Writer: Dave Langford
Fan Artist: Joe Mayhew
Campbell Award: Mary Doria Russell

Hugo Awards: 1953 – 2007

1997:

Novel: *Blue Mars* by Kim Stanley Robinson
Novella: "Blood of The Dragon" by George R. R. Martin
Novellette: "Bicycle Repairman" by Bruce Sterling
Short Story: "The Soul Selects Her Own Society ..." by Connie Willis
Non-Fiction Book: *Time & Chance* by L. Sprague de Camp
Dramatic Presentation: "Severed Dreams" (Babylon 5)
Professional Editor: Gardner Dozois
Professional Artist: Bob Eggleton
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *Mimosa* (Nicki & Richard Lynch, ed.)
Fan Writer: Dave Langford
Fan Artist: William Rotsler
Campbell Award: Michael A. Burstein

1996:

Novel: *The Diamond Age* by Neal Stephenson
Novella: "The Death of Captain Future" by Allen Steele
Novellette: "Think Like a Dinosaur" by James Patrick Kelly
Short Story: "The Lincoln Train" by Maureen F. McHugh
Non-Fiction Book: Science Fiction: *The Illustrated Encyclopedia* by John Clute
Dramatic Presentation: "The Coming of Shadows" (Babylon 5)
Professional Editor: Gardner Dozois
Professional Artist: Bob Eggleton
Original Artwork: *Dinotopia: The World Beneath* by James Gurney
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *Ansible* (Dave Langford, ed.)
Fan Writer: Dave Langford
Fan Artist: William Rotsler
Campbell Award: David Feintuch

1995:

Novel: *Mirror Dance* by Lois McMaster Bujold
Novella: "Seven Views of Olduvai Gorge" by Mike Resnick
Novellette: "The Martian Child" by David Gerrold
Short Story: "None So Blind" by Joe Haldeman
Non-Fiction Book: *I. Asimov: A Memoir* by Isaac Asimov
Dramatic Presentation: "All Good Things" (Star Trek: The Next Generation)
Professional Editor: Gardner Dozois
Professional Artist: Jim Burns
Original Artwork: *Lady Cottington's Pressed Fairy Book* by Brian Froud
Semiprozine: *Interzone* (David Pringle, ed.)
Fanzine: *Ansible* (Dave Langford, ed.)
Fan Writer: Dave Langford
Fan Artist: Teddy Harvia
Campbell Award: Jeff Noon

1994:

Novel: *Green Mars* by Kim Stanley Robinson
Novella: "Down in the Bottomlands" by Harry Turtledove
Novellette: "Georgia on My Mind" by Charles Sheffield
Short Story: "Death on the Nile" by Connie Willis
Non-Fiction Book: *The Encyclopedia of Science Fiction* by John Clute and Peter Nichols
Dramatic Presentation: Jurassic Park
Professional Editor: Kristine Kathryn Rusch
Professional Artist: Bob Eggleton
Original Artwork: Space Fantasy Commemorative Stamp Booklet by Stephen Hickman
Semiprozine: *Science Fiction Chronicle* (Andrew Porter, ed.)
Fanzine: *Mimosa* (Dick & Nicki Lynch, eds.)
Fan Writer: Dave Langford
Fan Artist: Brad W. Foster
Campbell Award: Amy Thomson

1993:

Novel: *A Fire Upon the Deep* by Vernor Vinge *Doomsday Book* by Connie Willis (tie)
Novella: "Barnacle Bill the Spacer" by Lucius Shepard
Novellette: "The Nutcracker Coup" by Janet Kagan
Short Story: "Even the Queen" by Connie Willis
Non-Fiction Book: *A Wealth of Fable: An informal history of science fiction in the 1950s* by Harry Warner, Jr.
Dramatic Presentation: "The Inner Light" (Star Trek: The Next Generation)
Professional Editor: Gardner Dozois
Professional Artist: Don Maitz
Original Artwork: *Dinotopia* by James Gurney
Semiprozine: *Science Fiction Chronicle* (Andrew Porter, ed.)
Fanzine: *Mimosa* (Dick & Nicki Lynch, eds.)
Fan Writer: Dave Langford
Fan Artist: Peggy Ranson
Campbell Award: Laura Resnick
Special Award: Takumi Shibano

1992:

Novel: *Barrayer* by Lois McMaster Bujold
Novella: "Beggars in Spain" by Nancy Kress
Novellette: "Gold" by Isaac Asimov
Short Story: "A Walk in the Sun" by Geoffrey A. Landis
Non-Fiction Book: *The World of Charles Addams* by Charles Addams
Dramatic Presentation: Terminator 2
Professional Editor: Gardner Dozois
Professional Artist: Michael Whelan
Original Artwork: cover of *The Summer Queen* by Michael Whelan
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *Mimosa* (Dick & Nicki Lynch, eds.)
Fan Writer: Dave Langford
Fan Artist: Brad W. Foster
Campbell Award: Ted Chiang

Hugo Awards: 1953 – 2007

1991:

Novel: *The Vor Game* by Lois McMaster Bujold
Novella: "The Hemingway Hoax" by Joe Haldeman
Novelette: "The Manamouki" by Mike Resnick
Short Story: "Bears Discover Fire" by Terry Bisson
Non-Fiction Book: *How to Write Science Fiction and Fantasy* by Orson Scott Card
Dramatic Presentation: Edward Scissorhands
Professional Editor: Gardner Dozois
Professional Artist: Michael Whelan
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *Lan's Lantern* (George Laskowski, ed.)
Fan Writer: Dave Langford
Fan Artist: Teddy Harvia
Campbell Award: Julia Ecklar
Special Award: Andrew I. Porter for many years of excellence in editing *SF Chronicle*
Special Award: Elst Weinstein for starting up and continuing the Hogs

1990:

Novel: *Hyperion* by Dan Simmons
Novella: "The Mountains of Mourning" by Lois McMaster Bujold
Novelette: "Enter a Soldier. Later. Enter Another" by Robert Silverberg
Short Story: "Boobs" by Suzy McKee Charnas
Non-Fiction Book: *The World Beyond the Hill* by Alexei & Cory Panshin
Dramatic Presentation: Indiana Jones and the Last Crusade
Professional Editor: Gardner Dozois
Professional Artist: Don Maitz
Original Artwork: cover of *Runrunners* by Don Maitz
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *The Mad 3 Party* (Leslie Turek, ed.)
Fan Writer: Dave Langford
Fan Artist: Stu Shiffman
Campbell Award: Kristine Kathryn Rusch

1989:

Novel: *Cyteen* by C. J. Cherryh
Novella: "The Last of the Winnebagos" by Connie Willis
Novelette: "Schrödinger's Kitten" by George Alec Effinger
Short Story: "Kirinyaga" by Mike Resnick
Non-Fiction Book: *The Motion of Light in Water* by Samuel R. Delany
Dramatic Presentation: Who Framed Roger Rabbit
Professional Editor: Gardner Dozois
Professional Artist: Michael Whelan
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *File 770* (Mike Glyer, ed.)
Fan Writer: Dave Langford
Fan Artist: Brad Foster and Diana Gallagher Wu (tie)
Campbell Award: Michaela Roessner
Special Award: SF-Lovers Digest for pioneering the use of computer bulletin boards in fandom
Special Award: Alex Schomburg for lifetime achievement in science fiction art

1988:

Novel: *The Uplift War* by David Brin
Novella: "Eye for Eye" by Orson Scott Card
Novelette: "Buffalo Gals, Won't You Come Out Tonight" by Ursula K. Le Guin
Short Story: "Why I Left Harry's All-Night Hamburgers" by Lawrence Watt-Evans
Non-Fiction Book: *Michael Whelan's Works of Wonder* by Michael Whelan
Other Forms: *Watchmen* by Alan Moore and Dave Gibbons
Dramatic Presentation: The Princess Bride
Professional Editor: Gardner Dozois
Professional Artist: Michael Whelan
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *Texas SF Inquirer* (Pat Mueller, ed.)
Fan Writer: Mike Glyer
Fan Artist: Brad Foster
Campbell Award: Judith Moffett
Special Award: The SF Oral History Association

1987:

Novel: *Speaker for the Dead* by Orson Scott Card
Novella: "Gilgamesh in the Outback" by Robert Silverberg
Novelette: "Permafrost" by Roger Zelazny
Short Story: "Tangents" by Greg Bear
Non-Fiction Book: *Trillion Year Spree* by Brian Aldiss with David Wingrove
Dramatic Presentation: Aliens
Professional Editor: Terry Carr
Professional Artist: Jim Burns
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *Ansible* (Dave Langford, ed.)
Fan Writer: Dave Langford
Fan Artist: Brad Foster
Campbell Award: Karen Joy Fowler

1986:

Novel: *Ender's Game* by Orson Scott Card
Novella: "Twenty-four Views of Mount Fuji, by Hokusai" by Roger Zelazny
Novelette: "Paladin of the Lost Hour" by Harlan Ellison
Short Story: "Fermi and Frost" by Frederik Pohl
Non-Fiction Book: *Science Made Stupid* by Tom Weller
Dramatic Presentation: Back to the Future
Professional Editor: Judy-Lynn del Rey (declined by Lester del Rey)
Professional Artist: Michael Whelan
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *Lan's Lantern* (George Laskowski, ed.)
Fan Writer: Mike Glyer
Fan Artist: Joan Hanke-Woods
Campbell Award: Melissa Scott

Hugo Awards: 1953 – 2007

1985:

Novel: *Neuromancer* by William Gibson
Novella: "Press Enter n" by John Varley
Novelette: "Bloodchild" by Octavia Butler
Short Story: "The Crystal Spheres" by David Brin
Non-Fiction Book: *Wander's Child: My Life in Science Fiction* by Jack Williamson
Dramatic Presentation: 2010
Professional Editor: Terry Carr
Professional Artist: Michael Whelan
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *File 770* (Mike Glyer, ed.)
Fan Writer: Dave Langford
Fan Artist: Alexis Gilliland
Campbell Award: Lucius Shepard

1984:

Novel: *Startide Rising* by David Brin
Novella: "Cascade Point" by Timothy Zahn
Novelette: "Blood Music" by Greg Bear
Short Story: "Speech Sounds" by Octavia Butler
Non-Fiction Book: *Encyclopedia of Science Fiction and Fantasy, vol. III*, by Donald Tuck
Dramatic Presentation: Return of the Jedi
Professional Editor: Shawna McCarthy
Professional Artist: Michael Whelan
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *File 770* (Mike Glyer, ed.)
Fan Writer: Mike Glyer
Fan Artist: Alexis Gilliland
Campbell Award: R. A. MacAvoy
Special Award: Larry T. Shaw for lifetime achievement as a science fiction editor
Special Award: Robert Bloch for fifty years as a science fiction professional

1983:

Novel: *Foundation's Edge* by Isaac Asimov
Novella: "Souls" by Joanna Russ
Novelette: "Fire Watch" by Connie Willis
Short Story: "Melancholy Elephants" by Spicer Robinson
Non-Fiction Book: *Isaac Asimov: The Foundations of Science Fiction* by James E. Gunn
Dramatic Presentation: Blade Runner
Professional Editor: Edward L. Ferman
Professional Artist: Michael Whelan
Fanzine: *Locus* (Charles N. Brown, ed.)
Fan Writer: Richard E. Geis
Fan Artist: Alexis Gilliland
Campbell Award: Paul O. Williams

1982:

Novel: *Downbelow Station* by C. J. Cherryh
Novella: "The Saturn Game" by Poul Anderson
Novelette: "Unicorn Variation" by Roger Zelazny
Short Story: "The Pusher" by John Varley
Non-Fiction Book: *Danse Macabre* by Stephen King
Dramatic Presentation: Raiders of the Lost Ark
Professional Editor: Edward L. Ferman
Professional Artist: Michael Whelan
Fanzine: *Locus* (Charles N. Brown, ed.)
Fan Writer: Richard E. Geis
Fan Artist: Victoria Poyser
Campbell Award: Alexis Gilliland
Special Award: Mike Glyer for "keeping the fan in fanzine publishing"

1981:

Novel: *The Snow Queen* by Joan D. Vinge
Novella: "Lost Dorsai" by Gordon R. Dickson
Novelette: "The Cloak and the Staff" by Gordon R. Dickson
Short Story: "Grotto of the Dancing Deer" by Clifford D. Simak
Non-Fiction Book: *Cosmos* by Carl Sagan
Dramatic Presentation: The Empire Strikes Back
Professional Editor: Edward L. Ferman
Professional Artist: Michael Whelan
Fanzine: *Locus* (Charles N. Brown, ed.)
Fan Writer: Susan Wood
Fan Artist: Victoria Poyser
Campbell Award: Somtow Sucharitkul
Special Award: Edward L. Ferman for his effort to expand and improve the field

1980:

Novel: *The Fountains of Paradise* by Arthur C. Clarke
Novella: "Enemy Mine" by Barry B. Longyear
Novelette: "Sandkings" by George R. R. Martin
Short Story: "The Way of Cross and Dragon" by George R. R. Martin
Non-Fiction Book: *The Science Fiction Encyclopedia* (Peter Nicholls, ed.)
Dramatic Presentation: Alien
Professional Editor: George H. Scithers
Professional Artist: Michael Whelan
Fanzine: *Locus* (Charles N. Brown, ed.)
Fan Writer: Bob Shaw
Fan Artist: Alexis Gilliland
Campbell Award: Barry B. Longyear
Gandalf Award (Grand Master): Ray Bradbury

Hugo Awards: 1953 – 2007

1979:

Novel: *Dreamsnake* by Vonda McIntyre
Novella: "The Persistence of Vision" by John Varley
Novelette: "Hunter's Moon" by Poul Anderson
Short Story: "Cassandra" by C. J. Cherryh
Dramatic Presentation: Superman
Professional Editor: Ben Bova
Professional Artist: Vincent DiFate
Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)
Fan Writer: Bob Shaw
Fan Artist: Bill Rotsler
Campbell Award: Stephen R. Donaldson
Gandalf Award (Grand Master): Ursula K. Le Guin
Gandalf Award (Book-Length Fantasy): *The White Dragon* by Anne McCaffrey

1978:

Novel: *Gateway* by Frederik Pohl
Novella: "Stardance" by Spider and Jeanne Robinson
Novelette: "Eyes of Amber" by Joan D. Vinge
Short Story: "Jeffy Is Five" by Harlan Ellison
Dramatic Presentation: Star Wars
Professional Editor: George H. Scithers
Professional Artist: Rick Sternbach
Amateur Magazine: *Locus* (Charles and Dena Brown, eds.)
Fan Writer: Richard E. Geis
Fan Artist: Phil Foglio
Campbell Award: Orson Scott Card
Gandalf Award (Grand Master): Poul Anderson
Gandalf Award (Book-Length Fantasy): *The Silmarillion* by J. R. R. Tolkien (ed. by Christopher Tolkien)

1977:

Novel: *Where Late the Sweet Birds Sang* by Kate Wilhelm
Novella: "By Any Other Name" by Spider Robinson and "Houston, Houston, Do You Read?" by James Tiptree, Jr. (tie)
Novelette: "The Bicentennial Man" by Isaac Asimov
Short Story: "Tricentennial" by Joe Haldeman
Dramatic Presentation: (No Award)
Professional Editor: Ben Bova
Professional Artist: Rick Sternbach
Amateur Magazine: *Science Fiction Review* (Richard E. Geis, ed.)
Fan Writer: Susan Wood and Richard E. Geis (tie)
Fan Artist: Phil Foglio
Campbell Award: C. J. Cherryh
Special Award: George Lucas for Star Wars
Gandalf Award (Grand Master): Andre Norton

1976:

Novel: *The Forever War* by Joe Haldeman
Novella: "Home Is the Hangman" by Roger Zelazny
Novelette: "The Borderland of Sol" by Larry Niven
Short Story: "Catch That Zeppelin!" by Fritz Leiber
Dramatic Presentation: A Boy and His Dog
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Fanzine: *Locus* (Charles and Dena Brown, eds.)
Fan Writer: Richard E. Geis
Fan Artist: Tim Kirk
Campbell Award: Tom Reamy
Special Award: James E. Gunn for *Alternate Worlds, The Illustrated History of Science Fiction*
Gandalf Award (Grand Master): L. Sprague de Camp

1975:

Novel: *The Dispossessed* by Ursula K. Le Guin
Novella: "A Song for Lya" by George R. R. Martin
Novelette: "Adrift Just Off the Islets of Langerhans" by Harlan Ellison
Short Story: "The Hole Man" by Larry Niven
Dramatic Presentation: Young Frankenstein
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Amateur Magazine: *The Alien Critic* (Richard E. Geis, ed.)
Fan Writer: Richard E. Geis
Fan Artist: Bill Rotsler
Campbell Award: P. J. Plauger
Special Award: Donald A. Wollheim as "the fan who has done everything"
Special Award: Walt Lee for *Reference Guide to Fantastic Films*
Gandalf Award (Grand Master): Fritz Leiber

1974:

Novel: *Rendezvous with Rama* by Arthur C. Clarke
Novella: "The Girl Who Was Plugged In" by James Tiptree, Jr.
Novelette: "The Deathbird" by Harlan Ellison
Short Story: "The Ones Who Walk Away from Omelas" by Ursula K. Le Guin
Dramatic Presentation: Sleeper
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Amateur Magazine: *Algol* (Andy Porter, ed.) and *The Alien Critic* (Richard E. Geis, ed.) (tie)
Fan Writer: Susan Wood
Fan Artist: Tim Kirk
Campbell Award: Spider Robinson and Lisa Tuttle (tie)
Special Award: Chesley Bonestell for his illustrations
Gandalf Award (Grand Master): J. R. R. Tolkien

Hugo Awards: 1953 – 2007

1973:

Novel: *The Gods Themselves* by Isaac Asimov

Novella: "The Word for World Is Forest" by Ursula K. Le Guin

Novelette: "Goat Song" by Poul Anderson

Short Story: "Eurema's Dam" by R. A. Lafferty and "The Meeting"

by Frederik Pohl and C. M. Kornbluth (tie)

Dramatic Presentation: Slaughterhouse-Five

Professional Editor: Ben Bova

Professional Artist: Frank Kelly Freas

Amateur Magazine: *Energumen* (Mike Glicksohn and Susan Wood Glicksohn, eds.)

Fan Writer: Terry Carr

Fan Artist: Tim Kirk

Campbell Award: Jerry Pournelle

Special Award: Pierre Versins for *L'Encyclopedie de l'Utopie et de la science fiction*

1972:

Novel: *To Your Scattered Bodies Go* by Philip José Farmer

Novella: "The Queen of Air and Darkness" by Poul Anderson

Short Story: "Inconstant Moon" by Larry Niven

Dramatic Presentation: A Clockwork Orange

Professional Magazine: *Fantasy & Science Fiction*

Professional Artist: Frank Kelly Freas

Amateur Magazine: *Locus* (Charles and Dena Brown, eds.)

Fan Writer: Harry Warner, Jr.

Fan Artist: Tim Kirk

Special Award: Harlan Ellison for excellence in anthologizing (*Again, Dangerous Visions*)

Special Award: Club du Livre d'Anticipation (France) for excellence in book production

Special Award: Nueva Dimension (Spain) for excellence in magazine production

1971:

Novel: *Ringworld* by Larry Niven

Novella: "Ill Met in Lankhmar" by Fritz Leiber

Short Story: "Slow Sculpture" by Theodore Sturgeon

Dramatic Presentation: (No Award)

Professional Magazine: *Fantasy & Science Fiction*

Professional Artist: Leo and Diane Dillon

Fanzine: *Locus* (Charles and Dena Brown, eds.)

Fan Writer: Richard E. Geis

Fan Artist: Alicia Austin

1970:

Novel: *The Left Hand of Darkness* by Ursula K. Le Guin

Novella: "Ship of Shadows" by Fritz Leiber

Short Story: "Time Considered as a Helix of Semi-Precious Stones" by Samuel R. Delany

Dramatic Presentation: News coverage of Apollo XI

Professional Magazine: *Fantasy & Science Fiction*

Professional Artist: Frank Kelly Freas

Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)

Fan Writer: Bob Tucker

Fan Artist: Tim Kirk

1969:

Novel: *Stand on Zanzibar* by John Brunner

Novella: "Nightwings" by Robert Silverberg

Novelette: "The Sharing of Flesh" by Poul Anderson

Short Story: "The Beast That Shouted Love at the Heart of the World" by Harlan Ellison

Dramatic Presentation: 2001: A Space Odyssey

Professional Magazine: *Fantasy & Science Fiction*

Professional Artist: Jack Gaughan

Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)

Fan Writer: Harry Warner, Jr.

Fan Artist: Vaughn Bodè

Special Award: Neil Armstrong, Edwin Aldrin, and Michael Collins for "The Best Moon Landing Ever"

1968:

Novel: *Lord of Light* by Roger Zelazny

Novella: "Weyr Search" by Anne McCaffrey and "Riders of the Purple Sage" by Philip José Farmer (tie)

Novelette: "Gonna Roll Them Bones" by Fritz Leiber

Short Story: "I Have No Mouth, and I Must Scream" by Harlan Ellison

Dramatic Presentation: "City on the Edge of Forever" (Star Trek, by Harlan Ellison)

Professional Magazine: *If*

Professional Artist: Jack Gaughan

Fanzine: *Amra* (George Scithers, ed.)

Fan Writer: Ted White

Fan Artist: George Barr

Special Award: Harlan Ellison for *Dangerous Visions*

Special Award: Gene Roddenberry for Star Trek

Hugo Awards: 1953 – 2007

1967:

Novel: *The Moon Is a Harsh Mistress* by Robert A. Heinlein
Novelette: "The Last Castle" by Jack Vance
Short Story: "Neutron Star" by Larry Niven
Dramatic Presentation: "The Menagerie" (Star Trek)
Professional Magazine: *If*
Professional Artist: Jack Gaughan
Fanzine: *Niekas* (Ed Meskys and Felice Rolfe, eds.)
Fan Writer: Alexei Panshin
Fan Artist: Jack Gaughan
Special Award: CBS Television for 21st Century

1966:

Novel: ... *And Call Me Conrad* by Roger Zelazny and *Dune* by Frank Herbert (tie)
Short Fiction: "Repent, Harlequin!" Said the Ticktockman" by Harlan Ellison
Professional Magazine: *If*
Professional Artist: Frank Frazetta
Amateur Magazine: *ERB-dom* (Camille Cazedessus, Jr., ed.)
Best All-Time Series: the "Foundation" series by Isaac Asimov

1965:

Novel: *The Wanderer* by Fritz Leiber
Short Story: "Soldier, Ask Not" by Gordon R. Dickson
Special Drama: Dr. Strangelove
Magazine: *Analog*
Artist: John Schoenherr
Publisher: Ballantine
Fanzine: *Yandro* (Robert and Juanita Coulson, eds.)

1964:

Novel: *Way Station* by Clifford D. Simak
Short Fiction: "No Truce with Kings" by Poul Anderson
Professional Magazine: *Analog*
Professional Artist: Ed Emshwiller
SF Book Publisher: Ace Books
Amateur Magazine: *Amra* (George Scithers, ed.)

1963:

Novel: *The Man in the High Castle* by Philip K. Dick
Short Fiction: "The Dragon Masters" by Jack Vance
Dramatic Presentation: (No Award)
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Roy G. Krenkel
Amateur Magazine: *Xero* (Richard and Pat Lupoff, eds.)
Special Award: P. Schuyler Miller for book reviews in *Analog*
Special Award: Isaac Asimov for science articles in *Fantasy & Science Fiction*

1962:

Novel: *Stranger in a Strange Land* by Robert A. Heinlein
Short Fiction: the "Hothouse" series by Brian W. Aldiss
Dramatic Presentation: The Twilight Zone
Professional Magazine: *Analog*
Professional Artist: Ed Emshwiller
Fanzine: *Warhoon* (Richard Bergeron, ed.)
Special Award: Cele Goldsmith for editing *Amazing* and *Fantastic*
Special Award: Donald H. Tuck for *The Handbook of Science Fiction and Fantasy*
Special Award: Fritz Leiber and the Hoffman Electric Corp. for the use of science fiction in advertisements

1961:

Novel: *A Canticle for Leibowitz* by Walter M. Miller, Jr.
Short Fiction: "The Longest Voyage" by Poul Anderson
Dramatic Presentation: The Twilight Zone
Professional Magazine: *Astounding/Analog*
Professional Artist: Ed Emshwiller
Fanzine: *Who Killed Science Fiction?* (Earl Kemp, ed.)

1960:

Novel: *Starship Troopers* by Robert A. Heinlein
Short Fiction: "Flowers for Algernon" by Daniel Keyes
Dramatic Presentation: The Twilight Zone
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Ed Emshwiller
Fanzine: *Cry of the Nameless* (F. M. and Elinor Busby, Burnett Toskey, and Wally Weber, eds.)
Special Award: Hugo Gernsback as "The Father of Magazine Science Fiction"

Hugo Awards: 1953 – 2007

1959:

Novel: *A Case of Conscience* by James Blish
Novelette: "The Big Front Yard" by Clifford D. Simak
Short Story: "That Hell-Bound Train" by Robert Bloch
SF or Fantasy Movie: (No Award)
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Frank Kelly Freas
Amateur Magazine: *Fanac* (Ron Elik and Terry Carr, eds.)
New Author of 1958: (No Award, but Brian W. Aldiss received a plaque as runner-up)

1958:

Novel or Novelette: *The Big Time* by Fritz Leiber
Short Story: "Or All the Seas With Oysters" by Avram Davidson
Outstanding Movie: The Incredible Shrinking Man
Magazine: *Fantasy & Science Fiction*
Outstanding Artist: Frank Kelly Freas
Outstanding Actifan: Walter A. Willis

1957:

American Professional Magazine: *Astounding*
British Professional Magazine: *New Worlds*
Fan Magazine: *Science-Fiction Times* (James V. Taurasi, Sr., Ray Van Houten, and Frank Prieto, eds.)

1956:

Novel: *Double Star* by Robert A. Heinlein
Novelette: "Exploration Team" by Murray Leinster
Short Story: "The Star" by Arthur C. Clarke
Feature Writer: Willy Ley
Magazine: *Astounding*
Artist: Frank Kelly Freas
Fan Magazine: *Inside & Science Fiction Advertiser* (Ron Smith, ed.)
Most Promising New Author: Robert Silverberg
Book Reviewer: Damon Knight

1955:

Novel: *They'd Rather Be Right* by Mark Clifton and Frank Riley
Novelette: "The Darfsteller" by Walter M. Miller, Jr.
Short Story: "Allamagoosa" by Eric Frank Russell
Magazine: *Astounding*
Artist: Frank Kelly Freas
Fan Magazine: *Fantasy Times* (James V. Taurasi, Sr. and Ray Van Houten, eds.)
Special Award: Sam Moskowitz as "Mystery Guest" and for his work on past conventions

1954 (awarded in 2004):

Novel: *Fahrenheit 451* by Ray Bradbury
Novella: "A Case of Conscience" by James Blish
Novelette: "Earthman, Come Home" by James Blish
Short Story: "The Nine Billion Names of God" by Arthur C. Clarke
Related Book: *Conquest of the Moon* by Wernher von Braun, Fred L. Wipple, and Willey Ley
Dramatic Presentation, Short Form: "The War of the Worlds" Paramount Pictures, Directed by Byron Haskin, screenplay by Barre Lyndon, based on a novel by H. G. Wells
Professional Editor: John W. Campbell, Jr.
Professional Artist: Chesley Bonestell
Fanzine: *Slant* ed. Walt Willis, art ed. James White
Fan Writer: Bob Tucker

1953:

Novel: *The Demolished Man* by Alfred Bester
Professional Magazine: *Galaxy* and *Astounding* (tie)
Excellence in Fact Articles: Willy Ley
Cover Artist: Ed Emshwiller and Hannes Bok (tie)
Interior Illustrator: Virgil Finlay
New SF Author or Artist: Philip José Farmer
Number 1 Fan Personality: Forest J. Ackerman

1951 (awarded in 2001):

Novel: *Farmer in the Sky* by Robert A. Heinlein
Novella: "The Man Who Sold the Moon" by Robert A. Heinlein
Novelette: "The Little Black Bag" by C. M. Kornbluth
Short Story: "To Serve Man" by Damon Knight
Dramatic Presentation: Destination Moon
Professional Editor: John W. Campbell, Jr.
Professional Artist: Kelly Freas
Fanzine: *Science Fiction News Letter* (Bob Tucker, ed.)
Fan Writer: Bob Silverberg
Fan Artist: Jack Gaughan

1946 (awarded in 1996):

Novel: *The Mule* by Isaac Asimov
Novella: "Animal Farm" by George Orwell
Novelette: "First Contact" by Murray Leinster
Short Story: "Uncommon Sense" by Hal Clement
Dramatic Presentation: The Picture of Dorian Gray
Professional Editor: John W. Campbell, Jr.
Professional Artist: Virgil Finlay
Fanzine: *Voice of the Imagi-Nation* (Forest J. Ackerman, ed.)
Fan Writer: Forest J. Ackerman
Fan Artist: William Rotsler

Awards at Denvention 3

THE SIDEWISE AWARDS

Finalists for 2007 Best Short-Form Alternate History

Elizabeth Bear. "Les Innocents/Lumiere"
in *New Amsterdam*, Subterranean Press

Michael Flynn. "Quaestiones Super Caelo Et Mundo"
in *Analog*, July

Matthew Johnson. "Public Safety"
in *Asimov's*, March

Jess Nevins. "An Alternate History of Chinese Science Fiction" posted on *No Fear of the Future*, May 17

Chris Roberson. "Metal Dragon Year"
in *Interzone* #213 (December)

Kristine Kathryn Rusch. "Recovering Apollo 8"
in *Asimov's*, February

John Scalzi. "Missives from Possible Futures #1: Alternate History Search Results" in *Subterranean Magazine*, Winter

Finalists for 2007 Best Long-Form Alternate History

Michael Chabon. *The Yiddish Policemen's Union*
HarperCollins and HarperCollins UK

Robert Conroy. *1945: A Novel*
Ballantine

Mary Gentle. *Ilario*
In two volumes as *Ilario: The Lion's Eye* and *Ilario: The Stone Golem*, HarperCollins/Eos
(Originally published in one volume as *Ilario: The Lion's Eye* by Gollancz UK, 2006)

Jay Lake. *Mainspring*
Tor

Sophia McDougall. *Rome Burning*
Orion UK

Jo Walton. *Ha'penny*
Tor

LIBERTARIAN FUTURIST SOCIETY PROMETHEUS AWARDS

The Libertarian Futurist Society has announced Best Novel and Hall of Fame finalists for this year's Prometheus Awards, which will be presented at Denvention 3, the 66th World Science Fiction Convention, in Denver, Colorado.

Best Novel

First presented in 1979 at the World Science Fiction Convention, the Prometheus Award for Best Novel recognizes pro-freedom novels of speculative fiction or science fiction/fantasy, that dramatize the value of personal liberty, expose abuses of coercive power to the extremes of tyranny, offer anti-authoritarian satires or imagine a fully free future.

The 2008 Prometheus finalists for Best Novel:

Ragamuffin, by Tobias S. Buckell (TOR Books), set in the same world as *Crystal Rain*, focuses on a struggle for power that leads to total war for humanity's right to live free from alien rulers.

The Execution Channel, by Ken MacLeod (TOR), imagines a post-9/11 era of terrorism, paranoia, espionage in an environment of media spin, disinformation and a rogue media outlet that broadcasts murders and executions.

Fleet of Worlds, by Larry Niven and Edward M. Lerner (TOR), is a prequel to Niven's classic Ringworld that dramatizes the deception and dominations of alien Puppeteers over enslaved descendants of a human colony ship.

The Gladiator, by Harry Turtledove (TOR), a Crosstime Traffic story about a future where the Soviet Union won the Cold War but curious teenagers rediscover capitalism.

Ha'penny, by Jo Walton (TOR), an alternate-history sequel to *Farthing*, portrays a convincing surrender of freedom for illusory safety in a 1940s-fascist Great Britain.

This is the ninth nomination for MacLeod, who has won three times (*The Star Fraction*, *The Stone Canal*, and *Learning the World*); the third nomination (all as collaborations) for Niven, who won in 1992 for *Fallen Angels* (with Michael Flynn and Jerry Pournelle). Turtledove has been nominated once before; this is the first nomination for Buckell and Walton. Special congratulations to TOR Books, for its grand slam of all five finalist slots for the second time in this category's three-decade history.

Awards at Denvention3

The Best Novel finalist-judging committee read more than 15 novels this past year as awards possibilities, including nine official nominees. Here are the other nominees:

The Gardener's Tale, by Bruce Boston (Sam's Dot Publishing); *Echoes of an Alien Sky*, by James Hogan (Baen Books); *Gradisil*, by Adam Roberts (Prometheus Books' Pyr); and *Off Armageddon Reef*, by David Weber (TOR).

Hall Of Fame

Novels, novellas, stories, graphic novels, anthologies, films, TV shows, TV series, plays, poems, music recordings and other works of fiction, first published or broadcast more than five years ago, are eligible for the Prometheus Hall of Fame.

The Hall of Fame finalist-judging committee considered more than 20 classic works of fiction in all categories. This year's Hall of Fame nominees are a group of true classics – the earliest was first published in 1912, the latest in 1977. All five nominees are by well-known British authors. Despite their age, these works still have things to say to present-day libertarians.

The 2008 Prometheus finalists for Best Classic Fiction:

Anthony Burgess, *A Clockwork Orange* (1963), a stylized cautionary novel of behavior modification gone wrong and a classical-liberal warning against the denial of human free will.

Rudyard Kipling, "As Easy as A.B.C." (1912), a short story by the great 19th-century novelist that looks back at the racial conflicts of the twentieth century from the perspective of a global civilization of the future.

C. S. Lewis, *That Hideous Strength* (1945), a novel that completes Lewis' science-fiction trilogy and brings out the libertarian strain in his Christian faith in its portrayal of a corrupted research organization that hides totalitarian ambitions behind the name of science.

J. R. R. Tolkien, *The Lord of the Rings* (1954), a three-part fantasy novel that affirms the classic values of Western and British civilization by weaving lessons about the terrible temptations of unlimited power through an epic journey to destroy the Ring of Power and the Ringbearer's struggle against the Ring's addicting nature in a war against the totalitarian state of Mordor.

T. H. White, *The Once and Future King*, a separately published five-part novel (1938-1958) including a posthumously published finale *The Book of Merlyn* (1977) weaves anarchist-libertarian themes into its classic fantasy retelling of the Arthurian legends as an attempt to subordinate power to the service of justice, freedom and peace.

A Proud Prometheus History

Originated and first presented in 1979 by author L. Neil Smith to recognize a long-standing libertarian strain in science fiction and encourage more fiction in the proud tradition of Robert Heinlein, Eric Frank Russell, and other golden-age sf authors, the Prometheus Award is one of the most enduring awards after the Nebula and Hugo awards, and one of the oldest fan-based awards currently in sf and fantasy.

The annual Best Novel winner receives a plaque and one-ounce gold coin, recently worth more than a thousand dollars.

The Hall of Fame winner receives a plaque and a smaller gold coin.

A full list of past winners in all Prometheus categories is posted on the Libertarian Futurist Society website, www.lfs.org

For more information, contact LFS Board President Chris Hibbert (Email: hibbert@mydruthers.com) or LFS Board Vice President Bill Stoddard, chair of the Hall of Fame finalist judging committee (Email: whswhs@mindspring.com).

THE CHESLEY AWARDS

The Chesley Awards were established in 1985 as ASFA's peer awards to recognize individual works and achievements during a given year. The Chesleys were initially called the ASFA Awards, but were later renamed to honor famed astronomical artist Chesley Bonestell after his death in 1986. The awards are presented annually at the World Science Fiction Convention.

Award for Best Cover Illustration – Hardback Book

Award for Best Cover Illustration – Paperback Book

Award for Best Cover Illustration – Magazine

Award for Best Interior Illustration

Award for Best Color Work – Unpublished

Award for Best Monochrome – Unpublished

Award for Best Three Dimensional Art

Award for Best Gaming Related Illustration

Award for Best Product Illustration

Award for Artistic Achievement

Award for Best Art Director

THE GOLDEN DUCK AWARDS

Presented annually since 1992, The Golden Duck Award is an international prize to encourage science fiction literature for children. The awards are governed and awarded by Super-Con-Duck-Tivity, a 501(c)3 non-profit organization, and presented every year at Worldcon. Winners are selected by a group of teachers, librarians, parents, high tech workers and reviewers. Works first published outside of the USA are allowed two years of eligibility to give the judges (who are generally US-based) extra time to find out about them.

Here are the 2008 Golden Duck winners and finalists:

Picture Book

Winner:

Mars Needs Moms by Berkeley Breathed. Philomel Books.

Other Finalists:

Pet Robots created and written by Scott Christian Sava, art by Diego Jourdan. Blue Dream Studios.

Mechanimals by Chris Tougas. Orca Book Publishing.

Captain Raptor and the Space Pirates by Kevin O'Malley and Patrick O'Brien. Walker Books

Space Pirates and the Monster of Malswomp by Scouler Anderson. Frances Lincoln Children's Books.

Eleanor Cameron Award for Middle Grades

Winners (TIE):

Shanghaied to the Moon by Michael J. Daley. Putnam.

Gravity Buster: Journal #2 of a Cardboard Genius by Frank Asch. Kid's Can Press.

Other Finalists:

Double Check by Malcom Rose. Houghton Mifflin.

George's Secret Key to The Universe by Lucy and Steven Hawking. Simon & Schuster.

The Future is Unknown (Timejumpers) by James Valentine. Aladdin.

Polaris: A Celebration of Polar Science by Julie E. Czerneda (editor). Red Deer Press.

Hal Clement Award for Young Adult

Winner:

Sky Horizon by David Brin (author) and Scott Hampton (illustrator). Subterranean Press.

Other Finalists:

The Shadow Speaker by Nnedi Okorafor-Mbachu. Hyperion.

Silver Ship and the Sea by Brenda Cooper. Tor.

Farseed by Pamela Sargent. Tor.

Quantum Prophecy: The Awakening by Michael Carroll. Philomel.

The Gladiator by Harry Turtledove. Tor.

Special Awards

Stone Arch Books for quality science fiction graphic novels to attract young SF fans.

Nonfiction (World of Science Fiction - 12 Titles (Library Binding)) by John Hamilton. Abdo Publishing Company.



Nobody does Cthulhu like you, Nathan!

The Long List

of World Science Fiction Conventions (1939-2008)

Number-Name	Date	City	Site	Guest(s)	Chairman	Attendance
1 - Nycon I	2-4 July 1939	New York	Caravan Hall	Frank R. Paul	Sam Moskowitz ¹	200
2 - Chicon I	1-2 Sep 1940	Chicago	Hotel Chicagoan	E. E. "Doc" Smith	Mark Reinsberg ²	128
3 - Denvention I	4-6 Jul 1941	Denver	Shirley-Savoy Hotel	Robert A. Heinlein	Olon F. Wiggins	90
1942-1945	(Worldcon was not held due to World War II)					
4 - Pacifcon I	30 Aug-1 Sep 1946	Los Angeles	Park View Manor	A. E. Van Vogt E. Mayne Hull	Walter J. Daugherty	130
5 - Philcon I	30 Aug-1 Sep 1947	Philadelphia	Penn-Sheraton Hotel	John W. Campbell, Jr.	Milton Rothman	200
6 - Torcon I	3-5 Jul 1948	Toronto	RAI Purdy Studios	Robert Bloch (pro) Bob Tucker (fan)	Ned McKeown	200
7 - C invention	3-5 Sep 1949	Cincinnati	Hotel Metropole	Lloyd A. Eshbach (pro) Ted Carnell (fan)	Don Ford	190
8 - NorWesCon	1-4 Sep 1950	Portland	Multnomah Hotel	Anthony Boucher	Donald B. Day	400
9 - Nolacon I	1-3 Sep 1951	New Orleans	St. Charles Hotel	Fritz Leiber	Harry B. Moore	190
10 - TASFiC	30 Aug - 1 Sep 1952	Chicago	Hotel Morrison	Hugo Gernsback	Julian C. May	870
11 - 11th Worldcon	5-7 Sep 1953	Philadelphia	Bellevue-Strafford Hotel	Willy Ley	Milton Rothman	750
12 - SFCon	3-6 Sep 1954	San Francisco	Sir Francis Drake Hotel	John W. Campbell, Jr.	Lester Cole Gary Nelson	700
13 - Clevention	2-5 Sep 1955	Cleveland	Manger Hotel	Isaac Asimov (pro) Sam Moskowitz (mystery GoH)	Nick Falasca Noreen Falasca	380
14 - (NyCon II)	31 Aug-3 Sep 1956	New York	Bitmore Hotel	Arthur C. Clarke	David A. Kyle	850
15 - Loncon I	6-9 Sep 1957	London	King's Court Hotel	John W. Campbell, Jr.	Ted Carnell	268
16 - Solacon	29 Aug-1 Sep 1958	South Gate, CA	Alexandria Hotel	Richard Matheson	Anna S. Moffatt	322
17 - Detention	4-7 Sep 1959	Detroit	Pick-Fort Shelby Hotel	Poul Anderson (pro) John Berry (fan)	Roger Sims Fred Prophet	371
18 - Pittcon	3-5 Sept 1960	Pittsburgh	Penn-Sheraton Hotel	James Blish	Dirce Archer	568
19 - Seacon	2-4 Sep 1961	Seattle	Hyatt House	Robert A. Heinlein	Wally Weber	300
20 - Chicon III	31 Aug-3 Sep 1962	Chicago	Pick-Congress Hotel	Theodore Sturgeon	Earl Kemp	550
21 - Discon I	31 Aug-2 Sep 1963	Washington, DC	Statler-Hilton Hotel	Murray Leinster	George Scithers	600
22 - Pacifcon II	4-7 Sep 1964	Oakland	Hotel Leamington	Leigh Brackett (pro) Edmond Hamilton (pro) Forrest J. Ackerman (fan)	J. Ben Stark Al haLevy	523
23 - Loncon II	27-30 Aug 1965	London	Mount Royal Hotel	Brian W. Aleiss	Ella Parker	350
24 - Tricon	1-5 Sep 1966	Cleveland	Sheraton-Cleveland	L. Sprague de Camp	Ben Jason Howard DeVore Lou Tabakow	850
25 - Nycon 3	31 Aug-4 Sep 1967	New York	Statler-Hilton Hotel	Lester del Rey (pro) Bob Tucker (fan)	Ted White Dave Van Arnam	1,500
26 - Baycon	29 Aug-2 Sep 1968	Oakland	Hotel Claremont	Philip Jose Farmer (pro) Walter J. Daugherty (fan)	Alva Rogers Bill Donaho J. Ben Stark	1,430
27 - St. Louiscon	28 Aug-1 Sep 1969	St. Louis	Chase-Park Plaza	Jack Gaughan (pro) Eddie Jones (fan)	Ray Fisher Joyce Fisher	1,534

The Long List of Worldcons

Number-Name	Date	City	Site	Guest(s)	Chairman	Attendance
28 - Heicon '70	20-24 Aug 1970	Heidelberg	Heidelberg Stadthalle	E. C. Tubb (UK) Robert Silverberg (US) Herbert W. Franke (Germany) Elliot K. Shorter (fan)	Manfred Kage	620
29 - Noreascon I	2-6 Sep 1971	Boston	Sheraton-Boston Hotel	Clifford D. Simak (pro) Harry Warner, Jr. (fan)	Tony Lewis	1,600
30 - L.A.Con I	1-4 Sep 1972	Los Angeles	International Hotel	Frederik Pohl (pro) Buck & Juanita Coulson (fan)	Charles Crayne Bruce Pelz	2,007
31 - Torcon II	31 Aug-3 Sep 1973	Toronto	Royal York Hotel	Robert Bloch (pro) William Rotsler (fan)	John Millard	2,900
32 - Discon II	29 Aug-2 Sep 1974	Washington, DC	Sheraton Park Hotel	Roger Zelazny (pro) Jay Kay Klein (fan)	Jay Haldeman Ron Bounds	3,587
33 - Aussiecon One	14-17 Aug 1975	Melbourne	Southern Cross Hotel	Ursula K. Le Guin (pro) Susan Wood (fan) Mike Glicksohn (fan) Donald Tuck (Australian)	Robin Johnson	606
34 - MidAmeriCon	2-6 Sep 1976	Kansas City, MO	Radisson Muehlebach Hotel Phillips House	Robert A. Heinlein (pro) George Barr (fan)	Ken Keller	3014 / 4200
35 - SunCon	2-5 Sep 1977	Miami Beach	Hotel Fontainebleau	Jack Williamson (pro) Robert A. Madle (fan)	Don Lundry	3,240
36 - IguanaCon II	30 Aug-4 Sep 1978	Phoenix	Hyatt Regency, Adams House, Phoenix Convention Center & Symphony Hall	Harlan Ellison (pro) Bill Bowers (fan)	Tim Kyger	4,700
37 - Seacon '79	23-26 Aug 1979	Brighton	Metropole Hotel	Brian Aldiss (UK) Fritz Leiber (US) Harry Bell (fan)	Peter Weston	3,114
38 - Noreascon Two	29 Aug-1 Sep 1980	Boston	Sheraton-Boston Hotel Hynes Civic Auditorium	Damon Knight (pro) Kate Wilhelm (pro) Bruce Pelz (fan)	Leslie Turek	5,850
39 - Denvention Two	3-7 Sep 1981	Denver	Denver Hilton Hotel Currihan Convention Center Exhibition Hall and Arena	Clifford D. Simak (pro) C. L. Moore (pro) Rusty Hevelin (fan)	Suzanne Carnival Don C. Thompson	3,792
40 - Chicon IV	2-6 Sep 1982	Chicago	Hyatt Regency Chicago	A. Bertram Chandler (pro) Frank Kelly Freas (pro) Lee Hoffman (fan)	Ross Pavlac Larry Propp	4,275
41 - ConStellation	1-5 Sep 1983	Baltimore	Baltimore Convention Centre	John Brunner (pro) David A. Kyle (fan)	Michael Walsh	6,400
42 - L.A.con II	30 Aug-3 Sep 1984	Anaheim	Anaheim Hilton Anaheim Convention Center	Gordon R. Dickson (pro) Dick Eney (fan)	Craig Miller Milt Stevens	8,365
43 - Aussiecon Two	22-26 Aug 1985	Melbourne	Southern Cross, Victoria, and Sheraton Hotels	Gene Wolfe (pro) Ted White (fan)	David Grigg	1,599
44 - ConFederation	28 Aug-1 Sep 1986	Atlanta	Marriott Marquis Atlanta Hilton	Ray Bradbury (pro) Terry Carr (fan)	Penny Frierson Ron Zukowski	5,811

The Long List of Worldcons

Number-Name	Date	City	Site	Guest(s)	Chairman	Attendance
45 - Conspiracy '87	27 Aug-1 Sep 1987	Brighton	Metropole Hotel Brighton Conference Centre	Doris Lessing (UK) Alfred Bester (US) Arkady Strugatsky (USSR) Boris Strugatsky (USSR) Jim Burns (artist) Ray Harryhausen (film) Joyce & Ken Slater (fan) David Langford (special fan)	Paul Oldroyd	4,009 / 5,425
46 - Nolacon II	1-5 Sep 1988	New Orleans	Marriott, Sheraton, and International Hotels New Orleans Municipal Auditorium	Donald A. Wollheim (pro) Roger Sims (fan)	John H. Guidry	5,300
47 - Noreascon 3	31 Aug-4 Sep 1989	Boston	Hynes Convention Center Sheraton-Boston Hotel, Hilton Hotel, Park Plaza Hotel	Andre Norton (pro) Ian & Betty Ballantine (pro) The Stranger Club (fan)	Mark L. Olson	6,837 / 7,795
48 - ConFiction	23-27 Aug 1990	The Hague	Netherlands Congress Centre	Harry Harrison (pro) Wolfgang Jeschke (pro) Joe Haldeman (pro) Andrew Porter (fan)	Kees van Toorn	3,580
49 - Chicon V	29 Aug-2 Sep 1991	Chicago	Hyatt Regency Chicago	Hal Clement (pro) Martin H. Greenberg (pro) Richard Powers (pro) Jon & Joni Stopa (fan)	Kathleen Meyer	5,661
50 - MagiCon	3-7 Sep 1992	Orlando	Orange County Convention and Civic Center The Peabody Hotel The Clarion Hotel	Jack Vance (pro) Vincent Di Fate (artist) Walter A. Willis (fan)	Joe Siclari	5,319 / 6,368
51 - ConFrancisco	2-6 Sep 1993	San Francisco	Moscone Convention Center ANA Hotel Parc Fifty Five Nikko Hotel	Larry Niven Alicia Austin Tom Digby Jan Howard Finder Mark Twain (Dead GoH)	David W. Clark	6,602 / 7,725
52 - ConAdian	1-5 Sep 1994	Winnipeg	Winnipeg Convention Centre Crowne Plaza, Place Louis Riel, and Sheraton	Anne McCaffrey (pro) George Barr (artist) Robert Runte (fan)	John Mansfield	3,570
53 - Intersection	24-28 Aug 1995	Glasgow	Scottish Exhibition and Conference Centre Moat House, Crest, and Central Hotels	Samuel R. Delany (writer) Gerry Anderson (media) Les Edwards (artist) Vincent Clarke (fan)	Vincent Docherty Martin Easterbrook	4,173 / 6,524
54 - L.A.con III	29 Aug-2 Sep 1996	Anaheim	Anaheim Convention Center Anaheim Hilton Anaheim Marriott	James White (writer) Roger Corman (media) Elsie Wollheim (special) Takumi & Sachiko Shibano (fan)	Mike Glycer	6,703
55 - LoneStarCon 2	28 Aug-1 Sep 1997	San Antonio	Henry B. Gonzales Convention Center Marriott Rivercenter Marriott Riverwalk	Algis Budrys (pro) Michael Moorcock (pro) Don Maitz (artist) Roy Tackett (fan)	Karen Meschke	4,650

The Long List of Worldcons

Number-Name	Date	City	Site	Guest(s)	Chairman	Attendance
56 - BucConeer	5-9 Aug 1998	Baltimore	Baltimore Convention Center Lord Baltimore Hilton Towers Marriot Harbor Place The Holiday Inn Omni Inner Harbor	C. J. Cherryh Milton A. Rothman Stanley Schmidt Michael Whelan J. Michael Straczynski (special)	Peggy Rae Pavlat	6,572
57 - Aussiecon Three	2-6 Sep 1999	Melbourne	World Congress Center Centra Hotel	George Turner (pro) Greg Benford (pro) Bruce Gillespie (fan) J. Michael Straczynski (special)	Perry Middlemiss	1,548
58 - Chicon 2000	31 Aug-4 Sep 2000	Chicago	Hyatt Regency Chicago Fairmont Hotel Swissôtel	Ben Bova (author) Bob Eggleton (artist) Jim Baen (editor) Bob & Anne Passovoy (fan)	Tom Veal	5,794 / 6,574
59 - The Millennium Philcon	30 Aug-3 Sep 2001	Philadelphia	Pennsylvania Convention Center Philadelphia Marriott Hotel	Greg Bear (author) Stephen Youll (artist) Gardner Dozois (editor) George Scithers (fan)	Todd Dashoff	4,840 / 6,269
60 - ConJosé	29 Aug-2 Sep 2002	San Jose	McEnery Convention Center, San Jose Civic Auditorium, Fairmont Hotel, Hilton Hotel, Crowne Plaza Hotel	Vernor Vinge (author) David Cherry (artist) Bjo & John Trimble (fan) Ferdinand Feghoot (imaginary)	Tom Whitmore Kevin Standlee	5,162 / 5,916
61 - Torcon 3	28 Aug-1 Sep 2003	Toronto	Metro Toronto Convention Centre Royal York Hotel	George R. R. Martin (author) Frank Kelly Freas (artist) Mike Glyer (fan) Robert Bloch (GoHst of Honor)	Peter Jarvis	3,929 / 4,990
62 - Noreascon 4	2-6 Sep 2004	Boston	Hynes Convention Center Sheraton Boston Hotel Boston Marriott Copley Place	Terry Pratchett (pro) William Tenn (pro) Jack Speer (fan) Peter Weston (fan)	Deb Geisler	5,651 / 7,094
63 - Interaction	4-8 Aug 2005	Glasgow	Scottish Exhibition and Conference Centre (SECC) Glasgow Moat House Hotel, Hilton Glasgow	Greg Pickersgill Christopher Priest Robert Sheckley Lars-Olov Strandberg Jane Yolen	Vincent Docherty Colin Harris	N/A
64 - L.A.con IV	23-27 Aug 2006	Anaheim	Anaheim Convention Center Anaheim Hilton Anaheim Marriott Frankie Thomas (special)	Connie Willis (author) James Gurney (artist) Howard DeVore (fan)	Christian B. McGuire	N/A
65 - Nippon2007	30 Aug-3 Sep 2007	Yokohama, Japan	Pacifico Yekohama	Sakyo Komatsu (author) David Brin (author) Takumi Shibano (fan) Yoshitaka Amano (artist) Michael Whelan (artist)	Hiroaki Inoue	
66 - Denvention 3	6-10 Aug 2008	Denver	Sheraton Denver Hotel Colorado Convention Center	Lois McMaster Bujold (pro) Tom Whitmore (fan)	Kent Bloom	

Notes on the Long List of Worldcons

Produced by the WSFS Long List Committee

General Notes

These notes have been carefully researched by the WSFS Long List Committee. If you choose to publish them, please do not edit them in any way.

Number – Year – Name

We have normally listed a convention by the least confusing version of its name. Most of the time this is the name preferred by the convention (variants are noted) but we also follow fanish tradition in retroactively numbering the first Worldcon in a series 1 (or I or One). (I.e., Noreascon 1 was known at the time only as "Noreascon".) All known naming oddities are noted.

Guests

Custom in designating Guests of Honor has varied greatly, with some conventions giving specific titles (Fan, Pro, Australia, US, Artist, etc.) and some simply call them all Guests of Honor. We have used specific labels where they existed. In general we do not note spelling issues like Honor/Honour.

The Toastmaster is not a Guest of Honor, though some conventions gave the Toastmaster equal billing with the Guests. To confuse matters further, in at least one case a Guest was also designated as Toastmaster. In a few instances the Toastmaster was given a title other than "Toastmaster" such as "Master of Ceremonies". All toastmasters and MCs we are aware of are listed in the notes.

We have tried to note all cases where a guest did not attend.

Site

Under Site we have listed:

- All facilities which hosted non-trivial convention functions
- The main sleeping room hotel
- Any other hotel which accounted for 25% or more of the sleeping rooms.

Chairman

Who chaired a particular Worldcon is sometimes less clear than one might expect. Our policy in constructing this list is to be as accurate as possible without being misleading. We have attempted to follow the convention's official record (where it exists) supplemented by other contemporary records. In all cases where we are aware of ambiguity, we have included notes. When multiple people with Chairman-like titles exist (including Co-Chairman, Deputy Chairman, Associate Chairman, Vice-Chairman, and Deputy Assistant Co-Vice Chairman) we list only the actual top manager at the time of the convention in the main list, and all other people who were in line management positions with titles including the word fragment "chair" in the notes (i.e., all line managers with titles matching "[c]hair*"). When the title is co-Chairman and it appears that both were functional top managers, both are included in the Long List. People in support positions (non-line management positions) with Chair-like titles (e.g., "Chairman's Staff" or "Assistant to the Chairman") are not listed. This list does not include bid leadership – only leadership after the bid was won. Where we found ambiguity, we have documented it.

Additionally, we have attempted to document cases where there was a disconnect between the person holding the title of Chairman and the person(s) who were the actual top manager(s) of the convention.

Attendance

Where available, this column records two numbers: how many paying members actually attended the Worldcon and how many total members there were.

Attendance includes all paid admissions including one-days. (One-day admissions are usually not technically members of WSFS, but we do count them for the purpose of computing total attendance. A one-day admission counts as one attendee.) It excludes freebies who did not participate in the convention (e.g., contractors), unpaid children, paid attending members who did not attend, and all supporting members, but it does include free memberships given to people who did participate in the convention (e.g. guests of honor).

Total members includes everyone who paid for a membership or admission whether full attending, one-day, child, or supporting, plus the Guests of Honor and other free memberships given to people participating in the convention. It does not include freebies who did not participate in the convention.

The available data is very incomplete and imprecise and many of these numbers are probably substantially in error. We have noted cases where we know the numbers to be doubtful. About 99% of the numbers ending in 00 are estimates. The numbers are of the form aaaa/mmmm, where the first number is the attendance and the second the membership. When only one is known, the other is left blank (e.g. /2345 means an unknown attendance and 2345 total members). When only a single number is presented, we don't know if it is attendance or total members.

Convention Notes

1939 – Nycon I

The 1939 Worldcon did not have a name, but simply called itself "World Science Fiction Convention". It has subsequently been called "Nycon I" and "The 1939 Worldcon".

The convention was controlled by a so-called 'Ruling Triumvirate' whose other members were William S. Sykora and James V. Taurasi.

1940 – Chicon I

Chicon I was run by a triumvirate. Mark Reinsberg held the title of chairman, with Erle Korshak (secretary) and Bob Tucker (treasurer) as equal partners. Korshak presided over the opening day of the con, when Reinsberg fell ill.

1947 – Philcon I

L. Jerome Stanton was Toastmaster.

1949 – Cinvention

Don Ford carried out the duties of Chairman, but was officially Secretary-Treasurer; Charles R. Tanner had the honorary title of Chairman.

Ted Carnell, the Fan Guest of Honor, was also toastmaster with the title "Entertainment Master of Ceremonies". He was brought to North America by the Big Pond Fund.

1950 – NorWesCon

Donald Day replaced Jack de Courcy as Chairman after the latter's resignation.

Theodore Sturgeon was the toastmaster and had the title "Entertainment Master of Ceremonies."

1952 – TASFiC

"TASFiC" stood for "Tenth Anniversary Science Fiction Convention"; it was popularly known as Chicon II, and subsequent Chicons counted it as such.

1953 – 11th Worldcon

Officially known as "The 11th Worldcon," it was popularly known as Philcon II. Milton A. Rothman replaced James A. Williams as Chairman upon Williams' death. Tom Clareson, PhD was Vice-Chairman.

Isaac Asimov was Toastmaster.

1954 – SFCon

Though SFCon and Westercon shared the hotel and con chairs, Westercon was held on Friday, September 3rd, with Jack Williamson as GoH, while Worlocon was held Saturday-Monday September 4-6, with John W. Campbell, Jr., as GoH.

Robert Bloch was Toastmaster.

1955 – Clevention

The identity of the Special Mystery Guest was not revealed (even to the honoree) until the first night of the convention. The Program book noted that "Mr. Boucher [the Toastmaster] will make the presentation of the Achievement Awards and identify the Mystery Guest."

Anthony Boucher was Toastmaster.

1956 – NYCon II

Officially known as "NEWYORCON" but – in the words of a report at the time "The fans wouldn't have it" – and it has been NYCon II since.

Robert Bloch was Toastmaster.

1957 – Loncon I

Loncon's program book does not use the name "Loncon" but refers to the convention as the "15th World Science Fiction Convention."

1958 – Solacon

Combined with West Coast Science Fantasy Conference (Westercon), sharing Guests of Honor and Chairmen. Solacon was physically in Los Angeles, but (by mayoral proclamation) technically in South Gate, California, to fulfill their bid slogan of "South Gate in 58".

Anthony Boucher was Toastmaster.

1959 – Detention

John Berry, the Fan GoH, was brought to North America by a special fan fund.

Isaac Asimov had been listed as the Toastmaster in all promotional material prior to the convention. At the convention the program book added "...with the assistance of Robert Bloch" who acted as Asimov's foil at the banquet.

1960 – Pittcon

Ray Smith was Vice Chairman. The Program Book lists a "non-con program" day on Friday, 2 Sept.

Isaac Asimov was Toastmaster.

1961 – Seacon

Harlan Ellison was Toastmaster.

Notes on the Long List of Worldcons

1962 – Chicon III

Wilson Tucker was Toastmaster.

1963 – Discon I

Isaac Asimov was Toastmaster.

1964 – Pacificon II

Combined with West Coast Science Fantasy Conference (Westercon), sharing Guests of Honor and Chairmen. Pacificon II was held in Oakland, CA, which was not the same city (LA, 1946) where Pacificon I was held.

Anthony Boucher was Toastmaster.

1965 – Loncon II

Tom Boardman was Toastmaster.

1966 – Tricon

Officially jointly hosted by Cleveland, Detroit, and Cincinnati (hence "Tricon"). The question of who chaired the convention is complicated. The Tricon program book lists Cleveland's Ben Jason as Chairman and Detroit's Howard DeVore and Cincinnati's Lou Tabakow as Associate Chairmen, but included all three in the Long List as did NyCon 3 the following year. People involved with the convention confirm that it was run by the three of them working jointly, so they are being treated as co-Chairmen here.

Isaac Asimov was Toastmaster.

1967 – NyCon 3

The convention's name was written as "NyCon 3" at the convention, but – somehow – subsequently got changed to Nycon III in versions of the Long List, perhaps echoing NYCon II.

Harlan Ellison was Toastmaster.

1968 – Baycon

Combined with West Coast Science Fantasy Conference (Westercon), sharing Guests of Honor and Chairmen.

Robert Silverberg was Toastmaster.

1969 – St. Louiscon

Eddie Jones, the TAFF (Trans Atlantic Fan Fund) winner, replaced Ted White, who withdrew as Fan Guest to dramatize the TAFF winner.

Harlan Ellison was Toastmaster.

1970 – Heicon

Heicon had decided prior to the convention to select the TAFF winner as its Fan Guest. The subsequent winner of the 1970 TAFF election was Elliot Shorter.

Heicon also called itself "Heicon '70 International".

John Brunner was Toastmaster.

1971 – Noreascon I

Robert Silverberg was Toastmaster.

1972 – L.A. Con I

Robert Bloch was Toastmaster.

1973 – Torcon II

Lester del Rey was Toastmaster.

1974 – Discon II

Jay and Alice Haldeman were co-chairmen until the spring of 1974 when circumstances forced them to move out of Washington.

Ron Bounds took over as de facto Chairman until Jay returned for the convention. At the convention, Jay and Ron functioned as co-chairmen. The Discon II program book continued to list Jay and Alice as co-Chairmen, and included a welcome from Jay (co-Chairman) and Ron (vice-Chairman).

Andrew J. Offutt was Toastmaster.

1975 – Aussiecon One

Fan Guest of Honor Donald Tuck did not attend the convention. (Fans had to go to his home in Tasmania to meet him.)

John Bangsund was Toastmaster.

1976 – MidAmeriCon

The membership totals are from chairman Ken Keller who reports that the numbers announced during the convention were grossly wrong because one of the C&VB's loaned registrars did not turn in her records until afterwards. The previous Long List number of 2800 was an estimate made by a later compiler from the faulty at-con numbers.

Wilson Tucker was Toastmaster.

1977 – SunCon

SunCon was bid by "7 in '77", a group of well-known con-runners who promised that if they won they would then select an ideal site. They selected a hotel in Orlando, Florida, which subsequently went bankrupt, upon which SunCon moved to facilities in Miami Beach.

According to Chairman Don Lundry, his wife Grace Lundry functioned as his co-Chairman; however, convention publications listed Don solely.

In 2003 Don Lundry provided a revised attendance figure of 3240, replacing the number of 2500 reported in publications at the time and subsequently in previous versions of this list. It is possible that this is a total membership and not attendance.

Robert Silverberg was Toastmaster.

1978 – IguanaCon II

This was the first IguanaCon, but was called IguanaCon II because of a previous hoax.

Greg Brown was the initial Chairman but was later replaced by Tim Kyger. After the convention, Gary Farber was recognized as having fulfilled the function of Vice-Chair.

Josef Nesvadba was announced as the European GoH for IguanaCon. He could not get travel papers and did not attend.

He was not listed as a guest in PR3. In the program book, he was listed on the main GoH page, but was not listed in IguanaCon's own entry in the Long List. Finally, he was not listed in IguanaCon's PR 5, which came out in 1980 and provided a detailed history of what went on, who resigned and who replaced who.

F.M. Busby was Toastmaster.

1979 – Seacon 79

Seacon 79 was held in Brighton, England, which was not the same city (Seattle, 1961) where Seacon I was held.

Bob Shaw was Toastmaster.

1980 – Noreascon Two

Robert Silverberg was Toastmaster.

1981 – Denvention Two

Ed Bryant was Toastmaster.

1982 – Chicon IV

Larry Smith and Bob Hillis were vice-chairmen of Chicon IV.

Marta Randall was Toastmaster.

1983 – Constellation

Jack L. Chalker was Toastmaster.

1984 – LAcon II

Like South Gate, Anaheim is part of the greater Los Angeles area.

The Toastmaster and MC positions were essentially equivalent, with Robert Bloch (Toastmaster) officiating at the Hugo Ceremony and Jerry Pournelle (Master of Ceremonies) at the Guest of Honor

Speeches and Other Awards Ceremony.

This was the largest Worldcon to date

1985 – Aussiecon II

David Grigg replaced John Foyster, who resigned for family reasons, as Chairman.

1986 – ConFederation

Bob Shaw was Toastmaster.

1987 – Conspiracy

Alfred Bester did not attend the convention due to poor health.

Malcolm Edwards was Chairman until about nine months before the convention when he resigned from the committee for personal reasons. To minimize possible bad publicity from this, he agreed to remain as titular Chairman and presided at some at-con ceremonies. Paul Oldroyd took over all of his duties, but under the title of "Coordinator". Both Malcolm and Paul agreed that Paul was the de facto Chairman at the time of the convention.

Brian W. Aldiss was Toastmaster.

1988 – Nolacon II

Mike Resnick was Toastmaster.

1989 – Noreascon 3

The Stranger Club was the first SF club in Boston and sponsor of the pre-War series of Boskones and the club was the Fan Guest of Honor of Noreascon 3. All of its known surviving members were invited to the convention as guests to represent the club and seven were located and attended: Art Widner, Chan Davis, Harry Stubbs (Hal Clement), Louis Russell Chauvenet, Timothy Orrok, Norman Stanley, and Robert D. Swisher.

The convention's name was officially agnostic: "Noreascon 3", "Noreascon Three" and "Noreascon III" were all declared correct forms of the name.

1990 – ConFiction

Chelsea Quinn Yarbro was Toastmaster

1991 – Chicon V

Marta Randall was Toastmaster

1992 – MagiCon

Becky Thomson was Co-Chairman for the first two years after the site was selected, then vice-chairman thereafter and at the convention.

Spider Robinson was Toastmaster, but Mike Resnick acted as Toastmaster for the Meet-the-Pros party.

1993 – ConFrancisco

David Clark replaced Terry Biffel as Chairman upon Biffel's death. Besides the Chairman, there were Vice Chairs: Peggy Rae Pavlat and Ruth L. Sachter; and Deputy Vice Chairs: Jeff Canfield and Judy Kindell.

The Guests of Honor were designated as "Honored Guests" and the Toastmaster, Guy Gavriel Kay, was called the "Master of Ceremonies". Mark Twain was "channeled" by Jon deCles.

1994 – ConAdian

The Canadian National Science Fiction Convention (Convention) was held in conjunction with ConAdian – separate membership and mostly separate facilities.

Christine Barnson and Kevin Standlee were Deputy Chairs.

Barry B. Longyear was Toastmaster.

Notes on the Long List of Worldcons

1995 – Intersection

Intersection was also the 1995 Eurocon.

When Intersection won, Tim Illingworth and Vincent Docherty were Co-Chairmen. Docherty moved to Orman, resigned and was replaced by Martin Easterbrook. Illingworth subsequently resigned and was replaced by Docherty. Easterbrook and Docherty were Co-Chairmen during the last 18 months of planning and at the convention.

T.R. Smith was Vice-Chairman. Margaret Austin and Oliver Grüter-Andrew were Deputy Chairs.

Diane Duane and Peter Morwood were Toastmasters.

1996 – LACon III

Special Guest Elsie Wollheim died before the convention.

Connie Willis was Toastmaster.

1997 – LoneStarCon II

a.k.a. "The Second Occasional LoneStarCon Science Fiction Convention & Chili Cook-off"; the first LoneStarCon, held in Austin, was the 1985 NASFiC.

Neal Barrett, Jr. was Toastmaster.

1998 – Bucconeer

Special Guest J. Michael Straczynski did not attend.

Peggy Rae Pavlat has since changed her name to Peggy Rae Sapienza.

Charles Sheffield was Toastmaster.

1999 – Aussiecon Three

GoH George Turner died prior to the convention.

Special Guest J. Michael Straczynski attended

2000 – Chicon 2000

Mike Jencevice and Becky Thomson were associate chairmen of Chicon 2000.

Harry Turtledove was Toastmaster.

2001 – The Millennium Philcon

Laura Syms and Gary Feldbaum were Co-Vice-Chairmen.

Esther Friesner was Toastmaster.

2002 – ConJose

After the bid won, Tom Whitmore was appointed Chairman with Ruth Sachter as Vice-Chairman. Sachter resigned and subsequently Craig Howlett and Cindy Scott were appointed Co-Vice-Chairmen. Finally, Kevin Standlee was appointed Co-Chairman with Whitmore.

Tad Williams was Toastmaster.

2003 – Torcon 3

Combined with the Canadian National Science Fiction Convention (Canvention)

Artist GoH Frank Kelly Freas did not attend.

Spider Robinson was Toastmaster.

2005 – Interaction

The Guests of Honour were listed with no designation as to type.

Interaction was also the 2005 Eurocon.

Initially Vince Docherty was Chairman with Colin Harris and Paul Treadaway as co-Vice Chairmen. Subsequently, Harris moved to Co-Chairman, and Treadaway moved to Deputy Chairman.

KIM Campbell was Board convener of Interaction until her death in Nov 2003. (The Board had designated the convener position as a Convention Co-Chair.)

GoH Robert Sheckley was unable to attend the convention.

2006 – L.A.con IV

Bobbi Armbruster and Craig Miller were Vice-Chairmen.

Frankie Thomas was a special guest.

Fan GoH Howard DeVore and Special Guest Frankie Thomas both died before the convention.

2008 – Denvention 3

Wil McCarthy will be Toastmaster.

Service Mark Notice: "World Science Fiction Society", "WSFS", "World Science Fiction Convention", "Worldcon", "NASFiC" and "Hugo Award" are service marks of the World Science Fiction Society, an unincorporated literary society. You can contact the WSFS Mark Protection Committee at mpc@wsfs.org

During the weekend of 21-23 July 1978, at the age of 16, I attended my first SF convention, *Faircon '78* in Glasgow. At *Denvention 3*, I will be celebrating 30 years in Fandom.

In that time I've attended 100+ cons in over a dozen countries across four continents; chaired several cons including two Worldcons; met many fabulously interesting people; worn a kilt in public more often than many consider decent; eaten strange and wonderful things; spent far too long on planes, in convention centres, and behind con desks, and not nearly long enough in the dealers' room; and basically had a lot of fun.

Many fans have been active for far longer than 30 years, but for me it is a significant milestone, and I'm recognising it, as fans often did at early Worldcons, with an advert in the souvenir book, offering greetings to fellow fans.

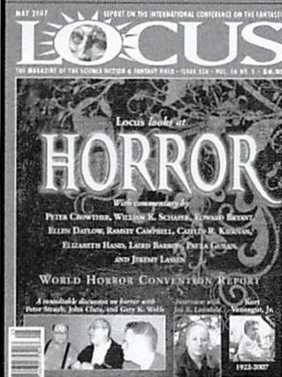
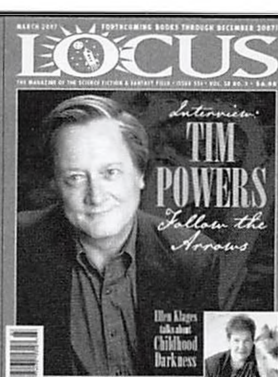
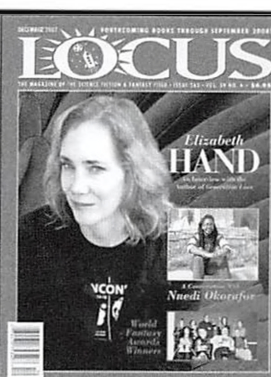
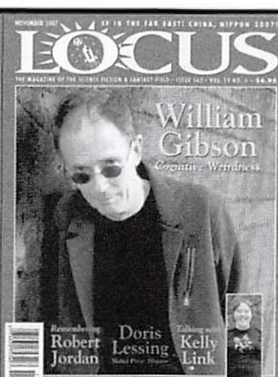
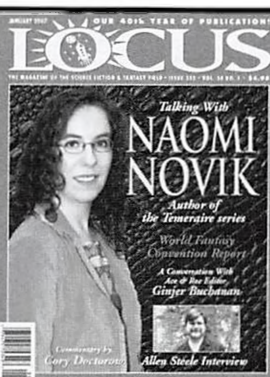
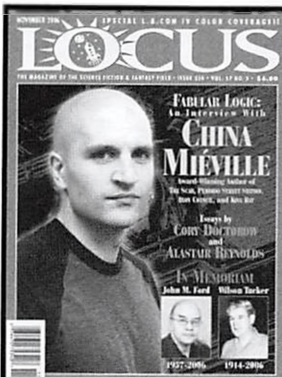
So I look forward to another 30 years of activity in fandom, to meeting new people, and to enjoying SF in all its forms. Just one year after that, in 2039, I hope to celebrate the 100th anniversary of the Worldcon, and invite those of you who can to join me there.

With best wishes,



Vincent Docherty, The Hague, 2008

vj1709@hotmail.com



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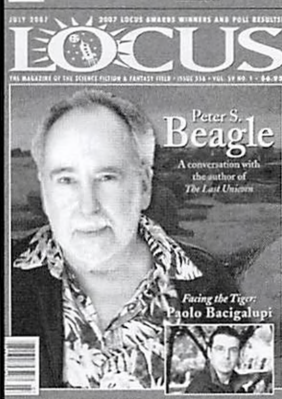
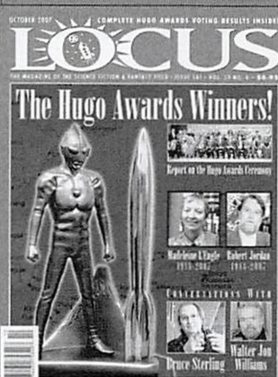
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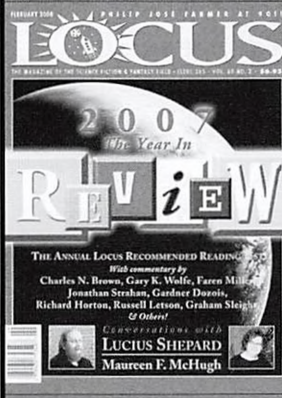
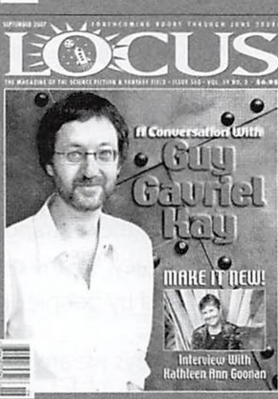
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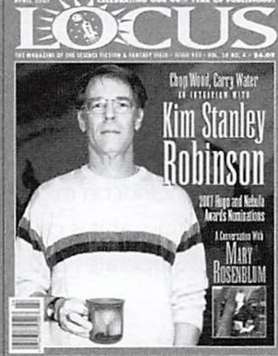
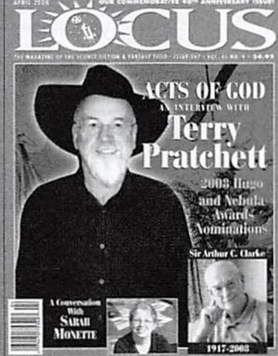
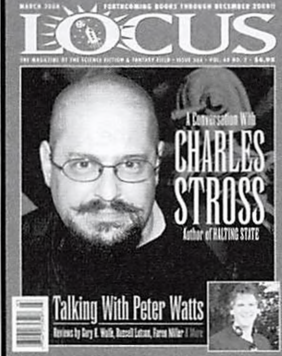
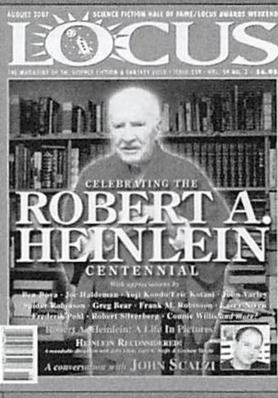
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What the Heck is WSFS?

by Cheryl Morgan

There is a World Science Fiction Society? Who knew? Presumably it is some sort of clandestine group of rich old men who dominate SF publishing. Or maybe it is an exclusive club for people like George Lucas, Steven Spielberg, and Sir Arthur C. Clarke. Certainly every time the Hugo Award results are announced the blogosphere is awash with people complaining that “they” got it wrong and “they” should be ashamed of themselves. Clearly there is some sort of secret cabal behind the whole thing, right?

Well, actually, no. And in fact the simplest answer to the question, “What is WSFS?” is “You are.” You see, by buying a membership in Denvention 3, the 2008 Worldcon, you, and thousands of people like you, have become members of the World Science Fiction Society. What is more, WSFS is one of those strange oddities known as a participatory democracy. So any decisions that it makes are made by you, and by people like you.

These days we are so used to representative democracies, where we elect people to make decisions on our behalf, that we find it hard to believe that there is no shadowy “them” behind every organization. But WSFS has no officers. It has no board of directors. It isn’t even incorporated. The closest it comes to having a legal existence is owning a few service marks (on terms like “Hugo Award” and “Worldcon”). Yet it continues to exist, year after year. And, in a manner that would have been very familiar to Pericles and the citizens of ancient Athens, it is governed by an open meeting of its citizens.

Given everything else that is going on at a Worldcon, it is understandable that not everyone wants to spend several hours attending a series of meetings devoted to the governance of the society of which they are members. But if a few hundred committed folks didn’t keep turning up, year after year, WSFS would probably stop working, and Worldcon might stop happening. Also the Business Meeting, as it is called, can have a major effect on how WSFS operates and, in particular, on the Hugo Awards.

If you were to break down the debates at Business Meetings into categories you would probably find that the largest group centered on the management of the Hugo Awards. The business of science fiction production is constantly changing, and the Hugos need to change to keep pace. In recent years changes have been made to introduce new Hugo categories for dramatic presentations and editors. New rules have been put in place to help Hugo voters evaluate the work of artists. And a committee is investigating what needs to be done to ensure that works published electronically can compete fairly against those published on paper or on film. Open debate like this, and the Business Meeting’s insistence that the voting figures be made public, are the sort of things that cause *The Guardian* newspaper in the UK earlier this year to describe the Hugo Awards as, “one of the most venerable, democratic and international [literary awards] in existence, not to mention one of the most transparent.”

Another function of the Business Meeting is to elect the members of, and oversee the function of, the Mark Protection Committee (see separate article). These are the people whose job it is to manage those service marks that WSFS owns.

If you’ve met people who attended a Business Meeting and didn’t find it fun, one of the most common complaints that they will raise is that it is horribly formal. Unfortunately it has to be. If you have a system where a few hundred people are likely to turn up and demand a say, you have to have rules for debate. You can’t allow a few outspoken individuals to dominate discussion for hours. Nor can you allow a narrow majority to stifle all opposition. The Business Meeting is generally run according to a group of principles of parliamentary procedure laid down in *Robert’s Rules of Order*. These rules are widely used in the USA to conduct debate in meetings. When Worldcon moves to other countries the local convention committee sometimes substitutes a local set of rules. The WSFS Business Meeting has also developed a set of Standing

What the Heck is WSFS?

Rules – extensions to Robert’s Rules that cover particular ways in which WSFS does business (many other legislative bodies do something similar). Knowledge of Robert’s Rules is not necessary to participate in the Business Meeting. The Chairman of the Meeting and his or her staff are generally happy to explain the process to newcomers and help them phrase requests in the appropriate manner.

At any given Worldcon the Business Meeting will consist of three separate sessions: one on Friday morning (assuming a traditional Thursday start to the convention), one on Saturday morning, and one on Sunday morning. Denvention 3 begins on a Wednesday, so all of the meetings are shifted forward one day. The meetings are timed to be early enough in the day not to interrupt too much programming, but late enough not to disadvantage those who were partying until fairly late the previous night. Each session has its own particular characteristics.

The Preliminary Meeting (normally on Friday but Thursday at Denvention 3) generally has the lowest turnout but is actually quite important. Its primary purpose is to determine what business will be discussed, and how much time will be allowed for each debate. If a particular discussion becomes very contentious with many people wanting to speak it is always possible for the meeting to vote to allow extra time during debate. However, the Friday meeting can prevent a motion being discussed at all, using the infamous “Objection to Consideration” rule. Fans being fans, people do sometimes put forward motions that are frivolous, or stand no chance of passing. If 2/3 of the people at the Friday meeting think that a motion is a waste of time they can throw it out there and then.

The Main Meeting takes place the following morning (usually Saturday, but Friday at Denvention 3). This is where all of the substantive debate takes place. In most years all of the most important business is raised and dealt with at the Main Meeting.

The third and final session (usually Sunday, but Saturday at Denvention 3) exists primarily to formally receive the results of the Site Selection ballot. At each Worldcon a vote takes place to determine where the Worldcon will take place in two years time. All WSFS members (including you) are entitled to vote, though in order to do so you have to buy a WSFS membership for the year in which

the convention is to be held. That’s why there’s a fee to vote. The votes are generally counted overnight, and are reported to the next day’s Business Meeting. It is possible, though it has never actually happened, that the vote could result in a tie, or the members might vote down all of the potential bids. In such a case the Business Meeting would have to decide what to do.

Once the site selection vote has been announced, the winning Worldcon announces its Guests of Honor, distributes an initial progress report with its opening membership rates, and makes someone available to answer questions. If you are a Worldcon regular who tries to attend the convention every year, this is an important session. Depending on whether there is any business held over from the previous day, time may also be made available for future Worldcon bids to answer questions. And if business is held over from the previous day it has to be dealt with. In the unlikely event that this final meeting is unable to deal with all accumulated business, an additional meeting can be scheduled for the last day of the convention. The last time this happened was in 1992.

Suppose you actually wanted to put forward a motion at a Business Meeting. Maybe you want to create a new Hugo category for costumes in dramatic presentations, or you think the rules should be changed to require Worldcon to travel to each continent at least once a decade. Actually, neither of those ideas is very likely to succeed, but even if you have a really good idea it will be in trouble if you don’t put in an effort to drum up support.

In these days of cheap and rapid electronic communication, face-to-face discussions such as the Business Meeting are far less important. Less of the debate takes place on the floor of the Business Meeting than it once did. However, a successful motion still has to pass a Business Meeting. In fact it has to pass two. Every proposal that achieves first passage at one Worldcon has to be ratified at the next one. This is to prevent fans in any particular part of the world being able to impose an unpopular idea that then has to be undone the next year. (WSFS did go through a period of “dueling Business Meetings,” where motions were passed, rescinded and re-passed in successive years, for a time in the past before this rule was instituted.) But getting past your first Worldcon won’t happen without doing some groundwork.

What the Heck is WSFS?

The best place to get an introduction to WSFS politics is a mailing list called SMOFS (that stands for Secret Masters of Fandom, which is a joke because the people on it are certainly not secret and are no more in charge of fandom than they are good at herding cats). To take part all you have to do is write to smofs-owner@lists.sflovers.org explaining that you want to join the list. Most of the people who attend Business Meetings regularly are on SMOFS, so if you propose an idea there and it gets shot down by all sides you will know that it is a non-starter. On the other hand, if people come back with murmurs of approval and suggestions for improvement, you know you'll have votes on your side when it comes time to go to the Business Meeting. You may even have people lined up to speak in favor of your motion.

The other thing you will need to do is present your idea in the appropriate language. This isn't just a matter for formality. The WSFS Constitution is a complex document and the chances are that your idea will need to change it. If you get the wording wrong you might introduce unintended loopholes, or contradict something elsewhere in the Constitution. Fortunately, if your idea is a good one, there will always be someone on hand to help you. The best people to approach are the members of the so-called Nit Picking and Fly Specking Committee. These are people who have nobly volunteered to become experts in the wording of the Constitution and check it for problems and inconsistencies. The current members are Kevin Standlee, Donald Eastlake III, Tim Illingworth and Pat McMurray.

Talking of people you can go to for help, the Business Meeting generally has four key staff members. The most important person is the Chairman. It is his job to keep order and make sure that the meeting proceeds smoothly and carefully. He also has to be an expert in Robert's Rules, because if he makes a mistake you can be sure that someone in the audience will spot it and challenge his ruling. Fortunately he generally has an assistant, The Parliamentarian, whose job it is to sit in meetings with copies of Robert's Rules, the Constitution and the Standing Rules and check that everything is being done properly. Some Business Meetings also have a Deputy Chair, or have one in place of the Parliamentarian. The main reason for having a Deputy Chair is if there is an item of business that the Chairman wants to speak on; he then needs someone to take over the meeting while that item is debated.

The hardest job at the Business Meeting is that of Secretary (and I say that because I have done it, though I think chairing the meeting requires more skill). Firstly the Secretary has work to do both before and after the meeting. There are agendas and minutes to be written, copies of motions to be printed, and so on. This often involves spending your evening in the Newsletter office begging to be allowed time on the photocopier so that you can print copies of the documents you spent the afternoon writing. And if that wasn't enough, you have to concentrate all through the meeting to record everything that happens. Fortunately you are not expected to record people's words exactly – just the sense of what goes on will do.

In contrast the easiest (and possibly most fun) job is that of Timekeeper. This person has to keep an eye on how much time each speaker uses up, and ring a bell when one side or the other in a debate is out of time. If you are keen to get involved in Business Meeting Fandom, volunteering to act as Timekeeper is a good way to start.

Not many people come to their first Business Meeting filled with a burning desire to change how WSFS works. Mostly people come to see what goes on, or perhaps to support an idea that one of their friends is backing. If you sit and watch the debate for a while, you'll pick up how things work fairly quickly and get an idea as to whether attending regularly is something you would enjoy. Sometimes a Worldcon will run an "Introduction to the Business Meeting" panel on day 1 of the convention (and Denvention 3 will indeed run this panel on Wednesday). That's also a good way to get a sense of the process. Of course, if you are like the vast majority of WSFS members, you won't see the need to attend at all. Indeed, in life in general most people don't take much interest in politics unless something is going on that affects them directly.

Whatever your level of interest, however, please remember that you are a member of WSFS, and that the Business Meeting is there should you need it. There is no "them", there is only "us". You have just as much right to have a say in how the Society is run as anyone else. And the people who attend the Business Meeting regularly are for the most part dedicated to keeping things that way.

TEXAS

IT'S LIKE A WHOLE
OTHER FANDOM



Austin

ArmadilloCon • Browncoat Ball • Ikkicon
MillenniumCon • Ushicon

Dallas/Fort Worth

A-Kon • All-Con • AnimeFest • ConDFW
Crod Con • FearFest • FenCon • FurryFiesta
G-Kon • Lazy Dragon Con

Houston

Anime Matsuri • ApolloCon • AtsuiCon • Delta H Con
InstaCon • Oni Con • OwlCon • RevelCon

College Station

AggieCon • ProtoCon

San Antonio

ChimaeraCon • San Japan

Corpus Christi

Realms Con

South Padre Island

Shimakon

Constitution

of the World Science Fiction Society, August 2007

ARTICLE 1 NAME, OBJECTIVES, MEMBERSHIP, AND ORGANIZATION

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

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

- (1) To choose the recipients of the annual Hugo Awards (Science Fiction Achievement Awards).
- (2) To choose the locations and Committees for the annual World Science Fiction Conventions (hereinafter referred to as Worldcons).
- (3) To attend those Worldcons.
- (4) To choose the locations and Committees for the occasional North American Science Fiction Conventions (hereinafter referred to as NASFICs).
- (5) To perform such other activities as may be necessary or incidental to the above purposes.

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

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

Section 1.5: Memberships.

- 1.5.1:** Each Worldcon shall offer supporting and attending memberships.
- 1.5.2:** The rights of supporting members of a Worldcon include the right to receive all of its generally distributed publications.
- 1.5.3:** The rights of attending members of a Worldcon include the rights of supporting members plus the right of general attendance at said Worldcon and at the WSFS Business Meeting held thereat.

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

1.5.5: Voters have the right to convert to attending membership in the selected Worldcon within ninety (90) days of its selection, for an additional fee set by its committee. This fee must not exceed two (2) times the site-selection fee and must not exceed the difference between the site-selection fee and the fee for new attending members.

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

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

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

Section 1.7: The Mark Protection Committee.

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

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

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

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

Section 1.8: Membership of the Mark Protection Committee.

- 1.8.1:** The Mark Protection Committee shall consist of:
- (1) One (1) member appointed to serve at the pleasure of each future selected Worldcon Committee and each of the two (2) immediately preceding Worldcon Committees
 - (2) One (1) member appointed to serve at the pleasure of each future selected NASFIC Committee and for each Committee of a NASFIC held in the previous two years, and
 - (3) Nine (9) members elected three (3) each year to staggered

- three-year terms by the Business Meeting.
- 1.8.2:** No more than three elected members may represent any single North American region, as defined in Section 1.8.5. Each elected member shall represent the region (if any) in which the member resided at the time they were elected.
- 1.8.3:** Newly elected members take their seats, and the term of office ends for elected and appointed members whose terms expire that year, at the end of the Business Meeting.
- 1.8.4:** If vacancies occur in elected memberships in the Committee, the remainder of the position's term may be filled by the Business Meeting, and until then temporarily filled by the Committee.
- 1.8.5:** To ensure equitable distribution of representation, North America is divided into three (3) regions as follows:
- (1) Western: Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states, provinces, and territories westward including Hawaii, Alaska, the Yukon, and the Northwest Territories.
 - (2) Central: Central America, the islands of the Caribbean, Mexico (except as above), and all states, provinces, and territories between the Western and Eastern regions.
 - (3) Eastern: Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states, provinces, and territories eastward including the District of Columbia, St. Pierre et Miquelon, Bermuda, and the Bahamas.

ARTICLE 2 POWERS AND DUTIES OF WORLDCON COMMITTEES

- Section 2.1: Duties.** Each Worldcon Committee shall, in accordance with this Constitution, provide for
- (1) administering the Hugo Awards,
 - (2) administering any future Worldcon or NASFiC site selection required, and
 - (3) holding a WSFS Business Meeting.
- Section 2.2: Marks.** Every Worldcon and NASFiC Committee shall include the following notice in each of its publications: "World Science Fiction Society", "WSFS", "World Science Fiction Convention", "Worldcon", "NASFiC", and "Hugo Award" are service marks of the World Science Fiction Society, an unincorporated literary society.
- Section 2.3: Official Representative.** Each future selected Worldcon Committee shall designate an official representative to the Business Meeting to answer questions about their Worldcon.
- Section 2.4: Distribution of Rules.** The current Worldcon Committee shall print copies of the WSFS Constitution, together with an explanation of proposed changes approved but not yet ratified, and copies of the Standing Rules. The Committee shall distribute

these documents to all WSFS members at a point between nine and three months prior to the Worldcon, and shall also distribute them to all WSFS members in attendance at the Worldcon upon registration.

- Section 2.5: Bid Presentations.** Each Worldcon Committee shall provide a reasonable opportunity for *bona fide* bidding committees for the Worldcon to be selected the following year to make presentations.
- Section 2.6: Incapacity of Committees.** With sites being selected two (2) years in advance, there are at least two selected current or future Worldcon Committees at all times. If one of these should be unable to perform its duties, the other selected current or future Worldcon Committee shall determine what action to take, by consulting the Business Meeting or by mail poll of WSFS if there is sufficient time, or by decision of the Committee if there is not sufficient time. Where a site and Committee are chosen by a Business Meeting or Worldcon Committee pursuant to this section, they are not restricted by exclusion zone or other qualifications.
- Section 2.7: Membership Pass-along.** Within ninety (90) days after a Worldcon, the administering Committee shall, except where prohibited by local law, forward its best information as to the names and postal addresses of all of its Worldcon members to the Committee of the next Worldcon.
- Section 2.8: Financial Openness.** Any member of WSFS shall have the right, under reasonable conditions, to examine the financial records and books of account of the current Worldcon or NASFiC Committee, all future selected Worldcon or NASFiC Committees, the two immediately preceding Worldcon Committees, and the Committees of any NASFiCs held in the previous two years.
- Section 2.9: Financial Reports.**
- 2.9.1:** Each future selected Worldcon or NASFiC Committee shall submit an annual financial report, including a statement of income and expenses, to each WSFS Business Meeting after the Committee's selection.
 - 2.9.2:** Each Worldcon or NASFiC Committee shall submit a report on its cumulative surplus/loss at the next Business Meeting after its convention.
 - 2.9.3:** Each Worldcon or NASFiC Committee should dispose of surplus funds remaining after accounts are settled for its convention for the benefit of WSFS as a whole.
 - 2.9.4:** In the event of a surplus, the Worldcon or NASFiC Committee, or any alternative organizational entity established to oversee and disburse that surplus, shall file annual financial reports regarding the disbursement of that surplus at each year's Business Meeting, until the surplus is totally expended or an amount equal to the original surplus has been disbursed.

Constitution

ARTICLE 3 HUGO AWARDS

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

Section 3.2: General.

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

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

3.2.3: The Business Meeting may by a 3/4 vote provide that works originally published outside the United States of America and first published in the United States of America in the current year shall also be eligible for Hugo Awards given in the following year.

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

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

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

3.2.7: In the written fiction categories, an author may withdraw a version of a work from consideration if the author feels that the version is not representative of what that author wrote.

3.2.8: The Worldcon Committee shall not consider previews, promotional trailers, commercials, public service announcements, or other extraneous material when determining the length of a work. Running times of dramatic presentations shall be based on their first general release.

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

3.2.10: The Worldcon Committee may relocate a dramatic presentation work into a more appropriate category if it feels that it is necessary, provided that the length of the work is within twenty percent (20%) of the new category boundary.

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

Section 3.3: Categories.

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

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

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

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

3.3.5: Best Related Book. Any work whose subject is related to the field of science fiction, fantasy, or fandom, appearing for the first time in book form during the previous calendar year, and which is either non-fiction or, if fictional, is noteworthy primarily for aspects other than the fictional text.

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

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

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

3.3.9: Best Editor Long Form. The editor of at least four (4) novel-length works primarily devoted to science fiction and / or fantasy published in the previous calendar year that do not qualify as works under 3.3.8.

[A Constitutional Amendment which created Sections 3.3.8 and 3.3.9 adopted at L.A.con IV included the following proviso, which could effectively repeal Sections 3.3.8 and 3.3.9:]

Provided that this amendment may be repealed by a simple majority vote at either the 2009 or 2010 Main Business Meeting.

[If this amendment is repealed in this way, the following amendments will be made to the Constitution:

1. Section 3.3.8 will revert to:

***3.3.8: Best Professional Editor.** The editor of any professional publication devoted primarily to science fiction or fantasy during the previous calendar year. A professional publication is one which had an average press run of at least ten thousand (10,000) copies per issue.*

2. Section 3.3.9 will be removed.

3. Sections 3.3.10 to 3.3.15 will be renumbered to 3.3.9 to 3.3.14, unless other changes have been made in the interim which would affect these numbers.]

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

3.3.11: Best Semiprozine. Any generally available non-professional publication devoted to science fiction or fantasy which by the close of the previous calendar year has published four (4) or more issues, at least one (1) of which appeared in the previous calendar year, and which in the previous calendar year met at least two (2) of the following criteria:

- (1) had an average press run of at least one thousand (1000) copies per issue,
- (2) paid its contributors and/or staff in other than copies of the publication,
- (3) provided at least half the income of any one person,
- (4) had at least fifteen percent (15%) of its total space occupied by advertising,
- (5) announced itself to be a semiprozine.

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

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

3.3.14: Best Fan Artist. An artist or cartoonist whose work has appeared through publication in semiprozines or fanzines or through other public display during the previous calendar year. Any person whose name appears on the final Hugo Awards ballot for a given year under the Professional Artist category shall not be eligible in the Fan Artist category for that year.

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

Section 3.4: Extended Eligibility. In the event that a potential Hugo Award nominee receives extremely limited distribution in the year of its first publication or presentation, its eligibility may be extended for an additional year by a three fourths (3/4) vote of the intervening Business Meeting of WSFS.

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

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

Section 3.7: Nominations.

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

3.7.2: The Committee shall include with each nomination ballot a copy of Article 3 of the WSFS Constitution and any applicable extensions of eligibility under Sections 3.2.3 or 3.4.

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

Section 3.8: Tallying of Nominations.

3.8.1: Except as provided below, the final Award ballots shall list in each category the five 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: The Worldcon Committee shall determine the eligibility of nominees and assignment to the proper category of works nominated in more than one category.

3.8.3: Any nominations for "No Award" shall be disregarded.

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

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

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

3.8.7: If a work receives a nomination in its default category, and if the Committee relocates the work under its authority under subsection 3.2.9 or 3.2.10, the Committee shall count the nomination even if the member already has made five (5) nominations in the more-appropriate category.

Constitution

Section 3.9: Notification and Acceptance. Worldcon Committees shall use reasonable efforts to notify the nominees, 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 nominee shall be asked at that time to either accept or decline the nomination. If the nominee declines nomination, that nominee shall not appear on the final ballot. In addition, in the Best Professional Artist category, the acceptance should include citations of at least three (3) works first published in the eligible year.

Section 3.10: Voting.

- 3.10.1:** Final Award voting shall be by balloting in advance of the Worldcon. Postal mail shall always be acceptable. Only WSFS members may vote. Final Award ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter.
- 3.10.2:** Final Award ballots shall list only the Hugo Awards and the John W. Campbell Award for Best New Writer.
- 3.10.3:** "No Award" shall be listed in each category of Hugo Award on the final ballot.
- 3.10.4:** The Committee shall, on or with the final ballot, designate, for each nominee in the printed fiction categories, one or more books, anthologies, or magazines in which the nominee appeared (including the book publisher or magazine issue date(s)).
- 3.10.5:** Voters shall indicate the order of their preference for the nominees in each category.

Section 3.11: Tallying of Votes.

- 3.11.1:** In each category, tallying shall be as described in Section 6.3. 'No Award' shall be treated as a nominee. If all remaining nominees are tied, no tie-breaking shall be done and the nominees excluding No Award shall be declared joint winners.
- 3.11.2:** No Award shall be given whenever the total number of valid ballots cast for a specific category (excluding those cast for "No Award" in first place) is less than twenty-five percent (25%) of the total number of final Award ballots received.
- 3.11.3:** "No Award" shall be the run-off candidate.
- 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.

Section 3.12: Exclusions. No member of the current Worldcon Committee or any publications closely connected with a member of the Committee shall be eligible for an Award. However, should the Committee delegate all authority under this Article to a Subcommittee whose decisions are irrevocable by the Worldcon Committee, then this exclusion shall apply to members of the Subcommittee only.

Section 3.13: Retrospective Hugos. A Worldcon held 50, 75, or 100 years after a Worldcon at which no Hugos were presented may conduct nominations and elections for Hugos which would have been presented at that previous Worldcon. Procedures shall be as for the current Hugos. Categories receiving insufficient numbers of nominations may be dropped. Once retrospective Hugos have been awarded for a Worldcon, no other Worldcon shall present retrospective Hugos for that Worldcon.

ARTICLE 4 FUTURE WORLDCON SELECTION

Section 4.1: Voting.

- 4.1.1:** WSFS shall choose the location and Committee of the Worldcon to be held two (2) years from the date of the current Worldcon.
- 4.1.2:** Voting shall be by written ballot cast either by mail or at the current Worldcon with tallying as described in Section 6.3.
- 4.1.3:** The current Worldcon Committee shall administer the voting, collect the advance membership fees, and turn over those funds to the winning Committee before the end of the current Worldcon.
- 4.1.4:** The site-selection voting totals shall be announced at the Business Meeting and published in the first or second Progress Report of the winning Committee, with the by-mail and at-convention votes distinguished.

Section 4.2: Voter Eligibility.

- 4.2.1:** Voting shall be limited to WSFS members who have purchased at least a supporting membership in the Worldcon whose site is being selected.
- 4.2.2:** The supporting membership rate shall be set by unanimous agreement of the current Worldcon Committee and all bidding committees who have filed before the ballot deadline. If agreement is not reached, the default fee shall be the median (middle value) of the US dollar fees used in the previous three (3) Worldcon site selections.

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

Section 4.4: Ballots. Site-selection ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter. Each site-selection ballot shall list the options "None of the Above" and "No Preference" and provide for write-in votes, after the bidders and with equal prominence. The supporting membership rate shall be listed on all site-selection ballots.

Section 4.5: Tallying.

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

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

4.5.3: "None of the Above" shall be treated as a bid for tallying, and shall be the run-off candidate.

4.5.4: All ballots shall be initially tallied by their first preferences, even if cast for a bid that the administering Committee has ruled ineligible. If no eligible bid achieves a majority on the first round of tallying, then on the second round all ballots for ineligible bids shall be redistributed to their first eligible choices, and tallying shall proceed according to Section 6.3.

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

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

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

Section 4.6: Bid Eligibility.

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

- (1) an announcement of intent to bid;
- (2) adequate evidence of an agreement with its proposed site's facilities, such as a conditional contract or a letter of agreement;
- (3) the rules under which the Worldcon Committee will operate, including a specification of the term of office of their chief executive officer or officers and the conditions and procedures for the selection and replacement of such officer or officers.

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

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

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

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

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

Section 4.8: NASFiC

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

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

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

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

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

ARTICLE 5 POWERS OF THE BUSINESS MEETING

Section 5.1: WSFS Business Meetings.

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

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

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

Constitution

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

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

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

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

ARTICLE 6 CONSTITUTION

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

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

Section 6.3: Tallying of Votes. Votes shall first be tallied by the voter's first choices. If no majority is then obtained, the candidate who places last in the initial tallying shall be eliminated and the ballots listing it as first choice shall be redistributed on the basis of those ballots' second choices. This process shall be repeated until a majority-vote winner is obtained. If two or more candidates are tied for elimination during this process, the candidate that received fewer first-place votes shall be eliminated. If they are still tied, all the tied candidates shall be eliminated together.

Section 6.4: Run-off. After a tentative winner is determined, then unless the run-off candidate shall be the sole winner, the following additional test shall be made. If the number of ballots preferring the run-off candidate to the tentative winner is greater than the number of ballots preferring the tentative winner to the run-off candidate, then the run-off candidate shall be declared the winner of the election.

Section 6.5: Amendment. The WSFS Constitution may be amended by a motion passed by a simple majority at any Business Meeting but only to the extent that such motion is ratified by a simple majority at the Business Meeting of the subsequent Worldcon.

Section 6.6: Commencement. Any change to the Constitution of WSFS shall take effect at the end of the Worldcon at which such change is ratified, except that no change imposing additional costs or financial obligations upon Worldcon Committees shall be binding upon any Committee already selected at the time when it takes effect.

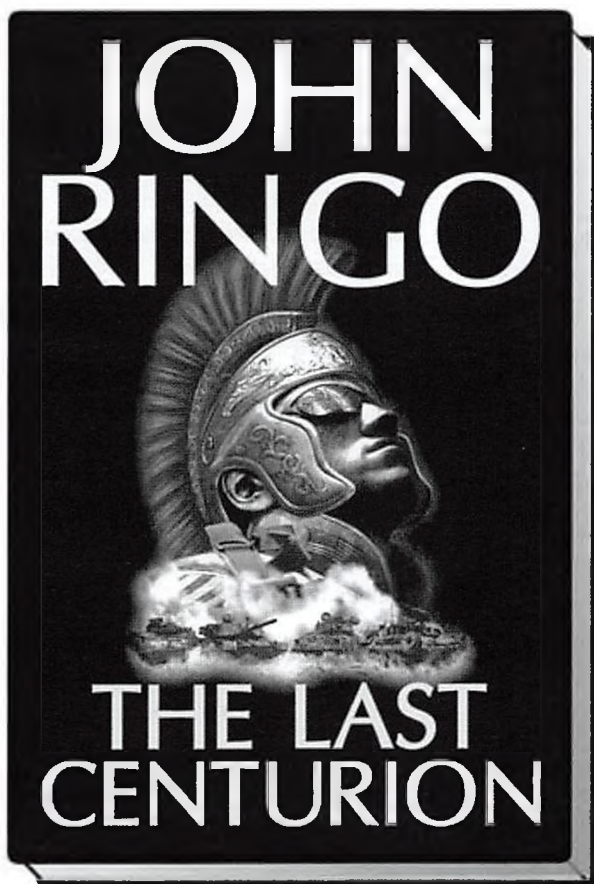
The above copy of the World Science Fiction Society's Constitution is hereby Certified to be True, Correct, and Complete:

Kevin Standlee, Chair
Pat McMurray, Secretary
2007 Business Meeting



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AUGUST 2008

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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 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.

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 two (2) hours after the official opening of the Worldcon or eighteen (18) hours

before the first Preliminary Meeting, whichever is later. 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.

Standing Rules for Governance

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.

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.
- 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 but more than zero minutes 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.

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 6.3 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.

Standing Rules for Governance

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 Standing Rules for the Governance of the WSFS Business Meeting is hereby Certified to be True, Correct, and Complete:

Kevin Standlee, *Chair*
Pat McMurray, *Secretary*

2007 WSFS Business Meeting

Would that be Bob Yngvi or Arnold H. Yngvi?



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Agenda for Denvention 3

Including Business Passed on from NIPPON 2007

1. COMMITTEE REPORTS

Committee reports may include motions. Motions made by committees consisting of more than one person need not be seconded.

1.1. Mark Protection Committee (Including Nominations for MPC)

The Mark Protection Committee will meet at a time to be announced, probably on Wednesday evening of the convention. A formal report is unlikely to be available until the Friday Business Meeting at the earliest.

Nominations for the WSFS Mark Protection Committee are in order at the Preliminary Business Meeting. Nominees must accept nomination and indicate their current residence zone within one hour of the end of the Preliminary Business Meeting.

The members whose terms of office expire at this Worldcon are: Lynn Anderson (Central), Stephen Boucher (RotW), Sue Francis (Central), Ben Yalow (East), Kevin Standlee (West), Tim Illingworth (RotW). Due to zone residency restrictions, we can elect at most two people from the Western zone, none from the Central zone, two people from the Eastern zone, and 3 people from the Rest of the World. Write-in votes are allowed, but write-in candidates must submit their consent to election by the close of balloting. (See the head table staff for a nomination acceptance form.)

Mark Protection Committee members are

Elected 2005, term ending in 2008: Lynn Anderson (Central), Stephen Boucher (RotW), Sue Francis (Central)

Elected 2006, term ending in 2009: Scott Dennis (Central), Donald Eastlake III (East), Ruth Sachter (West)

Elected 2007, term expires 2010: Ben Yalow (East), Kevin Standlee (West), Tim Illingworth (RotW);

Worldcon Representatives: L.A. Con IV - Craig Miller, CascadiaCon (NASFiC) - Linda Deneroff, Nippon 2007 - Bob Macintosh, Archon 31, the 9th NASFiC - Steve Norris, Denvention 3 - Kent Bloom, Anticipation - Adrienne Seal.

1.2. Nitpicking & Flyspecking Committee

The Nitpicking and Flyspecking Committee members are Don Eastlake, Tim Illingworth, Pat McMurray and Kevin Standlee.

1.3. Worldcon Runners' Guide Editorial Committee

The Worldcon Runners' Guide Editorial Committee member is Sharon Sbarsky (Chair) and others to be advised.

1.4. Hugo Eligibility Rest of the World (HEROW) Committee

The HEROW Committee members are Vince Docherty (Chair), Perianne Lurie, Pam Fremon, Paul Haggerty, Gayle Surette and Kevin Standlee.

1.5. Formalization of Long List Entries (FOLLE) Committee

The FOLLE Committee members are Mark Olson (Chair), Craig Miller, Dave Grubbs, Joe Siclari, Kent Bloom, Richard Lynch, Kevin Standlee, Tim Illingworth, Vince Docherty.

1.6. The Taming the Digital Wilderness Committee

The Taming the Digital Wilderness Committee are Glenn Glazer (Chair), Paul Haggerty, Gayle Surette, Ben Yalow, Seth Breidbart, Cheryl Morgan, Tim Illingworth and Peter Wilkinson.

1.7. Higher and Stronger Hugo (HASH) Committee

The HASH Committee are Craig Miller (Chair), Deb Geisler (Vice Chair), Cheryl Morgan, Mark Olson, and Kevin Standlee.

2. WORLDCON REPORTS

2.1 Past Worldcons & NASFiC

2.1.1. ConAdian (1994)

2.1.2. The Millennium Philcon (2001)

2.1.3. CascadiaCon (2005)

2.1.4. L.A. con IV (2006)

2.1.5. Nippon 2007

2.1.6. Archon 31, the 9th NASFiC (2007)

2.2. Seated Worldcons

2.2.1. Denvention 3 (2008)

2.2.2. Anticipation (2009)

3. BUSINESS PASSED ON FROM NIPPON 2007

The following Constitutional Amendments were approved at NIPPON 2007 and passed on to Denvention 3 for ratification. If ratified, they will become part of the Constitution at the conclusion of Denvention 3.

3.1 Short Title: Gaughan Gone

Moved, To amend subsection 3.3.14 of the Constitution by striking the last sentence:

3.3.14. Best Fan Artist. An artist or cartoonist whose work has appeared through publication in semiprozines or fanzines or through other public display during the previous calendar year. Any person whose name appears on the final Hugo Awards ballot for a given year under the Professional Artist category shall not be eligible in the Fan Artist category for that year.

3.2 Short Title: One-Vote Wonders

Moved, To amend section 3.9 of the Constitution by adding the following words to the end of Section 3.9: 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 (5) votes.

4. NEW BUSINESS

4.1 Resolutions

Items under this heading may be voted upon and final action taken by the Preliminary Business Meeting.

4.2 Standing Rules Amendments

Items under this heading may be voted upon and final action taken by the Preliminary Business Meeting. Standing rules amendments take effect at the conclusion of the 2008 Business Meeting unless given earlier effect by specific provision and a two-thirds vote. In all amendments, new text is shown in underline type and stricken text is shown in ~~strickethru type~~.

4.3 Constitutional Amendments

Items under this heading have not yet received first passage, and will become part of the constitution only if passed at Nippon 2007 and ratified at Denvention 3. The Preliminary Business Meeting may amend items under this heading, set debate time limits, refer them to committee, and take other action as permitted under the Standing Rules.

5. SITE SELECTION BUSINESS

5.1 Report of the 2009 Site Selection & Presentation by Winners

5.2 Reports by seated Worldcons & NASFiC

5.2.1 Anticipation (2009)

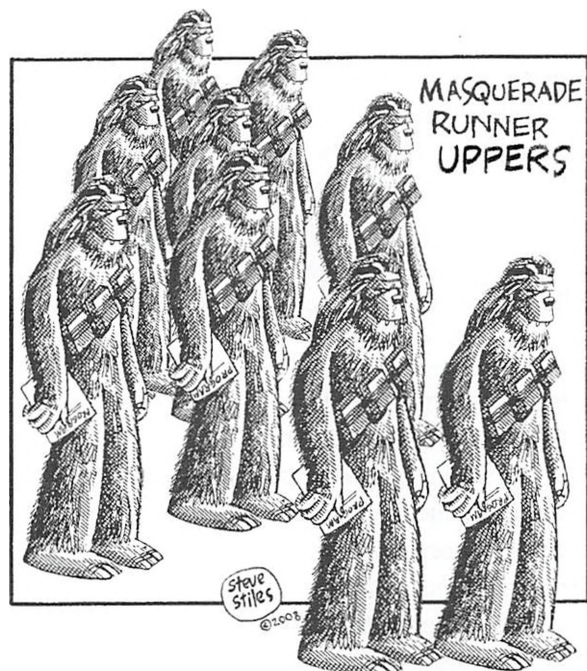
5.3 Presentation by future Worldcon bids

5.3.1 Presentation by bidders for 2010

5.3.2 Presentation by bidders for years after 2010

6. ADJOURNMENT

6.1 Adjournment *Sine Die*



Protecting WSFS' Property – The Mark Protection Committee

by Kevin Standlee

Hidden in the fine print of Worldcon program books, web sites, and other Worldcon-related documents is a legalistic-looking phrase that says something about “Worldcon,” “Hugo Award,” and some other things being service marks of the World Science Fiction Society. You may have wondered what that means, and possibly even wondered “Who owns Worldcon, anyway?”

Worldcon is the annual gathering of the World Science Fiction Society (WSFS), and the way to join WSFS is by becoming a member of the current Worldcon. WSFS owns Worldcon as well as the names “Worldcon,” “Hugo Award,” and other intellectual property as service marks (Service marks are the same as trademarks, only they are for services like conventions and awards rather than for goods). That means that no one else can hold a convention named “Worldcon,” give out “Hugo Awards,” organize their own “World Science Fiction Society,” or otherwise use the marks without permission. This doesn't prevent you from writing about Worldcon or the Hugo Awards, or even from criticizing the convention or the choice of winners for the Hugo Awards. It does mean that you can't set up your own “Hugo Awards,” and if you organize a convention, you can't call it “Worldcon,” any more than you can invent a soft drink and call it “Coca-Cola.”

This probably seems straightforward so far. However, every Worldcon is an independent, stand-alone organization. There's no WSFS, Inc., no “home office,” or separate entity to own and manage the service marks. It wouldn't make sense for any particular Worldcon committee to actually own the marks, because that committee only exists for a few years, and their rights to use them are limited. This presents a problem.

In the 1980s, when the membership of WSFS decided to protect the society's intellectual property, they created and authorized a committee – originally called the

Standing Committee of WSFS, and currently called the Mark Protection Committee (MPC) – to work on behalf of WSFS to register and protect the intellectual property of the society. This Committee is the only ongoing structure of the World Science Fiction Society. Worldcon committees come and go, but only the WSFS Mark Protection Committee continues.

The WSFS MPC is made up of elected and appointed members. The current Worldcon and North American Science Fiction Convention (NASFiC) committees, as well as the committees of Worldcons and NASFiCs held in the previous two years, each appoints one member to the MPC. Those elected members serve at the pleasure of the appointing committee. In addition, each year the WSFS Business Meeting elects three people to the MPC, serving staggered three-year terms. So, at any given time, the MPC has at least thirteen members: nine elected, two appointed from the current and subsequent Worldcon, and two appointed from the previous two Worldcons. In addition, the NASFiCs in the next two or previous two years can appoint members.

The Committee elects its officers, and also appoints non-voting members to deal with specific tasks. The MPC also has established subcommittees to manage specific issues. For instance, in 2006, the MPC set up a Hugo Awards Marketing Committee that manages the Hugo Awards web site (www.thehugoawards.org) and attempts to promote the image of the Hugo Awards on behalf of WSFS.

The MPC watches for misuse of the WSFS marks. For example, if another group sets up a convention and calls it “Worldcon,” the MPC will contact them and ask them to stop doing so. In unusual circumstances, they might resort to legal action, although this has only happened once, when an organization of energy engineers not only set up their own “Worldcon” but refused to stop doing so when

The Mark Protection Committee

the MPC asked them to desist. Often, the MPC discovers potential violations of its marks through other people reporting a situation, most commonly by writing to the committee at its e-mail address, mpc@wsfs.org.

The MPC also ensures payment of the registration fees for the service marks, and from time to time registers the marks in additional countries. Currently, the WSFS marks are fully registered in the USA, and some of them are registered in the UK and Australia. Registration in Canada is pending as of the writing of this article. In addition to this, the MPC maintains the domain registrations of WSFS.org, Worldcon.org, Hugo.org, TheHugoAwards.org, NASFiC.org, and their respective web sites.

It may seem like the MPC plays the “bad guy” when someone names their convention Worldcon and the MPC asks them to stop doing so. However, the Committee must protect the property of WSFS. Unlike copyrights, trade and service marks are “use it or lose it” property. If WSFS tolerated infringements without taking action, they would lose their rights, in the same way as “squatter’s rights” can cause a property owner to lose rights to real property. While the MPC tries to be polite about it, the fact is that WSFS owns this property, and the society has instructed the MPC to protect it.

The tasks assigned to the MPC do cost some money, mainly in administrative, legal, and filing fees which are mostly covered by donations from each Worldcon committee.

Traditionally, each committee donates at least \$1 per each site selection voter. When WSFS intellectual property is threatened, Worldcons and other groups and individuals have donated additional money to pay for the increased legal fees.

While protecting WSFS’ intellectual property rights isn’t a high-profile fannish task, it’s an important one because it assures that the Hugo Award continues to be exclusively the mark of the awards presented by WSFS and that if it doesn’t say “Worldcon,” it isn’t a proper World Science Fiction Convention.

The current members of the WSFS Mark Protection Committee (including those whose terms end at Denvention 3) are:

Elected Until 2008:

Lynn Anderson, Stephen Boucher, Sue Francis

Elected Until 2009:

Scott Dennis (Treasurer), Donald E. Eastlake 3rd, Ruth Sachter

Elected Until 2010:

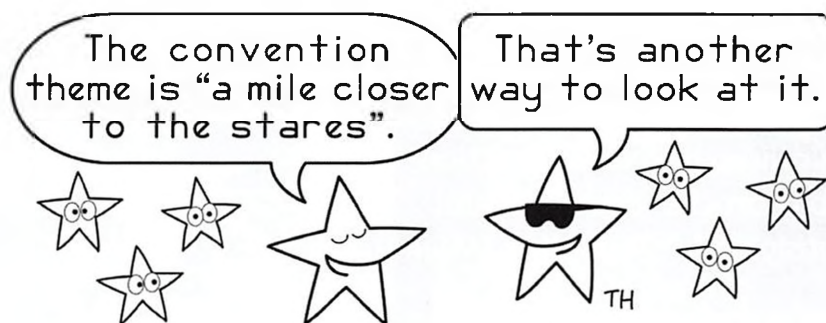
Tim Illingworth, Kevin Standlee (Chairman), Ben Yalow

Worldcon and NASFiC Appointees:

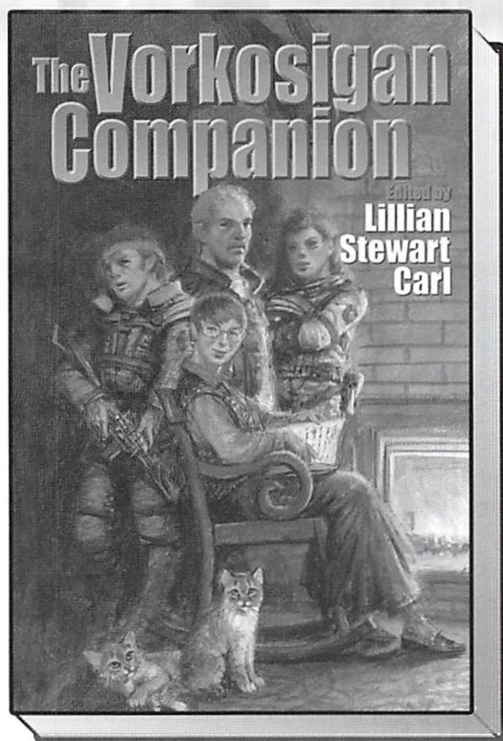
Craig Miller (L.A.con IV), Steve Norris (TuckerCon/ Archon 31), Bob MacIntosh (Nippon 2007), Kent Bloom (Denvention 3), Adrienne Seal (Anticipation)

Non-voting additional appointee:

Linda Deneroff (Secretary)



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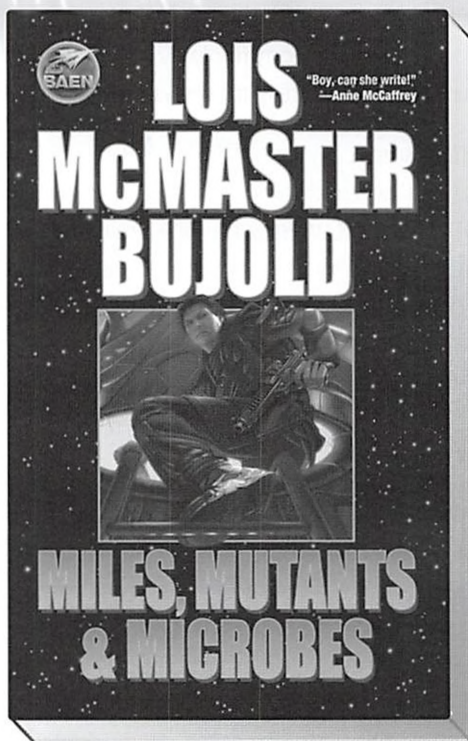
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A	3388	Daughette, Debbie Lynn	A	1870	Devney, Bob	A	93	Doyne, Miriam	S	842	Ehrlich, Karl
A	269	Davenport, Anne	A	1830	Devney, Michael	A	1817	Draper, Frederick	A	556	Ehrlich, Sheryl
A	2269	Davidsmeyer, Jo A	A	2107	DeVoy, John	S	2654	Dreier, Frank	S	995	Eichner, Yvette
A	2034	Davidson, Anna	S	1342	Di Masi, Jan	A	380	Drummond, Douglas	A	1823	Eide, Phyllis
C	768	Davidson, Corwin	S	1343	Di Masi, Nick	A	2683	Dryburgh, Brenda	S	1358	Eisen, Janice
A	767	Davidson, Howard	A	2854	Diamond, Steve	A	292	Drysdale, David	A	187	Eisenberg, Lise
A	296	Davis, Avery	A	3703	Diaz, Brian	A	3167	Dubrick, Dan	A	1939	Eisenhauer, Elizabeth
A	1095	Davis, Becky	S	839	Dick, Melissa A	A	334	Duck, Darien	S	843	Eisenhour, Susan
A	2155	Davis, Bonnie D	A	3133	Dickinson, Cynthia S	S	3478	Duda, Matthew C	A	1359	Eisenstein, Alex
A	95	Davis, Jennifer	A	1906	Dickinson, Jules	A	2367	DuFault, Bobbie	A	1360	Eisenstein, Phyllis
A	2195	Davis, Jonni J	G	6	Dierschow, Dean	A	1350	Duff, John	A	504	Eivins, Thomas
A	2759	Davis, Kammi D	A	1759	Diersing, Sandy	A	1351	Duff, Lynn Ellen	S	1361	Eklouf, Ailish
A	3634	Davis, Philip	A	1910	Dieter, Diane K	A	1352	Duff, Sarah Alice	S	1362	Elderkin, Jacqueline
A	3635	Davis, Terah	S	2248	Dietrich, Krista	A	1212	Duffy, Bridget Elizabeth	S	996	Eley, Anna
A	1921	Davis, Valentine Michael	A	212	Dietz, Frank	A	2840	Duffy, Richard	S	997	Eley, Stephen
A	779	Day, John	A	2599	Dietz, William C.	A	3477	Duhrkoop, Jonathan	A	1903	Ellerton, Kathy
S	1333	Dazzo, Genny	A	1098	Diggs, Patricia	A	2739	Duke, Michele	A	1102	Ellingsen, Herman
S	3103	de Gennaro, Michael A	A	3023	Ding, Carolyn S.	A	585	Dunn, Jr., TA	A	3272	Elliott, Russ
A	994	de Guardiola, Susan	S	1099	DiPalermo, John	A	3081	Dunne, Jennifer	A	2695	Ellis, Albert C.
S	835	De Jong, Sondra	S	1344	DiSante, Paula	A	2544	DuPee, Colin	A	2523	Ellis, David
S	3722	de Kanel, Allison	A	3088	Diver, Lucienne	A	2552	DuPree, Schuyler	A	998	Ellis, Douglas
A	2879	De Sha, Dianne	A	110	Dix, Jody	A	3439	Duray, Louis J	A	2062	Ellis, Saxon
A	3050	de Vries, Jetse	A	3207	Dixon, Diana	A	1840	Durbin, Bernadette	A	3667	Ellis, Vanessa
A	147	De Weerd, Peter	A	1345	Dixon, Douglas	A	1839	Durbin, Robert	A	2597	Elofson, C Scott
A	2069	Deal, Laura K.	A	2967	Dixon, Kelly	A	1972	Durgin, Nancy	A	2471	Eloise
A	3600	Dean, Tom	A	3206	Dixon, Ken	A	3077	Durham, David Anthony	S	2896	Elordieta, Robert
S	836	DeChant, Matthew	A	2794	Dobson, Bob	S	2985	durkee, elizabeth a	A	2323	Else, Nina
S	837	DeChant, Susan	A	293	Docherty, Vincent	A	2177	Durnitskiy, Vladlen	A	2322	Else, Ronald
A	2962	Decker, Sasha	A	2371	Doctorow, Cory	A	3482	Durocher, Bruce E. II	A	2152	Emond, Danielle
A	3202	DeCrow, Michele	A	646	Dolan, Andrew F. Jr.	A	2714	Dutcher, Richard F	A	758	Enfranca, Kathleen
S	2824	Defendi, Robert J	A	3055	Dolbear, Michael R	A	1353	Duval, Chris	A	2249	England, Terry D
A	1226	DeHart, Andrea	A	1346	Dolenc, Paul	A	1354	Duval, Kathryn	A	2645	Engle, Harriet
S	1334	Dela Cruz, Dawne	S	840	Dolman, Brynley T	A	3217	Duval, Yossi	S	999	Engle, James
A	838	DeLaurentis, Linda	A	2732	Domini, John	A	2057	Dvorkin, Daniel	A	3178	English, Patricia A
S	3131	Delmater, Wendy S.	S	1867	Dominian, Julie	A	748	Dye, Cynthia H	A	1934	Epstein, Emily
A	2754	DeLuzio, Jeff D.	A	106	Domitz, Laura	A	1355	Dyer, Andrew	A	738	Erichsen, Kurt
S	1335	DeMarco, Tim	A	2964	Donahue, Linda	S	1100	Dyer, Luke R	A	2028	Erwine, J Alan
S	1336	DeMarco, Tom	A	511	Donewitz, Ira	A	1101	Dziodosz, Christine	S	1363	Eslinger, Joan
A	3160	Demetri, Patt	A	3342	Donovan, Antony Nigel	S	3711	Eaker, William	A	3280	Espinosa, Jorge
A	1337	Denebeim, Jay	A	579	Dormer, Paul	S	3381	Easterbrook, Martin	A	377	Evans, Andrea
A	349	Deneroff, Linda	C	2815	Dorn, Eleanor MH	A	637	Eastlake, Donald III	A	378	Evans, David
A	1097	Dennett, Gay Ellen	A	2813	Dorn, Mike	A	636	Eastlake, Jill	A	3201	Evans, Erin M
A	2277	Denney, Christopher	A	3107	dornbusch, betsy caroline	A	2486	Easton, Thomas A	S	2601	Evans, Gary L
A	3646	DENNING, SCOTT	A	783	Doroschenko, Leo	A	3100	Edelman, David Louis	A	2573	Evans, Julie
S	1338	Dennis, Jane	A	489	Doty, Michelle	A	3535	Edelman, Scott	A	2572	Evans, Lawrence Watt
A	1339	Dennis, Richard M	A	2606	Doubek, Susan Jane	S	3101	Edelman, Victoria Blakeway	S	1000	Ewald, Mary
S	1340	Dennis, Scott	S	3084	DOUBLET, FABRICE	A	1356	Edison, Laurie	A	1368	Exline, Darrel L
A	3291	Denny, Margaret Alia	A	468	Dougherty, Greg	A	1767	Edmunds, Barbara	S	1001	Fabish, Marty C
A	2013	Dersham, Paige	A	2019	Dougherty, Peter J	A	3182	Edwards, Charles J	A	759	Fagan, Peter
A	2272	Desai, Apurva	S	841	Dougherty, Robert	S	1357	Edwards, Chris Logan	S	3407	Fagan, Sean Eric
A	2563	DesJardin, Marie	A	1347	Douglas, John Richard	A	2725	Edwards-Hewitt, Terilee	A	3134	Faires, Alicia Leanne
A	1926	desJardins, Steven	A	1348	Douglass, Cheri	A	3080	Egan, James Joseph	A	2949	Faires, April
A	3577	Detmer, Cheryl	A	1349	Douglass, John	A	2792	Egeland, John Gunnar	A	2884	Fakava, Elizabeth
A	149	Detry, James	A	2575	Dowdy, William J	A	707	Eggleston, Rod	A	2883	Fakava-Smith, Tupou
A	1410	Deutsch Harrigan, Lisa	A	1859	Downs, Mary	A	708	Eggleston, Shari	A	844	Faller, Nicholas L
A	1796	Deutsch, Martin E	A	3488	Downs, William H	A	3431	Eggleton, Bob	A	1955	Faltermeyer, Mike

Denvention 3: Membership List

Code	Number	Member's Name	Code	Number	Member's Name	Code	Number	Member's Name	Code	Number	Member's Name
S	2977	Falvo, Anthony J	A	2473	Fogard, Kristin	A	3604	Friar, Richard Alexander	A	2436	Gaskin, Judith Ann
S	1364	Fanz, Havno	A	3595	Foglio, Kaja	S	1379	Friauf, Douglas	A	428	Gates, Rob
A	130	Faries, Jennie	A	1108	Foglio, Phil	A	1110	Friedman, Evan	S	2899	Gates, Ronald M
A	672	Farina, Bill	A	2000	Folsom, Albert L.	A	2687	Friesen, Richard	A	690	Gauthier, Joseph
A	127	Farmer, David	A	3159	Folsom, Robert	S	1380	Friesen, Stanley	A	689	Gauthier, Shiao-Ling
S	3224	Fatticci, Taniya Ann	S	1370	Fong, Kandy	S	1004	Friesner, Esther M	A	1932	Gavere, Kaia
A	264	Faunt, Doug	A	1096	Fong, Terry	A	2086	Frisch, Patricia J	A	1112	Gawronski, Christopher
A	1365	Fawcett, Bill	A	3162	Fong, Tillie	A	2087	Frisch, Peter A.	A	379	Gbala, Helen
S	1366	Feder, Moshe	A	3673	Fonville, Nancy Karen	A	2706	Fritz, Randolph	A	3630	Gear, Kathleen O'Neal
S	3382	Fedosov, Evgeny	A	2734	Foote, Gregg A.	A	2724	Fromreide, Magnus	S	1387	Gear, Martin
A	502	Feehrmeyer, James R	A	3295	Ford, Jennifer A	A	2464	Frost, Jack W.	A	3629	Gear, W. Michael
A	501	Feehrmeyer, Sondra	A	2806	Forest, Susan Joy	A	2825	Frost, Julie	S	2449	Geary, Mark
S	845	Feinster, Louisa	S	3274	Forman, Bob	A	3260	Fry, Bryan F	A	1113	Geisler, Deb
A	542	Feldbaum, Gary Keith	C	235	Formichella, Dalen	A	3261	Fry, Lisa M	A	655	Gelb, Janice
A	3229	Feldberg, Steve	A	234	Formichella, Joseph	S	1381	Fry, Mary	A	283	Gellis, Sarah
A	2756	Feldhusen, Allison	A	3361	Forthun, Jacquelyn	A	3620	Fuchs, Werner	A	1912	Gendron, Denise A
A	2757	Feldhusen, Michael	A	2428	Fortin, Jacob	A	1382	Fulkerson, James	A	2664	Genesse, Paul
A	2159	Felice, Cynthia	A	2677	Fortin, Jenna	A	3118	Fullerton, Nicole	A	431	Genovese, Mike
A	846	Feller, Thomas	S	1371	Foss, Connor	A	1005	Fulton, Deborah	S	1388	George, Jeff
A	2392	Fellows, Guest of Steve	A	1372	Foss, H Richard	A	507	Fulton, Kathy	A	2520	Georges, Christie Golden
A	2378	Fellows, Steve	S	1373	Foss, Jace	S	1383	Furlong, Nigel	A	2519	Georges, Michael
A	2288	Feraud, Michelle	S	1374	Foss, Rebecca	A	3241	Furman, Nanette M.	A	644	Gerds, Elizabeth
A	3263	Fernandez, Ken	A	132	Foster, Adrienne	A	2393	Fyfe, Carol Ann	A	643	Gerds, Eric
A	2042	Ferwerda, Madeline	A	2779	Fowkes, Ken	A	2110	Fyock, Tim	A	2693	Gernstetter, Roger
A	2973	Fiala, John C	A	1375	Fowler, Jacob	A	2543	Gaalema, Diann	S	3370	Gerrit, Christopher S.
A	2974	Fiala, Tammy	A	1376	Fowler, Wayne	A	2539	Gaalema, Erik	A	3282	Gerrold, David
A	2035	Fichtelberg, Susan	A	221	Fox, Crickett (Maryellen)	A	2533	Gaalema, Karen	A	3031	Gerstner-Miller, Gail
A	2413	Fiebick, Wayne A	A	3204	Fox, Susan L.	A	2545	Gaalema, Steve	S	3365	Giancola, Donato
S	847	Fieger Jr., Joe	A	3014	Foy, Jack	A	632	Gahlon, Dean	A	2090	Gibbons, David
A	2900	Finch, Sheila	A	3015	Foy, Ulyne	A	788	Gaillard, Edward	S	1006	Gibbons, John
A	318	finder, jan howard	A	2134	Frame, Cinnamon Dawn	A	787	Gaillard, Elena	S	1389	Gibson, Elizabeth
A	706	Fine, Bayla	A	1002	Francini, John	A	3605	Gailunas, Laurie A	A	286	Giese, Tom
S	1103	Fine, Richard	A	328	Francis, Steve	A	697	Galeckas, Janice	A	2368	Gieseke, Jerry
S	1104	Fine, Stephanie	A	329	Francis, Sue	A	1384	Gallaher, David	A	3480	Gifford, Melva L
A	3309	Fink, Carl	A	3462	Franck, Tyler C	A	443	Gallaher, Mitch	A	3000	Gilbert, Sheila E
S	3414	Finkelstein, Ed	A	1641	Frank, Dakota	A	3108	Galler-Smith, Barb	S	3389	Gilbreath, Allan F.
A	1105	Finneran, Edward	S	1109	Frank, Jane	A	357	Galloway, Tom	S	1114	Gilio, Jerry
S	1367	Fischer, Paul	A	2281	Frankel, Robin	S	850	Galt, John David	A	3392	Gill, Diana
A	3571	Fisher, David	A	2770	Frankel, Valerie Estelle	C	1791	Gamboia, Emily	A	3036	Gill, Louise V
A	2226	Fisher, Deborah	S	1003	Franklin, CShell	A	1789	Gamboia, Mona	A	3578	Gillet, Marilyn
S	1368	Fisher, Elaine	S	1377	Franklin, Debbie	A	1788	Gamboia, Ruben	A	3624	Gillette, Glenn
A	1106	Fisher, Naomi	A	1378	Frankos, Laura	C	1790	Gamboia, Woodrow	A	151	Gilley, Kerry
S	1107	Fitzsimmons, KT	A	1757	Frantz, Shirley	S	1385	Gammill, Susan	A	3625	Gilliland, Herb
A	661	Flanagan, Sally	A	3374	Fratz, D. Douglas	A	2822	Ganley, Crystal Doratheia	A	3305	Gilman, Laura Anne
S	1369	Fleming, Robert	S	848	Frech, James R	A	2821	Ganley, Leo Richard III	A	482	Ginter, Erica
A	602	Flentke, George	A	314	Freedman, Avi	A	2514	Garb, Gordon	A	483	Ginter, Karl
A	3593	Flescher, Mark	A	313	Freedman, Gail	A	1111	Garcia, Christopher	A	484	Ginter, Lydia
A	2919	Fletcher, Lyndon Lievesley	A	164	Freeland Jr., David R	A	2183	Gardiner, Michael W.	S	2576	Giurgiu, Calin
A	2442	Fletcher, Melanie Ann	A	2885	Freeman, Bonnie V	A	1904	Gardner, Christopher	A	2582	Givens, Laura Renee
A	3184	Flint, Eric	A	98	Freeman, H Denise	A	1905	Gardner, Genelle	A	2935	Glaskowsky, Peter N
S	2276	Flood, Patricia	A	2480	Freeman, Pamela Elizabeth	A	1902	Gardner, Stan	A	639	Glassner, Craig
A	58	Floyd, Karen L	A	3181	Freeman-Daily, Janet	A	3579	Garrett, Stephen	A	1390	Glazar, Mary Anne
A	2150	Floyd, Robbi	A	524	Freitag, Lisa	A	2145	Garrison, Aerina	A	268	Glazer, Glenn
A	3730	Flynn, Alexander	A	625	Fremon, Pam	A	2147	Garrison, Alayna	A	2354	Glei, Regina
A	3026	Flynn, Francesca Kat	A	281	French, Chris	A	2146	Garrison, Linda	A	2777	Glick, Shoshana Tovah
A	3170	Flynn, Michael	A	3149	Frenkel, James	A	2144	Garrison, Maxwell	A	570	Glover, Don
A	2703	Flynt, Bri	A	2092	Frensley, Erika	S	1386	Garrison-Ragsdale, Lisa	A	2326	Glover, Vicki
A	2890	Flynt, Brianna	S	849	Freyer, John	A	3017	Garwood, Haley Elizabeth EdD	S	2445	Glyer, Diana Pavlac

Denvention 3: Membership List

Code	Number	Member's Name	Code	Number	Member's Name	Code	Number	Member's Name	Code	Number	Member's Name
S	1391	Glyer, Mike	S	852	Green, Eleanor	A	345	Hall, Jennifer	A	3559	Hattori, Paul K
A	356	Goddin, Jean	S	1400	Green, Jon B	C	1746	Hall, Jesse	A	2614	Haury, Eric Penner
A	2162	Godshall, Anthony P	A	640	Green, Jude-Marie	A	121	Hall, Kevin	A	856	Hauwiler, John
A	192	Gokce, Neyir Cenk	S	853	Greene, Edith	A	1744	Hall, Marcus	S	1416	Haven, Les
A	740	Gold, Lynn	A	3199	Greene, Jack	A	1404	Hall, Mark B	S	1417	Hay, James
A	3524	Gold, Stephen R.	A	2459	Greer, Michael	A	102	Hall, Melinda	S	3486	Hay, Nancy
A	297	Golden-Davis, Debbi	A	3453	Gregory, Daryl	S	1405	Hallman, Stacey	A	1418	Hayashida, Shigeru
A	733	Goldfarb, David	A	265	Gregory, Hugh S	A	1406	Hallock, Larry	S	2925	Hayes, Jeff Ray
A	258	Goldman, Diane	A	3163	Gresham, Nicole	S	1407	Ham, Ira	S	857	Hayes, Patricia
A	1866	Goldstein, Fred B	S	3394	Grey, Caroline Elizabeth	A	2161	Hamburg, Glenda	A	3172	Hayman, Ian David
S	851	Gombert, Richard	A	2027	Greyson, Robert Kim	A	2160	Hamburg, Robert	A	858	Hayter, James
A	682	Gomes, Kim	A	1116	Gridley, Gigi	A	3002	Hammond, Warren	S	859	Headlee, Kim
A	395	Gomez Lagerlof, Carolina	A	3485	Griffin, John A	A	534	Hancock, D Larry	A	2834	Healy, Andrew P
A	1392	Gomez, Larry	A	2151	Griffin, Patricia	A	3647	Handlin, Lynn Spitaleri	A	2833	Healy, Charlene Regina
A	1115	Gong-Wong, Kirsten	A	3573	Griffith, Donald Soderberg	A	3649	Handlin, Mzuri Spitaleri	A	1419	Heard, Kevin
A	2369	Gonsalves, Cynthia	A	3574	Griffith, Mariellen	A	3648	Handlin, Taia Spitaleri	A	3298	Heath, KC
A	3400	Gonzalez, Angela S.	A	279	Grigg, Richard	A	179	Handzel, Cathy	A	1420	Heaton, Caroline Jane
A	3401	Gonzalez, Juan F.	C	2542	Grimes, Brandon	A	177	Handzel, Jim	A	2565	Heberlein, Ann O.
S	2909	Goodlett, Paula	C	2541	Grimes, Connor	A	2864	Hanna, Michael	A	3450	Heckenlively, G. Scott
S	1393	Goodman, Sheila	A	2545	Grimes, Jennifer	A	2604	Hannaford, Gwyneth Gray	A	3451	Heckenlively, Nancie A.
A	2197	Gordon, David M	A	2540	Grimes, Paul	A	2217	Hanrahan, Brenda P	A	3715	Heermann, Travis L
S	1394	Gordon, Marc	A	433	Groot, John	A	457	Hansen, Marcie	A	2886	Heggdal, Olaf
A	284	Gordon, Steve	A	2578	Grosko, Stephen J	A	3586	Hanson, Caroljean	S	860	Heikkinen, Tero
S	3062	Gorinsky, Liz L.	S	1007	Gross, Elizabeth	A	2450	Hanson, Donna Maree	A	1956	Heimlich, Selina F
A	351	Gormley, Adrienne	A	1401	Gross, Merryl	A	3585	Hanson, Ruth Ann	A	1421	Hejna, Kristine
S	791	Gotlib, Richard	A	2737	Grossman, Laura	A	2660	Harbison, Martha	A	2670	Held, Sue
S	2926	Gottfried, Diana A	S	3697	Grover, Hank	A	1119	Hardison, Dian	A	2615	Helfers, John
A	1917	Gottlieb, Louis	A	2014	Grubbs, Cheryllynn	S	3440	Harknett, Mike	A	1422	Helfrich, Gary
A	1395	Gottlieb, Shayin S	A	854	Grubbs, David G.	A	1120	Harlan, Cherie Lynne	A	1423	Helfrich, Pamela
S	1396	Goudreau, John	A	2727	Gruber, Suzanne Rogers	A	3530	Harmon, Susan	A	1424	Helgesen, Martin
A	3078	Gould, Benjamin Robert	A	3519	Grunseth, Benita	A	2808	Harms, Clarence	A	2653	Heller, Eugene
A	2214	Gould, Daphne	A	1117	Gudalefsky, Gregory	A	1890	Harms, Linda	A	2534	Helmich, Billy
A	2265	Gould, Elizabeth	A	88	Gunnarsson, Urban	A	1408	Harold, John	A	2533	Helmich, Rick
A	2215	Gould, Joel	S	1008	Guon, David	A	1411	Harrigan III, Harold	A	477	Helton, Stacey
A	2259	Gowen, William	S	2278	Gustafson, David G.	A	1409	Harrigan, Harold	A	1928	Henry, John G
C	3627	Grace, Edwin	A	1936	Gustafson, Marc	A	2672	Harrington, Martin N	A	2026	Hemsing, Craig B
C	3628	Grace, Eleanor	A	2686	Guyote, Michael F.	A	363	Harris, Clay	S	1121	Henderson, Arthur
A	958	Grace, Joyce Carroll	S	3333	Guzman, Xander	A	662	Harris, Colin	S	1122	Henderson, Rebecca
C	3656	Grace, Niall Barry	A	773	Haberman, David	A	1894	Harris, Debra	A	2596	Henderson, Samantha
A	1397	Grace, Peter	A	308	Hachiya, Shouichi	S	855	Harris, Marlene	S	1425	Hendrick, Fred
A	2103	Gradillas, Angela	A	3307	Hades, Anita	A	3243	Harrison, Charles	S	1426	Hendrick, Lynda
A	2906	Graff, Raanan	A	3306	Hades, Brian M.	A	350	Harrison, Irene	A	1011	Heneghan, Jack
A	2135	Graham, Mark	S	1009	Haif, Kara	S	2244	Hart, Marcy	A	545	Henry, Cynthia
A	3418	Gramblier, Daniel	A	2814	Hageman, Marianne D	S	1412	Hart, Minda	A	204	Henry, Tracy
A	3490	Granger, Jim G	S	1010	Hagemann, Trace	A	3278	Hartman, Jed	A	1123	Henry, Trish
A	2681	Grasse, Cat	A	183	Haggerty, Paul	A	3270	Hartwell, David G.	A	209	Hepperle, Robert
A	2176	Grasso, Elyse M	A	3165	Hahn, Paul	S	3085	Harvey, Colin	A	1427	Herald, Diana Tixier
A	2262	Gravvat, Aaron C	A	3166	Hahn, Rosemary	S	3086	Harvey, Kate	A	2075	Herald, Rick
A	3690	Gray, Deborah	A	1402	Hail, Elizabeth	S	1413	Harvia, Teddy	A	172	Herman, Judith
A	3689	Gray, Donald G.	A	1831	Hail, Guy	A	129	Hastie, David J	S	861	Herrington, David
A	2594	Gray, Lorien	A	1118	Haldeman, Gay	A	1414	Hasty, Chris	A	206	Herrup, Mark
S	3618	Gray, Roy	A	1403	Haldeman, Joe	A	1415	Hasty, Rocky	A	1428	Hershey, Allison
A	1398	Gray, Vickie	A	3344	Haldeman, Lorena	A	140	Hatchell, Andrew	C	521	Hertel, Brendan
A	1913	Gray-Ricci, Carol A	A	3063	Hale, Beverly A	A	2782	Hatfield, Nathan	C	520	Hertel, Liana
A	3140	Grayson, Ashley D	A	3209	Hall, Andrew	A	480	Hathaway, Nancy Cleo	A	519	Hertel, Lisa
A	3141	Grayson, Carolyn	A	2306	Hall, Anna Mary	A	479	Hathaway, Ross W	A	518	Hertel, Mark
A	96	Green, Cathy	A	101	Hall, Gary	A	3623	Hatton, Christopher	S	1429	Hertz, John
S	1399	Green, Ed	C	1747	Hall, Jamie	A	3560	Hattori, Helen	A	237	Herz, Melanie

Denvention 3: Membership List

Code	Number	Member's Name	Code	Number	Member's Name	Code	Number	Member's Name	Code	Number	Member's Name
S	2874	Hetherington, Karen	A	270	Honeck, Susan	A	2173	Hurwitz, Ellen	A	1810	Johnson, Ronald
S	2986	Heuer, Alan D	A	677	Honer, Terry	A	2429	Husain, Martha J	C	1812	Johnson, Rowan
A	23	Hevelin, Rusty	A	108	Hooper, Edward	S	3112	Hutchins, J.C	C	1813	Johnson, Ryan
A	398	Hewett, Kevin B	A	109	Hooper, Joyce	A	393	Hutson, Melinda	S	1447	Johnson, Ryan K
A	331	Heyer, Inge	A	424	Hopfner, John	A	3233	Hutter, Richard W	A	105	Johnson, Steven Vincent
A	3661	Hicks, Dan J.	A	388	Hopkins, Priscilla	A	1015	Huxford, Gordon	A	2676	Johnston, Laura L
S	1430	Hicks, Debra	A	2669	Horak, Joseph	A	2694	Hyde, Gregory	A	3513	Jonas, Gary
A	3662	Hicks, Gloria Mills	A	1863	Horbatuk, Elisa	A	1961	Hypes, Arion	S	871	Jones, Angela
S	1431	Hiebert, Brian	A	2328	Horne, Arlynn	A	1962	Hypes, James	A	2073	Jones, Bonnie
A	1318	Higgins, Bill	A	3040	Horowitz, Aren J	S	868	Ian, Janis	A	2379	Jones, Bonnie
A	1319	Higgins, Bill	A	3042	Horowitz, Eli J	A	616	Ikeda, Takeshi	A	2426	Jones, Carole W
A	1762	Highby, Wendy	A	3039	Horowitz, Joan Q	A	1440	Imaoka, Masaharu	A	2070	Jones, LaMont
A	1763	Hightshoe, Carol	A	3041	Horowitz, Nathan J	A	1441	Imaoka, Mutsumi	A	1985	Jones, Lenore Jean
A	2868	Hilberg, Susan	A	3043	Horowitz, Simon J	A	645	Innis, John W	A	2270	Jones, Lenore Jean
A	3456	Hilburn, Lynda	A	2548	Horst, David	S	1442	Inoue, Hiroaki	A	1448	Jones, Marsha E.
S	862	Hilgartner, CA	A	2547	Horst, Debby	S	1443	Inoue, Tamie	A	2071	Jones, Mitzi
A	2887	Hill, David I. M.D.	S	866	Horton, Richard	S	1128	Irwin, Mark	A	1825	Jones, Nancy A.
A	2560	Hill, Laurel Anne	A	2022	Hosler, Ronald L	A	770	Isaak, Elaine	A	3424	Jones, Richard Lee
A	3092	Hill, Renata	A	1126	Hostler, R Douglas	A	2411	Isle, Sue A.	A	1130	Jones, Sally
S	1012	Hillis, Robert	A	1900	Houghton, Sarah A	A	2502	Ito, David	A	155	Jones, William E
A	765	Hinz, Colin	A	1924	Howard, Bruce L	A	2109	Ivey, William	A	2072	Jones, Winona
C	497	Hipp, Nicholas	A	3120	Howard, Kathleen	A	2709	Iyama-Kurtycz, Daniel F.	A	1803	Jordan, Erin
A	496	Hipp, Scott	A	2122	Howe, D. Geordie	A	2708	Iyama-Kurtycz, Tina M.	A	1131	Jordan, Karen
A	2637	Hirai, Hirohide	A	1436	Howell, Dave	A	3289	Izant, Phyllis J	A	3210	Jordan, Leslie A.
A	3642	Hirata, Takahiro	A	1127	Howell, Stan	A	1792	Jack, Audi	A	872	Jorgensen, Per C
A	863	Hise, Jan	A	2646	Hoyt, Daniel M.	A	2095	Jackowiak, Albert	A	1449	Julian, Hubert
A	864	Hise, Thomas	A	2701	Hoyt, Eric	A	2093	Jackowiak, Diane	S	1018	Juozenas, Joan
S	1432	Hitchcock, Chip	A	2700	Hoyt, Robert A.	A	628	Jackowski, AnnMarie	A	2050	Justus, M. Meg
A	3670	hoak, deanna	A	2647	Hoyt, Sarah A	A	629	Jackowski, Walter	A	1951	Kabongo, Michael
A	137	Hoare, Martin	S	1437	Hranek, Bob	A	3504	Jacobson, Stuart V.	S	1450	Kaczor, Diane
A	2633	Hodge, Rosamund Elanor	S	3137	Hronek, Linda	A	3505	Jacobson, Tina A.	A	1132	Kalb, Jeanette
A	401	Hodgell, PC	A	3225	Hubbell, Earl A	A	3019	Jacoby, Geoffrey	A	1133	Kalb, Larry
A	1124	Hodges, Larry	S	1014	Huber, Charles F	S	3376	Jaffe, Saul	A	1134	Kalb, Maribeth
A	1125	Hodghead, Janice	A	2522	Huber, Terry K	S	1444	Jakubaitis, Ardis	A	1019	Kalisz, Frank
A	1983	Hodghead, Kathryn	A	1751	Huckepohler, JG	S	2448	Jakuszewski, Michal	A	2120	Kalisz, Millie
A	1984	Hodghead, Laurel	S	2461	Hudson, Jim	A	3666	Jamieson, David	A	3236	Kamnikar, Christina L
A	238	Hoff, Gary	A	2355	Huff, Tanya	A	1885	Jamison, Paul E	S	1451	Kane, Louise
A	323	Hoffman, Joan	A	1438	Hughes, Aaron	A	3338	JANISZEWSKI, DOLORES	A	1878	Kapschull, Raymond
A	2638	hogan, emily p	A	3345	Hughes, David E	A	2290	Jansen, Robert	A	472	Kare, Jordin
A	2639	hogan, ernest	C	2076	Hughes, Griffin	A	1446	Janz, Kristin	A	473	Kare, Mary Kay
S	2295	Hogan, Peggy L	A	2616	Hughes, Kerrie	A	3183	Jarpe, Matthew B	A	2447	Karpierz, Eric
A	2402	Hoie, Tore Audun	S	2266	Hughes, Susan L	A	2158	Jean, Laura	A	2446	Karpierz, Gwendolyn
A	3180	Holbrook, Jennifer Grey	A	867	Hull, Elizabeth Anne	A	3176	Jeapes, Ben	A	873	Karpierz, Joe
A	1433	Hole, Robert Jr.	A	2235	Huller, Jerry	S	869	Jencevice, Michael	A	874	Karpierz, Sharon Ann
C	2850	Holland, Alyssia G	A	389	Hulse, Charles R	A	2555	Jenkins, Rolin D	A	1452	Karplus, Lisa
C	2851	Holland, Anthony L	A	1439	Hulten, Jeffrey	A	3695	Jenkins, Stacey	S	1135	Kasperson, Julie
A	2847	Holland, Dianna L LMT	A	2537	Humble, James (Jim)	A	1016	Jensen, Bill	A	3328	Kastensmidt, Christopher
A	2848	Holland, James A	A	1896	Humphrey, Sinead	S	3438	Jericho, Arachne	A	1860	Kato, Keith G
C	2849	Holland, James T	A	1895	Humphrey, Thomas	A	3479	Johannes, Ryan Jeffrey	S	1020	Katz, Roger
A	865	Holland, Michael J.	A	414	Humphries, Scott	A	198	Johnson, Barbara N	A	727	Katze, Rick
A	2988	Holland, Susan J.	A	2393	Humphries, William	S	3016	Johnson, Calvin W	S	875	Kaufman, Dave
S	1013	Hollis, John AR	A	1800	Hunger, Jamie	A	1811	Johnson, Elaine	A	1836	Kaufman, Jerry
S	1434	Holloway, Martha	A	2282	Hunsinger, Don	A	870	Johnson, Frank	A	1777	Kauper-Henderson, Josephine
A	1911	Holly, Robin	C	141	Hunt, Aline	S	1017	Johnson, Judy R	S	2390	Kawai, Sayuri
S	1435	Holmberg, John-Henri	A	128	Hunt, Lisa	A	2325	Johnson, Kathryn	S	2389	Kawai, Yasuo
A	1959	Holt, Kay T	A	135	Hunt, Walter H	A	2509	Johnson, Matthew E.	A	2375	Kawamura, Hitoshi
A	271	Honeck, Butch	A	3136	Hunter, Faith	S	3121	Johnson, Patrick Darren	A	2374	Kawamura, Mika Aoi
C	3512	Honeck, Courtney Vail	A	2612	Huntzinger, Lucy	S	1129	Johnson, RJ	C	2376	Kawamura, Takashi

Denvention 3: Membership List

Code	Number	Member's Name	Code	Number	Member's Name	Code	Number	Member's Name	Code	Number	Member's Name
A	499	Kaylor, Cheri	A	1455	Kirking, Matt	S	3427	Krebs, Jack R	A	1472	Larson, Aaron B
A	752	Keaton, William	A	2942	Kisacky, Julia	A	361	Krentz, Bradley	A	1473	Larson, Bob
A	3487	Keefe, Mary	A	3237	Kiss, Michael	A	735	Krentz, Laura	A	3116	Larson, Don
A	73	Keesan, Morris	A	3640	Kissingner, Terry L.	A	3177	Kress, Jamie G	A	1741	Larue, David
A	1768	Keim, Carl	A	538	Kitay, Michele	A	2922	Kress, Nancy	A	1737	Larue, Jenny
A	2185	Keith, Gregory	A	557	Kitchen, Gary S	A	3186	Krinard, Susan	A	1740	Larue, Justin
A	2186	Keith, Lorna	A	3587	Klages, Ellen	A	2213	Krippel, M E	A	2762	Latner, Alexis Glynn
S	3346	Kellegan, Fiona	A	2950	Klein, James F	A	3029	Krohn, Chris	S	886	Latouche, Linda
S	3095	Kelley, Brian Q.	A	444	Klein, Robert	S	1142	Krolak, Jack	C	146	Latzko, Aileen Boyle
A	3271	Xelley, Kyle C	A	2592	Klein-Lebbink, Elizabeth	A	181	Kronengold, Joshua	A	144	Latzko, Alex
A	530	Kelley, Patrick W W	S	1139	Klein-Lebbink, Gordon	A	1465	Kruger, Grant	A	1474	Laubenheimer, Bill
A	159	Kelly, Alexandra	S	2661	Klima, John	A	512	Krupp, Judy	S	2441	Laux, Rich
S	3005	Kelly, Byron	A	469	Kliman, Lincoln	A	513	Krupp, Roy	A	160	LaValley, Nancy
A	2493	Kelly, Graham	A	675	Klotz, Marshall	A	1466	Krzywicki, Stefan	A	3022	Lawhorn, William Sean
A	176	Kelly, Guest of Miriam	A	138	Klukas, Johnna Y.	A	2366	Kubier, Sarah	S	1144	Lawler, Joanne A
A	3540	Kelly, James Joseph Jr.	A	3547	Knapp, Kraig	A	732	Kucera, Thomas	A	405	Lawrence, Matt
A	325	Kelly, James Patrick	A	408	Knapp, Peter	A	2180	Kufner, Petra	A	3594	Lawson, Pamela S.
A	158	Kelly, Miriam Winder	A	2718	Knight, Paul	A	180	Kuhn, Kerry	S	887	Lay, Toni
S	3004	Kelly, Patricia A	A	1456	Knoedler, Charlie	A	681	Kuhns, Todd	A	3197	Layton, Alan C
A	3611	Kelly, Sarah	A	1457	Knoedler, Tracy	A	3677	Kuikka, Juha	A	741	Layton, Alexis
A	2297	Kempe, Frank Arthur III	S	1458	Knorr, Kerri	A	3003	Kulikova, Alexandra	A	888	Lazar, Judy
A	2955	Kemper, Ernst	A	1879	Knowles, Martha	A	254	Kumming, Waldemar	S	1475	Lazzaretti, Marika
S	1136	Kempton, Steve	A	1749	Kobee, Sally A	A	882	Kunsmann, Tom	A	539	Leavell, Jane
A	1453	Kenderdine, Bonnie J	A	2336	Koch, Joann M.	A	2036	Kunzel, Bonnie	A	2179	LeBoeuf-Little, John W.
S	1137	Kennedy, Elizabeth	A	1459	Kodama, Tomoki	A	1467	Kurilecz, Diane M	A	2178	LeBoeuf-Little, Nicole J.
S	1021	Kennedy, Melita	A	1460	Kofmel, Kim	G	3302	Kuruganti, Lee Ann	A	3211	LeBorgne, Bill
A	876	Kennedy, Michael David	A	1901	Koller, Julia S	A	3075	KUSAYANAGI, Daisuke	S	1476	Lebovitz, Nancy
A	1769	Kennedy, Mike	A	3682	Kollin, Dani	A	423	Kuschel, Ernst	A	2730	Lederer, Hank
A	606	Kennedy, Peggie	A	3693	Kollin, Eytan	S	1468	Kushner, Cherie	A	1898	Lee (Pifer), E. Ann
A	877	Kennedy, Robert S Jr.	A	156	Komins, Arin	A	1022	Kushner, David M.	A	2551	Lee, Bernadette
A	633	Kent, Allan	S	1461	Kon Kol, Ken	A	3330	Kviz, Joshua Anthony	A	789	Lee, Bettie
A	3169	Kenyon, Kay	S	1462	Konrad, Charlotte	S	1469	Kyle, David	A	2153	Lee, Chloe
S	3059	Kercheval, Berry	A	3296	Kontis, Alethea	A	1765	Labie, Jane	A	492	Lee, Ivan
A	2241	Kerezman, Joseph	A	2862	Koogler, Dori	S	1023	Labonville, Zanne	A	2058	Lee, Rebecca E
A	2242	Kerezman, Karen J	A	2863	Koogler, Frances	A	215	Lacey, Diane	A	1477	Lee, Roger
A	3665	Kerfoot, E. Glenn SJ	A	1140	Korn, Daniel	A	1881	LaChance, Jolie	A	2619	Lee, Sharon
A	3144	Kerwood, Charles Arthur III	C	2299	Korn, Rebecca	S	883	Laczko, Valerie	A	2416	Leeper, Evelyn C
A	3053	Kessel, John	A	1141	Korn, Sandra	A	551	Ladue, Ruth Anne	A	2415	Leeper, Mark R
A	523	Ketter, Greg	C	2300	Korn, Zachary	S	3110	Lafferty, Mur	S	1478	Lefton, Gabriel
A	522	Ketter, William	A	743	Kornblum, Samantha	A	2992	Lagerstrom, Stellan	S	3273	Lefton, Jacob
S	2984	Kiefer, Emily E.	A	561	Koronakos, Damon	A	2386	Lake, Joseph E Jr.	S	1479	Lefton, Scott
A	3174	Killus, James	A	22	Korshak, Erle	A	2511	Lake, Matt	S	1480	Lefton, Talia
A	581	Kim, Patricia	S	1463	Kosche, Dena	A	2812	Lambert, Kyle	A	364	LeHew, Laura
A	112	Kimmel, Daniel M	A	2312	Kosiba, Deb	A	2811	Lambert, Marcia	A	1481	Lehman, Paul
A	3355	Kind, Lancer	A	78	Koslow, Alan MD	A	1470	Lampietti, Heidi	A	1958	Leib, Bart R
S	1138	Kindell, Judith	A	3335	Kosmatka, Marilyn	A	341	Landan, Michele K	A	747	Leibig, Ruth
A	2001	King, Annette	A	3707	Kosmatka, Ted A	A	342	Landan, Stephen	A	715	Leibowitz, Hope
A	2857	King, Cara	A	2154	Kostanick, Chris	A	884	Landis, Geoffrey A.	S	1814	Leigh, Robert
A	1804	King, Deborah A	S	1464	Kotkiewicz, Ronald	A	246	Landis, James M. Jr.	A	2780	Leitz, Frank B.
S	878	King, Shane	A	227	Kovalcik, Rick	A	2602	Landis, Kathryn Thomas	S	3267	Lent, Michael C.
S	879	King, Sheba	A	70	Kovar, Elspeth	A	2634	Landsman, Barbara Michelle	A	3294	Leonard, R. Kent
A	2016	King, Valerie	A	3358	Kowal, Mary Robinette	S	1471	Langford, Phread	A	2610	Lerner, Edward M.
A	2588	King, Vicki	S	880	Kral, Douglas	A	384	Langley, David	A	1482	Lerner, Fred
A	2023	Kingsley, Dave	S	881	Kranzer, Ellen	A	3484	Langlinais, Evan Paul	A	2611	Lerner, Ruth A.
A	552	Kingston, Colin	A	647	Krause, Dina S	S	885	Langsam, Devra	A	3636	Lerner, Sheryl
A	2132	Kinsey, Debi	A	648	Krause, George E.	S	3549	Lareau, Thomas George	A	889	Letteney, Gerry
A	3653	Kippen, C. Scott	A	649	Krause, Sydnie C.	A	2228	Larose, Jennifer K	A	1897	Letterman, Heather
A	1454	Kirking, Donna	A	558	Kravitz, Marian	S	1143	Larsen, Greg	A	550	Levi, Deborah

Denvention 3: Membership List

Code	Number	Member's Name	Code	Number	Member's Name	Code	Number	Member's Name	Code	Number	Member's Name
A	494	Levin, Robert	A	590	Lovekin, India	A	3553	Mahoney, Lisa	A	527	Martinez, Candace
A	1483	Levine, David D.	A	591	Lovekin, Kate	A	2987	Mailloux, Serge	A	2881	Martinez, Isabelle
A	189	Levy, Benjamin	A	589	Lovekin, Kris	A	3655	Main, Michael	A	2407	Martinez, Mona Lisa
S	1145	Levy, Harold	A	588	Lovekin, Nick	S	1026	Maizels, John	A	673	Martino, Joseph P.
A	1146	Levy, Sandra	A	348	Lovekin, Steve	A	769	Majerus, Laura	A	2205	Martino, Sandra
A	1484	Lewis, Allen	A	89	Low, Danny	A	901	Major, Joseph T	S	1508	Martz, Samia
A	148	Lewis, Anthony	A	611	Lowe, C. Sanford	A	902	Major, Lisa T	S	1509	Maskell, Marnie
A	890	Lewis, Brenda	A	2218	Lowenstein, Ann	S	1147	Mak, Derwin	S	2914	Massel-Castater, Gina
A	3341	Lewis, Jeremy F	S	2804	Loyal, Susan H	S	1500	Makita, Hisayo	S	1510	Massoglia, Alice
A	2456	Lewis, Judith	S	1492	Lu, Jeffrey	A	2422	MAKITA, Hisayo	S	1511	Massoglia, Martin F
A	1485	Lewis, Page E	A	463	Lubell, Sam	S	1501	Makita, Kazuhiko	S	3441	Mastroianni, Claudia Marie
A	150	Lewis, Suford	A	3322	Lucas, Dawn L	A	2421	MAKITA, Kazuhiko	S	1512	Masubuchi, Kaku
A	3240	Lexner, William	A	2579	Lucas, James	A	1148	Malartre (Benford), Elizabeth	A	3360	MASUDA, Tomoko
A	3541	Li, Shelly	A	3321	Lucas, Jeffrey P	A	2432	Malcohn, Eissa	A	1513	Mather, Theresa
S	891	Lieberman, Ben	A	3323	Lucas, Katrina M	S	1502	Malinowycz, Marci	A	2305	Mathews, Michael L
S	892	Librik, David	S	2394	Luckett, Dave	A	327	Mallinak, Douglas	A	1981	Mathews, Patricia
A	754	Lichtenberg, Jacqueline	A	500	Ludwig, Gaye	A	3692	Mamczak, Sascha	A	475	Mathews-Bailey, Gail E
A	1024	Lichtenberg, Solomon	S	3083	Ludwig, Joyce A.	A	1149	Mancino, Steve	A	2469	Matsuura, Debbie
A	1736	Lickiss, Alan	A	498	Ludwig, Michaela	A	2666	Mandala, Julia S.	A	3327	Matthesen, Elise
A	1734	Lickiss, Jacob	A	2424	Lunderville, Brooke	A	2112	Mandrachio, Richard	A	333	Matthews, Bob
C	1733	Lickiss, Kayleen	A	2788	Lundquist, Rae E.M.	A	2293	Manfre, David	A	676	Matthews, Bob
A	1735	Lickiss, Majel	A	897	Lundry, Donald	A	3534	Manfred, Steven K	A	81	Matthews, Jr., Winton E
A	1732	Lickiss, Rebecca	A	898	Luoma, Robert	A	3068	Mango, Frank	A	332	Matthews, Pam
A	3104	Lieberman, Danny	A	2321	Luperti, David	A	3683	Manion, Patrick Joseph	A	2348	Maughan, Ian D
A	1486	Lieberman, Paula	A	1025	Lurie, Perrienne	A	1150	Mann, Jim	A	3377	Mawhiney, Kyle
S	893	Liebmann, Michael	A	3641	Luuk, Stella	A	2591	Mann, Jon	A	3129	May, Karin
A	120	Lien, Anton	A	2190	Luwish, Ed	A	1027	Mann, Laurie	A	255	May, Marlin
A	1487	Lieven, Andre	A	2192	Luwish, Mike	A	1503	Mannell, Sharon	A	3575	May, Robert A
A	1618	Lieven, Debby	A	2189	Luwish, Pam	A	903	Manning, James	A	231	Mayer, Sally
A	2595	Lilienfeld, Rebecca	A	2191	Luwish, SuelLEN	A	904	Manning, Kirsten	A	2963	Mayhew, Bill R
A	3608	Liljekvist, Kenneth R	A	416	Lyau, Bradford	A	905	Manning, Sandra	A	560	Maynard, JD
S	3502	Lillian, Guy H III	S	2245	Lynch, Dennis	A	1504	Mansfield, John	S	1028	Mazzola, Dale
S	3142	Lillian, Rose-Marie Green	A	359	Lynch, Nicki	S	3102	Mansour, Phil PhD	A	1514	McAbee, Kyle
A	580	Lin, Sunden	A	358	Lynch, Rich	A	3124	Mantchev, Lisa	A	1515	McAbee, Monica
A	317	Lindsay, Tamar	S	899	Lyn-Waitsman, Marcy	G	5	Mar, Kathy	A	2119	McBeth, Winifred
A	369	Linneman, Mark A	A	2239	Lyons, Rebecca	A	250	Marble, Beth	A	2227	McBride #2, Friend of Parris
S	894	Liss, Corey	A	785	Maas, Ron	A	251	Marble, Chris	A	728	McBride, Friend of Parris
S	1488	Llyr, Allyn	A	2876	Mac Kay, Charlene	A	3566	Marble, DeMarcus Tresse	A	2961	McBride, Margaret
S	1489	Llyr, Forrest	A	2875	Mac Kay, J Randal	A	3567	Marble, Monica Rene	A	729	McBride, Parris
S	1490	Llyr, Karin	S	1494	Macaione, Criss	A	2510	Mark Feirari	S	3069	McCann, Patrick John
S	3254	Loch, Chuck	A	1495	Macbride, Craig	A	1883	Markosky, Leigh	G	8	McCarthy, Cathy
A	3525	Lockwood, Todd	S	1496	MacCallum, Brendan	A	1888	Markunas, Pat	G	4	McCarthy, Wil
A	652	Locus Publications	S	1497	MacDermott, Bruce	A	2786	Marley, Louise	A	1029	McCarty, Dave
A	653	Locus Publications	S	1498	MacDermott, Dana	A	139	Marsden, Gary	A	2015	McCharles, Randy
A	289	Lohkamp, David	A	1493	MacDonald, Drew	A	2330	Marshall, Cass	A	1826	McClellan, Bill
A	3709	Lohr, Ian	A	1499	MacDonald, Yvonne	A	3601	Marshall, Jacque	A	3516	McClellan, Brian
A	3708	Lohr, John	A	2067	MacDonell, Ana	A	2335	Marshall, Robert B III	A	1153	McClune, Keith
S	895	Lonehawk, Brendon	A	3614	Mach, Jeffrey Jacob	A	2333	Marshall, Ryan	A	1154	McClune, Sheila
S	896	Loney, Mark	A	387	MacIntosh, Robert	A	2332	Marshall, Sally	A	3244	McClure, Teresa
A	2313	Lopata, Frances	A	2768	Mack, Christopher	A	1151	Marshall, Ted	A	2257	McConnell, Ashley
A	2314	Lopata, Steven	A	2589	Mackintosh, Alasdair	A	1505	Martin, Cheryl	S	3403	McConnell, Kenneth John
A	658	Lopez, Edward	A	553	MacLaney, Thomas	S	2462	Martin, Diane	A	547	McConnell, Michael
A	1822	Lopez, Jim	A	2720	MacLeay, Robert A Jr.	A	1152	Martin, George E E	A	2193	McCord, Monte
A	386	Lorentz, John	S	900	Madden, JR Mad Dog™	A	1506	Martin, George RR	A	3046	McCormack, Patrick
A	307	Lorrah, Jean	A	2143	Maenpaa, James	A	1782	Martin, Keith G.	A	1809	McCracken, Patricia
A	2385	Loska, Adrienne	S	2723	Magary, Kate	A	1507	Martin, Lee	A	337	McCunney, Dennis
S	1491	Lott, Benjamin	A	3223	Maher, Kathleen A	A	2128	Martin, Richie	A	1818	McCutcheon, Kay
A	347	Lovekin, Bettie	A	3222	Maher, Richard A	A	124	Martindale, Lee	A	2517	McDonald, Barb

Denvention 3: Membership List

Code	Number	Member's Name	Code	Number	Member's Name	Code	Number	Member's Name	Code	Number	Member's Name
A	3460	McDonald, Ian	A	3686	Merrill, James Jr	A	720	Modell, Celia	A	336	Morrison, Kathleen
A	3660	McDougal, Heather	A	3685	Merrill, Jim Sr.	A	721	Modell, Howie	A	3331	Morrison, Marcia
A	2659	McEachern, Doug	A	3687	Merrill, Sean	A	2675	Modesitt, L.E. Jr.	A	3581	Morrow, James
A	1862	McFadden, Malinda	A	2662	Merritt, Scott	A	458	Moen, Deirdre Saoirse	A	2689	Morse, John
A	745	McGalliard, Julie	A	2498	Merriweather, Adana	A	459	Moen, Rick	S	1543	Mortensen, Liz
S	3413	McGee, Jim V	A	2497	Merriweather, Janay	A	3449	Moesta, Rebecca	A	3727	Mortensen, Toni J
A	1516	McGrath, Danny	A	2499	Merriweather, Precyus	S	1528	Mohareb, Cynthia (Huckle)	A	447	Morton, Will
A	2561	McGrath, June	A	1158	Meschke, Karen	S	1529	Mohn, Sue	A	565	Morton, Yvonne Fay
A	59	McGrath, Murel	A	324	Mesert, Edouard B	A	1995	Mohning, Jon K	A	2583	Moscoe, Mike Shepherd
A	2860	McGregor, Alayne	A	574	Meskys, Edmund	A	1996	Mohning, Tammy	S	3503	Moseley, Chris
S	1517	McGuire, Christian	A	575	Meskys, Sandra	A	1161	Moir, Lil	A	2913	Moulding, Elysa
S	1518	McGuire, LeAnna	A	1775	Messinger, Ken	A	1162	Molloy, G Patrick	A	2912	Moulding, Helge
A	3353	McGuire, Michael Patrick	A	630	Methe, Ann	S	1530	Molwray, Mia	A	2557	Moulic, Patricia A
A	660	McHaffie, Holly	C	290	Metz, Brendan	A	3325	Mona, Erik	A	226	Moulton, Fred
A	1993	McInnis, Linda	C	291	Metz, Morgan	S	1531	Monaghan, Thomas	S	1035	Moura, Mary
A	1156	McKana, John F. Jr.	A	277	Metz, Paul	A	3027	Monk, Devon	A	1544	Moursund, Beth
A	2673	McKee, Collette	A	278	Metz, Stephanie	A	2025	Monogue, Brendan	A	2933	Mozden, Audrey Marie
A	2674	McKee, Sean D	A	2011	Meyer, Gordon	C	1920	Monogue, Connor	A	261	Mozzicato, Susan
A	704	McKenna, Marjorie	A	2382	Meyer, Harry R	A	2273	Monogue, Robin	A	154	Muggelberg, Marcia
A	2761	McKenzie, Chris	S	1030	Meyer, Kathleen	S	1829	Monogue, Ted	S	1545	Mukai, Jun
A	2945	McKenzie, Kathleen Diana	A	2554	Meyer, Lynn A	A	3251	Monson, Daniel Lee	A	3164	Mullen, Francine L
A	417	McKersie, Joe	A	2381	Meyer, Stephanie	A	2691	Monson, Heather	A	1164	Mullen, John Will
S	1519	McMahon, Mac	A	3539	Middlemass, Chris	A	2692	Monson, Joe	A	419	Muller, Edward
A	3249	McMahon, Yvonne	A	481	Middlemiss, Perry	A	1532	Montgomery, Helen	S	913	Mumaw, Donnalyn
A	440	McMenamin, Mark	A	2121	Migalski, Mike	A	2524	Montrose, Catherine	S	914	Mumaw, Lorraine A
A	1157	McMillan, Michael	A	2219	Milam, Mike	A	2527	Montrose, Colin	S	1546	Mundis, Jesse
A	2793	McMullen, Anne K	A	2837	Miles, Jonathan	A	2525	Montrose, Grame	A	3500	Munos, Jesse
A	2246	McMurray, Claire Stephens	A	2916	Millar, Ron PhD	A	2526	Montrose, Laurence	A	3471	Murata, Mark
A	2247	McMurray, Clifford R.	A	2377	Miller, Arthur W	S	1032	Moon, Elizabeth	A	1036	Murphy, Anne KG
A	273	McMurray, Pat	A	1159	Miller, Bruce M	A	2474	Moore, John	A	3147	Murphy, Colin William
A	3597	Meacham, Beth	A	2002	Miller, Cheryl B	A	376	Moore, Khen	A	2704	Murphy, Eric
S	2352	Mead, Donald	S	1527	Miller, Craig	A	153	Moore, Kirsten	A	3245	Murphy, Janiece
A	907	Mead, Sean	C	2253	Miller, Derrick	A	175	Moore, Murray	A	3447	Murphy, Jason P
A	1520	Meade-Hallock, Kathy	A	3173	Miller, Dru	A	3288	Moore, Norman L Jr	A	2066	Murphy, Joanne
A	2117	Mealy, Jeanne	A	3030	Miller, John Jos.	A	76	Moore-Freeman, Kathleen	A	1874	Murphy, Joe
S	1521	Means, Patricia Z	A	1944	Miller, Karen E	A	2741	Moravec, Marcie	A	3446	Murphy, Marie-Noel
A	2231	Medbery, Angela	A	117	Miller, Mary	A	3688	Morehead, Mark Patrick	A	2705	Murphy, Varina
A	1992	Meeks, Amos	S	1160	Miller, Paul Thomas	A	3651	Morgan, Brian S	A	1547	Murray, James J.
A	1522	Meeks, Caroline	A	2618	Miller, Steve	A	485	Morgan, Cheryl	A	1548	Murray, Maria
A	1523	Meeks, W Scott	A	118	Miller, Tim	S	1163	Morgan, John	A	1549	Murray, Paula Helm
S	1524	Meier, Caroline	A	2399	Ming, Guest of	A	1533	Morgan, Lyn McCleish	A	3175	Murry, Ron
A	2516	Meisel, Grace	A	701	Minne, Guest of Joe	A	1534	Morgan, Richard L	A	1550	Myers, Cynthia C
A	656	Melder, Zane	A	702	Minne, Joe	A	1875	Morganfield, Traci	A	915	Myers, Inger J
A	2581	Melendez, Michelle Lynn	S	908	Minneman, Lynn I	A	1033	Morman, Brian	A	1807	Myers, Joseph L
A	3045	Melko, Paul J	S	909	Minnis, Diane W	A	1843	Morman, Judith Carol Wilson	A	1551	Myers, Robert R
A	3558	Melton, Erick R	S	910	Minnis, Jennifer	A	50	Morman, Mary	C	1808	Myers, Samantha
C	75	Meltzer, Joseph	S	911	Minnis, Roger	A	1034	Morman, Melissa	A	434	Myers, Trudy
A	74	Meltzer, Lori	A	2438	Minz, Jim	A	1844	Morman, Michael Julien	A	1552	Mykytka, Mary Jo
A	2632	Mendlesohn, Farah	S	1031	Mirabella, T'An	S	1537	Morningstar, Cameron	A	2819	Mykytka, Mary Kathleen
S	3466	Menezes, Durval P Jr	S	912	Misener, Bonita	S	1538	Morningstar, Chip	A	1887	Myrick, Beverly
S	3419	Mensore, Edward Russel	A	2127	Mishalak, Matthew	S	1539	Morningstar, Janice	A	1886	Myrick, Geordie
A	3032	Menz, Sheri	A	280	Mitchell, Petrea	S	1540	Morningstar, Spencer	A	1973	Myronuk, Kathryn
A	709	Menzies, Margaret	A	736	Mitchell, Rose	A	1541	Morrell, Kirstin	A	3028	Nagle, Pati
A	3678	Merback, Matthew	A	3613	Mitchell, Sarah	A	3058	Morrese, Matthew Ryan	A	1864	Nahigian, Kenneth E
S	1525	Mercer, Josh	A	1774	Mitchell, SuAnn	A	3057	Morrese, Sandra C.	A	471	Nakashima, Guest of Lex
A	1526	Meriwether, Cary	A	2182	Mix, Marilyn	A	595	Morris, Henry	A	470	Nakashima, Lex
A	1263	Merle, Chris	A	3669	Mize, Mary Candace Carstens	A	2347	Morris, Jennifer	S	1165	Nathanson, David B
A	3684	Merrill, Christine R	A	3668	Mize, Robert Thomas	S	1542	Morris, Skip	S	1166	Nathanson, Phillip

Denvention 3: Membership List

Code	Number	Member's Name	Code	Number	Member's Name	Code	Number	Member's Name	Code	Number	Member's Name
S	3521	Neal, David A	S	3508	Norwood, Rick	A	614	Orman, Sheryl	A	2477	Paulk, Kate
A	3179	Hearhood, Daphne	A	394	Novak, John	A	2512	Orndorff, Charles	A	2490	Paulk, Mark
A	3215	Neidengard, Mark	S	921	Novak, Richard	A	2513	Orndorff, Tauni	A	2289	Paulsen, Joanne
A	3216	Neidengard, Sionna	A	2488	Novin, Andrea Beth PE	A	2965	Orso, Steven N.	A	2406	Payant, Cynthia
A	1553	Neiger, Gil	A	1560	Nye, Jody Lynn	A	642	Orth, Jeff	A	2944	Pearce, JW
C	2989	Neiger, Maxann	A	2947	Nygård, Jostein	S	2932	Ortiz, Karan	A	1576	Pearce, Joe
A	916	Neill, Terry L	S	1561	O'Connor, Philomena	S	2931	Ortiz, Luis	A	2943	Pearce, Mary Alice
A	1037	Nelson, Catherine	A	683	Oakes, Deborah	S	2115	Ortlieb, Cath	A	276	Pearlman, Eileen
A	2901	Nelson, Edward	A	1171	Oakes, Ronald	S	2116	Ortlieb, Marc	S	815	Pearlman, Eleanor
S	1038	Nelson, Emily	A	1040	Oakes, Tara	A	2388	Osako, Masamichi	A	2311	Peart, James
A	2280	Nelson, Emily	A	3445	Oakley, Peter	A	2387	Osako, Michiko	A	2009	Pechmann, Robert
A	1938	Nelson, George	A	2142	Oaks, Holly	A	1892	Ossiander, Michelle	A	305	Pederson, Kevin
A	2789	Nelson, Keith E.	S	1172	O'Brien, Terry	A	1950	Oswalt, John	S	2617	Pelland, Jennifer
A	3126	Nelson, Kristin	A	2346	O'Bryan-Lamb, Dawn	A	1569	Ouw, Shirley	A	3332	Pelton, Griffin
C	2902	Nelson, Laurel	A	2938	O'Connor	A	383	Overton, Kathi	A	346	Pelz, Elayne
A	1935	Nelson, Linda	S	1173	O'Connor, Deborah	A	2064	Owens, Robin D.	A	784	Penick, Michael
A	409	Nelson, Michael	A	1948	O'Connor, Gail	A	2817	Paddock, Gregory R.	A	2361	Pennebaker, Sherie
S	1039	Nelson, Stephen	A	922	O'Connor, Leah R	A	182	Padol, Lisa	A	2329	Penrose, Angie
A	2279	Nelson, Stephen D.	A	199	O'Connor, Mary	A	3501	Page, Jared Alden	A	1577	Penrose, James
S	1167	Nemeth, Will	A	923	O'Connor, Patrick J	A	3145	Page, Robin D	A	2491	Peoples, Lisa
S	1168	Nemeth, Winkle	A	2937	O'Connor, Paul	A	1570	Paley, Bill	A	225	Perelgut, Alan
S	1554	NESFA	A	2939	O'Connor, Paul	A	1571	Paley, Bridget	A	224	Perelgut, Mary
A	3698	Neuman, Sasa	C	2940	O'Connor, Paul	A	2467	Palmatier, Joshua	A	374	Perry, Alex
A	2991	Neustaedter, Tarl	S	3404	o'connor, william g.d.	A	2728	Palmer, Gina	A	3308	Perry, Justyn
A	1555	Newcomer, Leslie	A	1174	O'Dell, Tom	A	3546	Palmer, Martha	S	1578	Perry, Sheila
A	3326	Newell, Lizzie	S	1041	Oeffler, Mark	A	2206	Palmer, Patrick	A	1178	Person, Lawrence
S	2927	Newman, Richard S	A	3523	Oeller, Wolfgang	A	316	Palmer-Lister, Cathy	A	756	Persons, Kelly
A	917	Newrock, Bruce	A	133	O'Halloran, Christina	A	568	Paltin, Josephine	A	298	Persson, Tommy
A	918	Newrock, Flo	A	134	O'Halloran, John	A	326	Panitz, Aliza	A	2915	Pesak, Julia
A	1799	Newton, Barry	A	219	O'Hanlon, Roderick	S	1572	Paolucci, Carol	A	657	Peshek, Jo
A	3423	Newton, Charlie	S	1562	Ohrin-Greipp, Jules	S	1042	Pappas, Jim	S	1179	Peters, Becky D
A	1755	Newton, John	S	1563	Okada, Yashushi	A	299	Pargman, Michael	A	2131	Peters, Ed
A	1798	Newton, Judith	A	309	Olbris, Frank	A	2380	Paris, Sam	A	2957	Peters, Moria
A	3422	Newton, Karen Wester	A	418	Olds, Janci	A	3599	Parish, Jim	A	3292	Peterson, Alyria Rose
A	3390	Newton, Mark	A	2359	Oliver, Jana G	A	3073	Park, Kenny James	A	925	Peterson, Amy
A	1797	Newton, Meridel H	S	1564	Oliver, Jude	A	3074	Park, Maureen	A	2842	Peterson, April
A	2061	Nickell, Jeremy S	A	1175	Oliver, Karen	A	77	Parker, Bill	A	2841	Peterson, Brandon
A	2060	Nickell, Rebecca J	A	426	Olmsted, Gene	A	1573	Parker, Carole Irene	A	2773	Peterson, Chad
A	2492	Nickelson, Debra DVM	S	1176	Olson, Erik	S	924	Parker, Helen M	A	1579	Peterson, David S
A	3713	Nielsen Hayden, Patrick	A	114	Olson, Mark	A	3248	Parker, Joseph	A	3293	Peterson, Doug
A	3714	Nielsen Hayden, Teresa	A	113	Olson, Priscilla	A	193	Parker, Tony E	C	2774	Peterson, Jeremiah
A	3518	Niezink, JW	A	3008	Olsson, Eric C.C.	S	1574	Parker, Walter	A	1986	Peterson, John D
S	919	Nikitow, John	A	392	Olynyk, Frank	A	2716	Parshall, Laurel	A	2271	Peterson, John D.
A	421	Nikkel, Shelagh	A	2769	O'Malley, Grace	A	663	Parslow, Dennis	A	596	Peterson, Joyce C
A	3664	Niven, Larry	A	1927	O'Neal, Dave	A	1847	Parsons, Chad	A	1580	Peterson, Judith S
A	3663	Niven, Marilyn	A	2787	O'Neal, Susie	A	3098	Parsons, Nick	A	3049	Peterson, Linda M
S	1556	Nondorf, Tim	A	1565	O'Neill, Terry	A	3097	Parsons, Sandy Denise	A	2559	Peterson, Matthew
A	920	Nopper, Janet	A	1566	Ong, Marisa	S	1575	Partridge, Mark	A	488	Peterson, Polly Jo
A	2603	Noramly, Glenyce	A	2626	Onodera, H. Roderic	S	1177	Paskman-Syms, Laura	C	2775	Peterson, Rianna
A	609	Nordley, Gerald	A	1567	Ontell, Ron	A	1980	Passey, Bruce William	A	2586	Peterson, Robert C
A	3231	Nordman, Karl A	A	1568	Ontell, Val	A	2460	Patrice, Helen	A	2772	Peterson, Suzanne
A	631	Normand, Jean-Pierre	A	3532	Oppenheimer, Israel	A	2088	Patten, Lauren	S	1581	Pett, A William
A	1557	Normandy, Elaine	A	3457	Oppenheimer, Sylvan	A	2528	Patterson, Alan	A	262	Pettinger Jr., Pierre E
A	1558	Norris, Jeanne	A	3481	Organ-Kean, Margaret A	A	1783	Patterson, Dawn M.	A	263	Pettinger, Sandra
S	1169	Norris, Randy	A	2956	Orlandella, Antony M	A	1766	Patterson, Scott	S	2284	Pettit, Douglas
A	1170	Norris, Steve	A	3701	Orlandella, Inez	A	2781	Patton, Bart	A	2609	Pettit, Teri K
S	1559	Norton, Anne	A	613	Orman, Cyndi	A	425	Paul, Sara M	A	1872	Pfeifer, Beverly Dawn
A	2039	Norton, Colin C	A	615	Orman, Fran	A	344	Pauley, Don	A	1815	Pfeifer, Robert E.

Denvention 3: Membership List

Code	Number	Member's Name	Code	Number	Member's Name	Code	Number	Member's Name	Code	Number	Member's Name
A	1941	Phares, Dean O	A	3378	Puckett, Lynne E.	S	1596	Reiko, Noda	S	2345	Robertson, Terry
A	1940	Phares, Jane	A	2598	Purcell, Carol	A	1597	Reitan, Margaret	A	755	Robin, Doris
S	2866	Phares, Steven Pratt	A	664	Purcell, Karen DVM	A	1182	Reitman, Dan	A	218	Robinett, Linda Louise
A	2827	Phelan, Timothy John	A	3533	Purdey, Mary	S	3415	Remy, John	A	3402	Robins, Madeleine E.
A	2465	PHILLIPS, DARYL L.	A	2771	Quachri, Trevor R	S	3467	Rendall, David	A	2504	Robinson, D. Elizabeth
A	1877	Phillips, Evan	A	2755	Quinn, Nancy E.G.	S	1598	Rendrick, Josiah	A	1612	Robinson, Francis
A	2200	Phillips, James	A	2869	Quintana, Robert	S	1599	Rendrick, Roberta	A	723	Robinson, Fred
A	2202	Phillips, Julia	A	2167	Rabe, Bruce	A	205	Renner, Theresa	A	3227	Robinson, Gregory A
S	1582	Phillips, Susan	A	2722	Ragland, Georgia L	S	1046	Repa, Tom	A	1613	Robinson, Melissa
A	1583	Phoenix	S	1589	Ragsdale, Matthew	A	2719	Repper, Patrick M	A	2500	Robinson, Patricia
A	3093	Picacio, John	S	2417	Rakunas, Adam	S	1600	Rerick, Mike	A	929	Robinson, Richard
S	3094	Picacio, Traci	S	2418	Rakunas, Anne	A	3430	Resico, Paul A	S	930	Robinson, Roger
S	3705	Pierce, Chuck A	A	2258	Ralls, Ellie Agnes	A	3434	Resico, Paul Anthony	A	2298	Robinson, Susan
A	1909	Pierce, Sam	A	2056	Ralls, Vicki Gary	A	1183	Resnick, Carol	A	1188	Roche, Kevin
A	236	Pierce, Sharon	A	3643	Rambo, Cat	S	2136	Resnick, Laura	A	586	Rocke, Carrie
S	2828	Pietila, Timo	A	3644	Rambo, Wayne	A	1184	Resnick, Mike	A	3510	Rodgers, Alan Paul
A	1899	Pifer, William E.	A	1590	Ramey, Laurie	S	1185	Rest, Neil	A	2065	RODRIGUES, JOAN
A	3357	Pinkerton, Max Allen	A	2174	Ramey, Miranda	A	3262	Retterson, Kathleen	S	1189	Roehm, Bob
A	508	Pins, Michael	A	1591	Ramey, Timothy	A	1186	Reuter, Adam K	A	931	Roepeke, Richard
A	514	Pirinen, Anetta	A	1592	Ramsey, Loyal F	A	3189	Reynolds, Eric T	A	3694	Rogers, Jeff
A	515	Pirinen, Pekka P	A	2430	Rankin, Donna	S	1601	Reynolds, James W	S	1614	Rogers, Lisa
A	2816	Pitts, John A	A	1856	Rankin, Nora	S	2059	Reynolds, Sharon	A	3645	ROGERS, PATRICIA A
A	1180	Plaskon, K Dawn	A	2431	Rankin, Paul	A	2865	Reynolds-Ward, Joyce M.	A	87	Rogow, Roberta
A	2232	Playford, Jo	A	2990	Rappaport, Jenny Rae	A	1865	Rezos, Ruth	A	3444	Rokotyanskiy, Stanislav
A	3443	Plotkin, Andrew	A	3483	Rasmussen, Alis A	A	1602	Rhett, Jo	A	2972	Roland, Rebecca
S	1043	Plumlee, Gary L	A	1739	Rassbach, Laura	A	2074	Rhodes, Robert James	S	932	Roller, Jennie
S	2139	Plummer, Mark	A	3187	Ratcliff, Douglas Brett	A	1914	Ricci, Bert	A	3491	Rolvsbakken, Derek P.
A	3432	Plumridge-Eggleton, Marianne L	A	2799	Ratti, Dave	S	1603	Rice, Pamela Ann	S	2843	Romero, Mabel Villagra
A	2222	Poague, Michele	A	1593	Rau, Marilyn	A	2763	Rice, Sean	A	2341	Rondeau, Jim
A	2223	Poague, Monte	A	3442	Rawlins, Sharon Lynn	A	2400	Richard, George	A	2342	Rondeau, Melody
A	2331	Pockrandt, Mitchell	A	1849	Ray, Debra	S	1187	Richards, Mark E	A	536	Roper, Bill
A	2983	Polzin, Carsten	A	2275	Ray, Douglas S	A	2338	Richardson, Jim	A	535	Roper, Gretchen H
A	382	Pomeranz, John	S	1594	Raymond, Catherine	A	2337	Richardson, Kat	S	2665	Rose, Vik-Thor Scott
S	1584	Pomeroy, Kyle	A	1846	Raymond, D Stephen	S	928	Riemenschneider, Beth	A	933	Rosenbaum, Arwen
A	2494	Ponte, Michael Robert	A	2291	Raymond, Suzanne K	A	272	Rigby, Julie Faith	A	2946	Rosenbaum, Benjamin
A	926	Porter, Andrew I.	A	1595	Rayne, Sienna	A	432	Rigney, Carl	A	1615	Rosenblatt, Howard M.
A	370	Porter, Kenneth	C	1979	Read, Kesri	A	1785	Riley, David	A	3060	Rosenblum, Mary
A	122	Porter, Pat	A	1978	Read, Silven	S	1604	Ring, Brenna	A	267	Rosenburg, Diane
A	3572	Post, Ed	S	1991	Read, Wolf	A	3281	Rinis, Miles	A	934	Rosenfeld, Robert
A	2745	Potter, Mike	A	1916	Ream, Fred	A	2251	River, Uncle	A	1908	Rosenstein, Jack
A	2744	Potter, Pamela	S	2936	Reaves, Michael	S	1605	Rivers, David	S	935	Rosewarne, Allan
A	1181	Potterveld, Curtis	A	232	Rebholz, Jeff	A	1606	Robb, Christine	A	97	Ross, Robert A
A	3637	Potts, Stephen W	A	161	Recktenwald, Thomas	A	3185	Robbins, Lucille	A	1190	Ross-Mansfield, Linda
A	2435	Powell, Brent	A	2372	Redding, Marjorie	S	1607	Robe, Corlis	A	1191	Roth, Mark
S	1585	Powers, Tom P	A	3700	Redditt, Julian C	S	1608	Robe, Dominic	S	3119	rothfuss, jamie r
A	2715	Pregracke, Joseph	A	1743	Reece, William	S	1609	Robe, Gary	A	2921	Rothfuss, Patrick
A	2731	Prell, Lettie	A	3522	Reed, Gretchen J	S	1610	Robe, Isaac	S	1616	Rothman, Stephen
A	1835	Price, George W	C	3496	Reed, Jessie	A	2888	Roberson, Chris	S	2928	Rothschild, Sarah
A	2802	Price, Thomas Brian	A	3495	Reed, Leslie	A	456	Roberts, Alan	A	3010	Rottler, Alana M
A	2803	Price, Violet Angela	A	3494	Reed, Robert	A	301	Roberts, Carol A	A	3011	Rottler, Mark A
A	1586	Pridemore, Theresa	S	927	Rees, John Campbell	A	2472	Roberts, Charles F Jr.	A	2800	Rotundo, Matthew S
A	294	Priester, William	A	2685	Reeve, Laura E.	A	455	Roberts, Jim	A	2801	Rotundo, Tracy
S	3373	Pringle, Michael	A	91	Rehm, Noah	A	3320	Roberts, John Maddox	A	253	Rousselle, Allan
S	1044	Proni, Amy	S	1781	Reich, Ariel	A	300	Roberts, John P	A	136	Rousselle, Paulette
S	1045	Proni, Tullio	C	242	Reid, Artemus	A	2357	Roberts, Robin	A	2457	Row, David
S	1587	Provenzano, Leonard J	C	243	Reid, Benjamin	A	429	Roberts, Scott	A	3013	Rowan, Bruce H
A	3475	Prucher, Jeff	A	240	Reid, Ellen	A	3639	Roberts, Tina	A	3012	Rowan, Rebecca L
S	1588	Pschirrer, Annette M	A	241	Reid, Robin	S	1611	Robertson II, Charlie A	A	694	Rowe, Eric

Denvention 3: Membership List

Code	Number	Member's Name	Code	Number	Member's Name	Code	Number	Member's Name	Code	Number	Member's Name
A	696	Rowe, Nathaniel	A	2503	Sartucci, Peter	A	2452	Schumacher, Gordon Conrad	S	1648	Shere, Howard
A	2339	Rowe, Rebecca K	A	3318	Sato, Kadumasa	S	3696	Schuyler, Peter	A	3047	Sheridan, Atlanta L.
A	3146	Rowland, Diana	A	1626	Satterfield, Dale	S	1632	Schwartz, Michael	A	3048	Sheridan, James
S	3542	Rowland, Sue	A	315	Sauer, Kurt	S	2317	Schwartz, David E	C	749	Sheridan, Jess
S	1617	Rowledge, Timothy	A	2104	Sauve, Christian	A	2237	Schwartz, Eric	A	3127	Sheriff, España Nuñez
A	1880	Roy, Ken	A	2487	Savage, Kate	A	2766	Schwartz, Richard Jay	A	3528	Sherman, H. Arnold
A	2501	Rozansky, David	A	2721	Savchenko, Yury	A	2238	Schwartz, Sylvia	A	266	Sherman, Keith
S	3362	Rubin, Jamie Todd	A	1987	Savia, Chris	S	3258	Schwingel, Eve M	A	3632	Shew, Jennifer Lauren
A	178	Rubinstein, Peter	A	3556	Sawicki, Donald James	S	1633	Scott, Cindy	A	688	Shibley, James
S	1047	Rudd, Douglas	S	3311	Sawyer, Alan	A	330	Scott, Eric P	A	2302	Shields, Sundae
A	2476	Rudeen, Beverly	A	938	Sawyer, Robert J	A	2052	Scott, Glenna Allyn	A	2976	Shimada, Charles
A	2475	Rudeen, Kimball	A	2960	Sayer, Mary C	S	3352	Scott, Iain	A	1970	Shimbo, Fara
A	3379	Rudeen, Rebecca Ann	A	171	Sbarsky, Sharon	A	2593	Scott, Jerome	A	1969	Shimbo, Robert
A	2175	Rudolph, Ann Marie	A	365	Scarborough, Ed	A	2037	Scott, Lynn Jay	A	3433	Shinn, Sharon
A	2309	Rufange, Yolande	A	168	Schaad, Tom	A	2038	Scott, Lynn Jay	A	435	Shoberg, John Iars
A	2296	Ruggiero, Tony	A	2204	Schaefer, Larry	A	2785	Scritsmier, Milton	A	436	Shoberg, Stefan
A	2255	Rule, Deb Houdek	A	3621	Schafner, William	S	1634	Scrivner, Joyce	A	381	Shoji, Joseph
A	2254	Rule, Geo	A	605	Schaffer, Karen	A	2776	Seagren, Ronnie S	A	2663	Short, Barry
A	1193	Runyan Wood, Leann	S	1194	Scharadin, Mary Ellen	A	1776	Seams Like Magik	S	1649	Shubs, Howard
A	1192	Runyan, Mark	A	169	Schaub, Heidi	A	1778	Seams Like Magik	A	3276	Shunn, William
A	233	Runyon, Shirley	S	939	Schechter, Isabel	A	1779	Seams Like Magik	A	1650	Sibley, Lance
S	1048	Runyon-Spears, Caterina	A	1050	Scheiner, Judy	A	944	Searle-Kovalevic, Marah	A	516	Siclari, Joe
S	1619	Ruppel, Elisabeth	A	1051	Scheiner, Sam	A	1635	Sears, Teri	A	525	Siders, Ellen
S	1620	Ruppel, Thomas	A	362	Schilling, Ben	S	945	Seaver, Jo	S	3087	Sieber, Paul R
A	2003	Rusch, Kristine Kathryn	S	940	Schirber, Darice	A	3125	Sebastian, Sunil	A	1197	Sieber, Renee
S	2427	Rush, Ed	A	941	Schlosser, David	A	3212	See, Pamela Ann	A	691	Siegel, Aviva
A	2948	russell, christine	A	1819	Schlosser, Random	A	1637	Sefcovic, Fabian	A	2129	Siegel, Carol
S	3531	Russell, David L	A	799	Schmeidler, Lucy (Cohen)	A	786	Segal, Stephen H	A	695	Siegel, Dana
A	2433	Russell, Mary C.	A	2971	Schmidt, Joyce	A	781	Segal, Stu	A	245	Siegel, Kurt C
A	1621	Russell, Patricia	A	2970	Schmidt, Stanley	A	3396	Seibert, Jennifer L.	A	506	Sieler, Stanley
A	3310	rutishauser, marti	A	1627	Schneider, Gene	A	3437	Seibert, Jennifer L.	A	311	Sieraski, Ellen
A	1292	Ryng, Beverly	A	2285	Schneider, Jim	A	1638	Senchy, Andrea	A	312	Sieraski, Madelyn
A	1622	Saalman, Linda C	A	2286	Schneider, Marlys	S	3383	Seneraro, Melanie	S	1652	Siladi, Michael
A	385	Sachter, Ruth	A	2444	Schnitzer, Gregory Lance	A	285	Seney, William F.	A	2301	Silber, Rachel
A	587	Sack, Brian	C	2930	Schnitzer, Julia Randall	A	563	Sero, Zev	S	1653	Silber, Rachel L
A	3230	Sagara, Michelle M.	C	2929	Schnitzer, Olivia Rothschild	A	3554	Sestak, Michael	A	2365	Silver, Andrea J
A	99	Sakers, Don	A	1628	Schoen, Lawrence M Ph.D.	A	685	Shallcross, David F	A	2364	Silver, David M
A	2470	SAlaba, Steven M.	A	1629	Schoen, Valerie G	A	1639	Shallcross, Eliza	A	947	Silver, Steven H
A	2566	Salmon, Kier	S	1630	Schoenhuth, Spring	A	1640	Shallcross, James	A	119	Silverberg, Karen Haber
A	2005	Samuels, Clifford	A	2845	Scholes, Jen	A	3565	Shannon, Lizzy	A	116	Silverberg, Robert
S	2969	Sanders, William	A	2844	Scholes, Ken	S	3537	Shannon, Lynne E	A	3264	Simmons, David
A	3266	Sanderson, Brandon	A	3268	Schoonmaker, Jay	S	2627	Shannon, Marcia M.	A	1990	Simon, Deborah
A	3265	Sanderson, Emily	A	3269	Schoonmaker, Mary	A	191	Shapland, Ron	A	3543	Simon, Kenneth Carl
A	2707	Sanderson, James L.	A	3568	Schoonover, Mary J	S	1838	Sharkey, Flax	A	1933	Simpson, Tim
A	1623	Sanderson, Larry	A	2702	Schouten, Deborah	S	1643	Shea, Jannie	A	2252	Sims, Claire
A	1834	Sandler, Richard	C	2171	Schroeder, Alexander	S	1195	Shectman, Nicholas	A	669	Sims, Patricia
A	320	Sands, Katherine J	C	2170	Schroeder, Arthur	S	1644	Sheets, Elisa	A	670	Sims, Roger
A	322	Sands, Leo E	A	2482	Schroeder, Karl	A	1645	Sheffield, Michael	A	1654	Sinatra, Michael
A	2765	Sandzhiyeva, Yana	A	2169	Schroeder, Larry	A	1535	Sheffield, Sharon	A	257	Singer, David
A	406	Sanmiguel, Juan J	A	2172	Schroeder, Sue	S	1646	Sheffield, Vivian	A	259	Singer, Jeff
S	1624	Santara, Sandra	A	1631	Schroth, David	S	946	Sheldon, Amy	A	462	Singh, Preeti
S	1049	Saoirse Moen, Deirdre	A	693	Schuck, Bill	A	2795	Shelton, Erika Tyann	S	3384	Siros, Nina
A	937	Sapienza, Jr., John T	A	692	Schuck, Susan	A	1052	Shelton, Gary	S	1198	Siros, Willie
A	936	Sapienza, Peggy Rae	A	620	Schulte, James	A	1954	Shema, Hadas	A	3317	Sissala, Gary
A	3034	Sapunkov, Grigory	A	619	Schulte, Paula	A	1647	Shepard, Jonnie	S	1655	Sisson, Amy
A	760	Sardo, Gregory	S	942	Schultz, Kathleen	S	3347	Shepherd, Patrick Morris	S	3386	Sjursaeather, Thomas
A	1625	Sargent, Gene	S	943	Schultz, Robert	A	772	Shepherd, Randall L	A	2820	Skarstedt, Ethan
A	2508	Sartucci, Greg	A	2451	Schumacher, Chelsea Marie	A	2343	Sherbo, Katherine Lenna	A	3561	Skillingstead, Jack

Denvention 3: Membership List

Code	Number	Member's Name	Code	Number	Member's Name	Code	Number	Member's Name	Code	Number	Member's Name
A	3609	Skorpen, Erik	A	3279	Smythe, Patrick F	S	957	Stevens, Milt	A	2580	Summers, David Lee
A	2740	Skorpen, Neal	A	1756	Snodgrass, Melinda	S	3704	Stevens, Nim	A	3356	summerside, scott
A	567	Skran, Dale L	A	2263	Snook, Paul	A	737	Stewart, Alan	C	57	Sundseth, Alexander
A	566	Skran, Samuel	A	126	Snow, Joseph	S	1670	Stewart, Barbara Miller	A	55	Sundseth, Cheryl A
C	569	Skran, Sarah	S	1665	Snyder, Davey	S	1671	Stewart, Jim	A	56	Sundseth, Douglas
S	3385	Slatzer, Lindsay	A	420	Snyder, KG	A	2043	Stewart, Peter J	A	461	Supple, Joseph
A	3113	Slaughter, Don	S	951	Snyder, Patricia	A	373	Stewart, Risa	A	184	Surette, Gayle
A	3115	Slaughter, Kat	S	1199	Soderberg, Jan	A	372	Stewart, Sandy	S	1677	Suryan, Judy
A	3114	Slaughter, Libby	S	3239	Soesbe, Jeff	A	2877	Stiles, Janet M.	S	1678	Suryan, Robert
A	3044	Sleight, Graham	A	952	Sokola, Joseph	A	2636	Stirling, Janet Cathryn	A	3588	Sutter, James
A	80	Sloan, John L.	A	352	Solomon, Michele Jaye	A	2635	Stirling, Stephen M	A	2767	Sutton, Ellen L
A	202	Sloan, Kathleen	A	2149	Somerville, Laura	A	3721	Stith, John E.	A	3122	Swails, Kelly J.
A	3638	Smeds, Dave	A	2148	Somerville, Terry	A	746	Stockdale, Ian E	A	3123	Swails, Kenneth R.
A	3719	Smeds, Elliott	S	1666	Sonoyama, Yasusuke	A	1672	Stockelman, Dan	S	1207	Swanson, Anders
A	3497	Smelt, Marjorie M	A	211	Sotomayor, Sylvia	S	959	Stockman, Gudrun	A	2568	Swanwick, Michael
A	2764	Smirnov, Valeviy	S	1200	Souther, Ruth	S	960	Stockman, Joseph	A	1679	Swaty, Gary L.
A	2953	Smith, Alan D	A	2870	Southerland, Amy	A	1673	Stokes, Keith	A	2410	Swatzell, Jane
A	2532	Smith, Alice	A	2085	Souza, Cynthia D	A	1858	Stoll, Rebecca	A	2077	Swendson, Shanna
S	1053	Smith, Bernice	A	3725	Spadaro, Tycho	A	1953	Stoll, Virginia	A	3219	Swenson, Patrick
A	1965	Smith, Bret P.	A	3517	Spangenberg, Lisa L.	A	366	Stoller, Ira	A	493	Swigart, Leslie Kay
A	1968	Smith, Cameron	A	3203	Sparrow, Benjamin D.	A	3699	Stoller, Sandra	S	1208	Swiger, Robert
S	2907	SMITH, DAVID EDWARD	S	3247	Spaulding, Stephen E	A	2924	Stone, Eric James	A	3033	Swisher, Rebecca K.
A	2004	Smith, Dean Wesley	A	540	Spearman, Barbara	A	2553	Story, Roger D	A	3255	SYLVESTER, THERESA M
S	3090	Smith, Glenn E	A	593	Spelman, Richard	A	2713	Stotler, Kimberly	A	2872	Symcox, Caroline
A	167	Smith, Hank	A	1982	Spencer, Andrea	S	1206	Stover, Gloria	S	1209	Syms, John
A	2981	Smith, Jacqueline Penny	A	111	Spencer, Henry	S	3387	Stover, Richard A	A	961	Szczepaniak III, Joseph
A	1966	Smith, Jeanni L.	A	953	Spencer, Vaughan J	A	3654	Strahan, Jonathan F	A	306	Szczesuil, Tim
A	1656	Smith, Joe	A	2234	Spengler, Grace	A	2712	Strait, Kelly	A	2268	Tackett, David
A	2980	Smith, Keith Raymoind	A	780	Spike	A	2711	Strait, Matthew	S	1057	Tacouni, Lorraine
A	2531	Smith, Ken	A	2168	Sproule, Acquanetta M.	A	460	Strand, Jennifer	A	3429	Takeda, Miwako
A	2835	Smith, Kimberly	A	2791	Srygley, Louis	A	2996	Stratmann, Henry George	A	3428	Takeda, Tomonori
A	2240	Smith, Kristiine	A	2549	Staben, Gabrielle	A	2287	Stratton, Paul	A	503	Tallan, Michael
A	3675	Smith, L. Neil	A	2682	Stachowski, Jerry W	A	2667	Strauss, Erin	S	1680	Tanaka, Micaru
S	1657	Smith, Laura	A	1201	Standlee, Kevin	A	368	Strauss, Erwin S	S	1210	Targonski, Jack
A	1658	Smith, Laurence C	A	1202	Standlee, Lisa	A	621	Strickland, Edwin L III	S	1681	Taviss, Michael
A	2046	Smith, Lesley L.	A	1667	Staniewska, Dorota	A	1794	Strickland, Jim	S	1682	Taviss, Pat
A	2920	Smith, Marguerite	A	2114	Stanley, John L	A	1674	Strickland, John K Jr	A	173	Tawzer, Irene
C	2982	Smith, Paul Frederick	A	2105	Stansbury, Debra A	S	1945	Strickland, Sheila	A	753	Tax, Michael
A	1659	Smith, Ralph F	A	564	Staples, Hugh	S	3514	Strock, Mark R	A	2894	Taylor, Howard
A	1660	Smith, Randy	S	1668	Starke, Marcia	A	413	Strohmeier, Gregg	A	2895	Taylor, Sandra
S	1661	Smith, Rebecca	A	2236	Stateman, Howard	A	2873	Stross, Charles	A	2267	Taylor, Anita H.
A	3626	Smith, Rebecca Anne	A	213	Stearns, Freda	A	3464	Stroud, Annette	A	1683	Taylor, Bill
S	948	Smith, Rochelle	A	214	Stearns, Robert E	A	3066	Strout, Anton	A	3253	Taylor, Daniel
A	582	Smith, Rodford	A	3315	Steckler, Roger	A	2010	Struebing, Wesley	A	1211	Taylor, Michael J
S	1662	Smith, Sally	S	954	Steele, Marianne S	A	1675	Stuck, Duane	A	2505	Taylor, Monica M
A	2315	Smith, Samuel A	A	559	Stein, Harold	A	2671	Stuck, Hank	S	1832	Taylor, Ron
A	601	Smith, Susan	A	2697	Stein, Jeanne C.	A	162	Stuckey, Lindalee	A	3252	Taylor, Ron
S	1663	Smith, Susan G	A	573	Stein, Michael	A	407	Stump, Donna	A	3399	Taylor, Ronald C
A	3109	Smith, Susan Mackay	A	678	Stelnicki, JA	A	3557	Stutzman, Theresa	A	367	Taylor, Suzanna
A	1854	Smith, Timothy L	A	3671	Stemple, Adam	S	2401	Styles, James Joseph	A	2629	Taylor-Chaisson, Amanda
A	208	Smith, Vicki	S	1669	Sterling, Ann	A	3334	Sugden, Mathew G.	A	2657	Tefft, Phillip
A	1664	Smith, Victoria A.	A	1203	Stern, Alison	A	771	Sugg, Alice	A	2658	Tefft, Rachel
A	2600	Smith, Wes	S	955	Stern, David	A	2818	Suit, Riley	A	2515	Tefoe, Scott
A	1967	Smith, Xander	A	517	Stern, Edie	A	2233	Suliteanu, Ray	A	1786	Tegen, Alan R.
A	2571	Smith-Clark, Joy	S	956	Stern, Nadine	A	1055	Sullivan, Geri	A	1787	Tegen, Penny M
S	949	Smithers, Dan	G	7	Sternbach, Diane	A	778	Sullivan, Jeanne E	A	3584	Tem, Steve Rasic
S	950	Smithers, Lucy	G	3	Sternbach, Rick	A	453	Sullivan, Kathryn	S	3436	Temkin, Rosey
A	2243	Smookler, Kenneth M	S	1054	Steuart, Jerome	S	1056	Sumiya, Kazuo	A	343	Templeton, Brad

Denvention 3: Membership List

Code	Number	Member's Name	Code	Number	Member's Name	Code	Number	Member's Name	Code	Number	Member's Name
A	2030	Templeton, Katrina A	A	1691	Trend, Audrey	A	2327	Varnell, Kendall	S	973	Wass, John
A	3198	Templin, Pamela	A	1692	Trend, Gregg T	A	1821	Vaughan, Donald	S	1710	Waterous, Kate
A	712	Terman, Terry	A	123	Triggs, Douglas	S	1702	Vaughan, Jay Arthur	A	3552	Waters, Jerome
A	1685	Terrell, Dana	A	464	Trocchia, Gregory	A	1820	Vaughan, Nanette	A	1893	Watkins, Geoffrey
A	1684	Terrell, Irvin Charles	A	1693	Trojan, Bill	A	1703	Vaughn, Carrie	S	3313	Watkins, Gwynne
C	2079	Terrell, Scott Alexander	A	3602	Trombetta, Jim T	A	2484	Vaughn, Jo Anne	A	3259	Watkins, Rivka (Rebecca) L
A	2439	Testa, John P. Jr.	A	651	Trombi, Liza Groen	A	2483	Vaughn, Larry	S	1222	Watson, Kennita
A	190	Tetrick, Byron	A	1975	Trotter, Anne Marie	A	1218	Veal, Tom	A	2055	Watson, Sarah Katharine
A	635	Thagard, Sherilynn	A	1976	Trotter, Justin Harold	A	1963	Veldhoen, Jan	A	3324	Watters, Pierce
A	466	Thau, Susan	S	967	Troup, Henry	A	1059	Verhulst, Leane	A	390	Weasner, Michael
A	532	Thayer, David	A	3257	Trueblood, Brent Alan	A	3242	Verseman, Amy N	S	1062	Weaver, Jack
A	531	Thayer, Diana	A	3221	Trumpinski, Barbara	A	1704	Vick, Edd	A	3205	Webber, Brian Dallas
A	188	Thomas, Ann Muir	A	3220	Trumpinski, Tom	C	1802	Vick, Katie	A	1223	Weber, Eric
A	962	Thomasson, Bill	A	2807	Tsukamoto, Chizuko	A	1931	Vicory, Sharon	S	2975	Webster, Bud
A	1805	Thomasson, Ilone Penny	A	248	Tsuzawa, Hiroko	A	2141	Victor, Ric	A	2520	Weichman, Kathleen
A	3070	Thompson, Douglas O	A	599	Tull, Barbara	A	3065	VICTORY, EMMA LOUISE	A	2068	WEICK, JEANNE M
A	3564	Thompson, James E.	A	764	Turek, Leslie	A	711	Viklund, Britt-Louise	A	216	Weinberg, David J.
S	1686	Thompson, John	A	2083	Turner, Jackie Sachen	S	3150	Vinge, Joan D.	A	441	Weiner, Toni
A	1773	Thompson, Patrick	A	2535	Turner, Maigen	A	1949	Vinson, Thomas C.	S	1711	Weingart, David
A	1687	Thomson, Amy	A	1694	Turtledove, Alison	A	2362	Virzi, Dennis	S	1224	Weingart, Ellen
A	437	Thomson, Becky	A	1695	Turtledove, Harry	A	2363	Virzi, Pat	S	1712	Weingart, Paul
C	3729	Thorflyn, Random	S	1696	Turtledove, Rachel	A	1853	Volckmann, Michael H	A	3099	Weinstein, Hunter
A	1213	Thorn, John	A	1697	Turtledove, Rebecca	A	1060	Von Thorn, Alexander	A	3191	Weinstein, Joseph
A	3728	Thorn, Megan	A	2577	Turzillo, Mary A.	S	1061	Von Thorn, Merle	A	3193	Weinstein, Michele
A	963	Thornhill, Denice M	A	391	Tutihasi, R-Laurraine	S	1705	Voskamp, Edwin	A	3192	Weinstein, Sara
C	1960	Thornton, Aaron	A	3459	Tyers, Kathy	A	3052	Wade, Leslie	A	3190	Weinstein, Sydney
S	1214	Thornton, Nancy R	A	1698	Tyra, Gerry	S	970	Wageman, Susan	A	3336	Weisman, Jacob A.
A	412	Thorp, Katy	A	1699	Tyra, Sandy	A	2742	Wagner, Barbara Ann	A	3337	Weisman, Rina B.
A	415	Thorp, Steve	A	533	Udovch, Cathy	A	2746	Wagner, Emily	A	422	Weiss, Gail
A	3188	Thorpe, Amy W	A	1216	Uhlin, Lennart	A	2743	Wagner, Jon Douglas	S	1713	Weisskopf, Toni
A	617	Tien, Jerry	A	3717	Upton, John	A	2556	Waldman, George D	A	2437	Weisskopf, Toni
A	478	Tilghman, Adam	A	2196	Urban, Irene	A	174	Waldman, Jacob	A	2221	Weiwoda, Randy
A	197	Timm, Don A	A	2440	Urbanski, Heather	S	1706	Walker, Gail	A	2220	Weiwoda, Sarah
A	2783	Timmerman, Mathew	A	3395	Van Cleave, Fran	A	1707	Wall, Julie	A	1857	Welborn, Chris
A	201	Timpko, Charles	S	968	Van Der Putte, Larry	A	3299	Wallace, Tinatsu	A	2481	Welch, Michelle M
A	200	Timpko, Denise	A	969	Van Deusen, David J	A	1219	Walling, Rene	A	2690	Weller, Ann
A	2423	Tinkham, Rebecca	A	3544	van Eekhout, Greg	A	2261	Wallwork, Nathan	A	608	Wellinghurst, Lois
A	3232	Tinsley, Tiffany J	A	131	Van Name, Mark L	A	3474	Walsh, Julianne	A	607	Wellinghurst, Richard
A	2861	Tippetts, Emily Mah	A	2652	Van Pelt, Dylan	A	680	Walsh, Michael J	A	1445	Wells, Lillie
A	2194	Tobler, Elise	A	2648	Van Pelt, James	A	3473	Walsh, Peter	S	1714	Wells, Patty
S	1689	Toleson, Christine D	A	2453	Van Pelt, Mike	A	3275	Walters, Timothy Michael	A	1642	Wells, Zoe
A	2656	Tolley, Edward J	A	2650	Van Pelt, Sam	A	2489	Walther, Charles J. PE	A	1988	Wenrich, Brian Austin
A	2102	Tolley, Richard Treherne	A	2651	Van Pelt, Tammy	A	1708	Walton, Evelyn	A	1937	Wenrich, William Allen
S	964	Tomaino, Samuel	C	2649	Van Pelt, Teague	A	1220	Walton, James	A	546	Wenzelburger, Linda
A	2805	Tomasek, Franz	A	686	Van 'T Ent, Jan	A	442	Walton, Jo	A	1876	Wesely, Michael E
A	72	Tompkins, Dave	S	3111	Van Verth, Jim	S	1709	Walton, Robert	S	974	Wesley, James
A	3096	Tompkins, Sarah M	A	3007	Van Wagner, George	A	2012	Waltz, Donna Maria	A	671	Wesley, James T.
A	1837	Tompkins, Suzanne	A	3006	Van Wagner, Vanessa	A	103	Waltz, Gregor	S	2717	West, J. Alec
A	3680	Tonisson, David	A	1889	Van Wey, Tim	A	166	Ward, Anthony	A	2751	Westfield, Alyssa K
A	2420	Toomi, Juri	S	1700	Van, Eric	A	971	Ward, Christine	A	763	Westfield, Bill
A	445	Toop, Geoffrey	S	1701	Vandal, Carole	A	1873	Ward, Cynthia	C	2750	Westfield, Gabrielle A
A	71	Townsend, Michael T	A	2608	Vanden Berg, Michael	A	972	Ward, David	A	762	Westfield, Mary Ann
A	2250	Toy, Robert Paul	A	634	Vandenbergh, Patricia A	A	1861	Ward, Marty	C	2749	Westfield, Nathan D.
A	1317	Tozzi, April	A	1217	Vandenbroek, Ita	A	604	Ward, Michael	S	1715	Westra, Caroline
A	965	Traxler, David D	A	1758	Vandervort, Vandy	A	340	Warren, Kenneth	A	60	Wheeler, Steven R
A	966	Traxler, David J	A	2999	VanHelder, Mike	A	157	Warren, Rich	S	1063	Wheeler, Susan
A	1690	Tregillis, Ian	A	411	VanTilburg, Barbara	A	339	Warren, Victoria	A	2846	Whiston, Oz
S	1215	Trembley, Andrew	A	410	VanTilburg, Raymond	S	1221	Washington, Julie	A	2564	Whitby, Josh

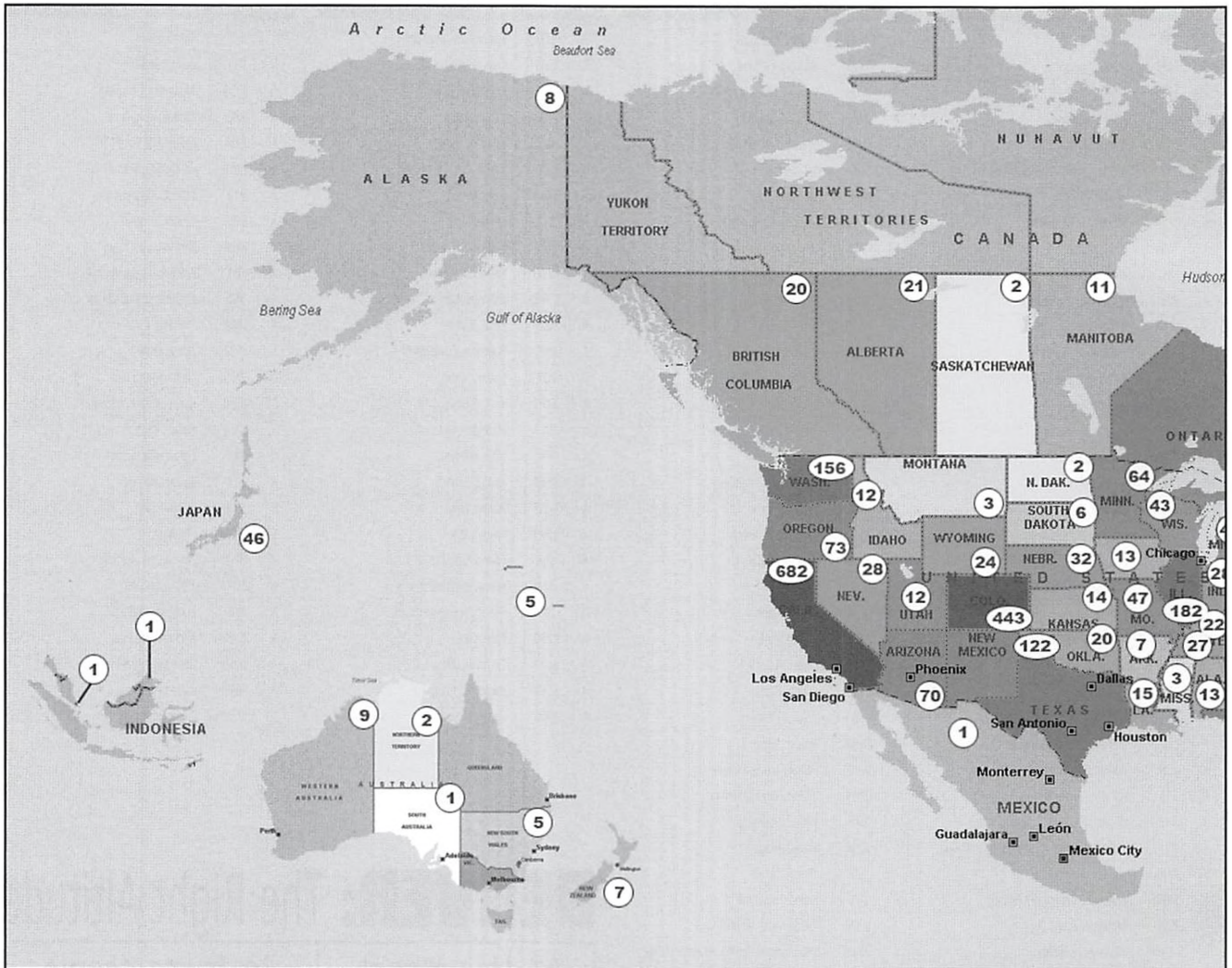
Denvention 3: Membership List

Code	Number	Member's Name	Code	Number	Member's Name	Code	Number	Member's Name	Code	Number	Member's Name
S	793	White, Brenda	S	1720	Winks, Nicholas	A	2373	Yamamoto, Masayo	A	467	Zakem, Joel
A	2383	White, Donya	S	1721	Winnig, Clifford	A	3551	Yamamoto, Saori	S	977	Zang, Linda C
A	2405	White, James H	A	3726	Winningham, Lydia K	A	247	Yamaoka, Ken	A	3234	Zaslavsky, Thomas
A	223	White, Laurine	A	2485	Winsor, Dorothy	A	2468	Yanai, Hagar	A	282	Zbaraschuk, Tony
S	3420	White, Nathaniel	A	2838	Wiskind, Michael J.	A	3408	Yankee, Todd	A	3214	Zelkowitz, Cindy S
A	2882	White, Phyllis Marshall Posner	S	1065	Withers, J P	A	1850	Yankovich, Catherine	A	1231	Zelkowitz, Marvin
S	1225	Whiteside, Lee	A	319	Woehrl, Sally	A	3304	Yap, Steven	A	228	Zellich, Michelle
A	2203	Whitford, Jennifer	A	3076	WOERNER, Susan K	A	1726	Yarnell, Eric	A	229	Zellich, Richard
A	622	Whitley, Eva	A	562	Wolansky, Taras	A	1727	Yaskowich, John	A	1824	Zelmanovics, Gary
A	86	Whitman, Marc	A	2567	Wolczuk, Victor B	S	1728	Yeager, Kathryn	A	761	Zetterberg Sardo, Julie
A	3021	Whitman, Michael A	A	1868	Woldow, Kitty	A	2748	Yearout, Karen	A	360	Zimmerschied, Joyce
S	1716	Whitmore, Cheryl	A	3590	Wolf, Joyce	A	1229	Yelle, Janet	A	3168	Zimring, Kim
G	2	Whitmore, Tom	A	210	Wolf, Katherine	A	3591	Yoachim, Caroline M.	A	2521	Zinck, Chris
A	2054	Whitt, Elizabeth A	A	1722	Wolfe, Gary K	A	203	Yoder, Susan	A	1925	Zinkiewicz, Lucy
A	2224	Whyte, Anne	A	583	Wolfe, John Andrew	A	3375	Yost, Patty J	A	2898	Zinos-Amaro, Alvaro
A	2225	Whyte, Nicholas	A	1155	Wolfe, Kathryn	A	2917	Youmans, Brian	S	1729	Zipser, Beth
A	739	Widmer, John	S	3091	Wolff, Andrew	A	594	Young, Doug	A	713	Zipser, Elizabeth
A	21	Widner, Art	A	1738	Wolfram, Suzanne	A	3349	Young, James	A	714	Zipser, Michael
A	627	Wiener, Guest of Robert K	S	1227	Wolkoff, Lew	A	1067	Young, Jim	S	978	Zitzow, Liz
A	626	Wiener, Robert K	S	1723	Wollheim, Betsy	A	2590	Young, Jim	S	3724	Ziv, Alon
A	83	Wierda, Clark	A	1930	Wolohon, Kathy	A	698	Young, Stephanie A	A	1730	Zmrotchek, John F.
A	610	Wiesner, Gayle	A	220	Wong, Andrew	A	274	Youngstrom, Diane	A	3350	Zollinger, Vicki
A	1842	Wilbur, Faye	A	666	Wong, Kent	A	239	Youngstrom, Virginia	A	2041	Zuckerman, Beth
A	1977	Wilcox, Anne M	S	1724	Wong, Peter	A	1230	Yule, Kate	A	2040	Zuckerman, Eric
A	2809	Wilhelm, Greg	A	3369	Wood, Arlene T	A	3570	Zacarola, Alex	A	3658	Zumsteg, Derek
A	2810	Wilhelm, Janine	C	2229	Wood, Bob	A	3569	Zacarola, Jason	A	3659	Zumsteg, Jillian
A	3545	Will, Lisa	A	3061	Wood, Eleanor	A	2995	Zacarola, JoAnna	S	1731	Zwanzig, Carl
A	2569	Willet, Edward Chane	A	3368	Wood, James T						
A	718	Willet, Kathryn	S	2855	Wood, James Walter						
A	719	Willet, Michelle	A	2133	Wood, John Vincent						
A	716	Willet, Paul	A	975	Wood, Malcolm						
A	717	Willet, Ronnie	C	2230	Wood, Megan						
S	1718	Willet, Steven	A	578	Wood, Sarah						
A	3499	Williams, Bronwyn Clarissa	A	976	woods, elphynne						
A	2903	Williams, David John	A	2208	Woodward, Harold						
S	2404	Williams, Graeme	A	2729	Wooldridge, Trisha Jennifer-Anne						
A	544	Williams, James	A	1725	Wooster, Martin M						
A	1064	Williams, L. Kim	A	2111	Word, AB						
A	592	Williams, Laurie	A	529	Worley, Raymond L.						
A	3596	Williams, Nathaniel	A	3426	Wrede, Patricia C						
A	3681	Williams, Sean	A	3409	Wren III, Chalmer						
A	2631	Williams, Sheila	A	207	Wright, Linda						
A	537	Williams, Susan L.	A	2529	Wright, Roberta						
A	2324	Williamson, Brooks	A	2530	Wright, Stephen						
A	1827	Willis, Connie	S	1066	Wright, Wesley						
A	3072	Willis, Cordelia	S	3472	Wright, William						
A	1828	Willis, Courtney	A	1752	Wroton, David						
A	710	Willis, Dorothy	A	2889	Wu, Frank						
A	355	Willmoth, Mike	A	2283	Wulff, Josh						
A	505	Willoughby, David	A	2738	Wunderlich, Forrest						
A	1745	Willson, Jill	A	1228	Wyatt, Linda G.						
A	287	Wilson, Edward B.	A	3235	Wysocki, Michael Alan						
A	3343	Wilson, Harold E.	A	2550	Yakura, Melissa Alger						
A	288	Wilson, Karen M	A	402	Yalow, Ben						
A	3037	Wilson, Robert Charles	C	3617	Yamada, Eileen						
A	3038	Wilson, Sharry	A	3616	Yamada, Emily						
A	1848	Wilson, Sherrie	A	3615	Yamada, Micki Haller						
S	1719	Winks, Linda	A	3550	Yamamoto, Iwao						

DENVER: The Right Altitude



Denvention 3 Membership Map



Count	State	Country	Count	State	Country	Count	State	Country
4	Australian Capital Territory	Australia	2	Nova Scotia	Canada	1		Malaysia
5	New South Wales	Australia	70	Ontario	Canada	1		Mexico
2	Northern Territory	Australia	12	Quebec	Canada	6		The Netherlands
1	South Australia	Australia	2	Saskatchewan	Canada	7		New Zealand
20	Victoria	Australia	1		Chile	10		Norway
9	Western Australia	Australia	1		Croatia	1		Poland
1		Austria	2		Denmark	8		Russian Federation
3		Belgium	2		Finland	1		Singapore
1		Bermuda	2		France	1		South Africa
2		Brazil	12		Germany	1		Spain
21	Alberta	Canada	8		Ireland	8		Sweden
20	British Columbia	Canada	4		Israel	1		Switzerland
11	Manitoba	Canada	46		Japan	76		United Kingdom

Denvention 3 Membership Map



Count	State	Country
8	AK	USA
13	AL	USA
7	AR	USA
70	AZ	USA
682	CA	USA
443	CO	USA
14	CT	USA
15	DC	USA
5	DE	USA
65	FL	USA
32	GA	USA
3	HI	USA
13	IA	USA
12	ID	USA
182	IL	USA
28	IN	USA
14	KS	USA

Count	State	Country
22	KY	USA
15	LA	USA
169	MA	USA
109	MD	USA
5	ME	USA
47	MI	USA
64	MN	USA
47	MO	USA
3	MS	USA
3	MT	USA
34	NC	USA
2	ND	USA
32	NE	USA
24	NH	USA
62	NJ	USA
70	NM	USA
28	NV	USA
139	NY	USA

Count	State	Country
99	OH	USA
20	OK	USA
73	OR	USA
57	PA	USA
6	RI	USA
4	SC	USA
6	SD	USA
27	TN	USA
122	TX	USA
52	UT	USA
71	VA	USA
2	VT	USA
156	WA	USA
43	WI	USA
4	WV	USA
24	WY	USA

Denvention 3 Worldcon Committee List

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Vice-chair	Jack Heneghan
Chairman's Assistant	Gerry Letteney
Chairman's Staff	Bobbi Armbruster
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Hugo Administrator	Mary Kay Kare
Staff	Jeff & Liz Copeland
Hugo Administration Subcommittee	Kent Bloom, Jeff & Liz Copeland, Mary Kay Kare
Information Technology	Erik V. Olson
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Deputy Presiding Officer & Parliamentarian	Kevin Standlee
WSFS Business Meeting Secretary	Patrick McMurray
Timekeeper	Jared Dashoff
WSFS Site Selection	Kim Williams

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Office	Becky Thomson
Deputy	Dave Ratti
Staff	Elspeith Kovar, Randy Smith
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Sign Shop	Rene Walling
Sign Shop Assistant	Steve Cooper
Volunteers (pre-con)	Sheila McClune
Volunteers (at-con)	Melanie Herz
Deputy	Sharon Pierce
Staff	Debi Levi, Virginia Youngstrom

Events Division

Division Head	Bill Parker
Deputy	Joe Siclari
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Assistant	Cathy Beckwith
Hugo Ceremony	Laurie Mann, Gay Ellen Dennett
Program Design	Geri Sullivan
Pre-Hugo Reception	Gay Ellen Dennett
Reception Staff	Naomi Fisher, Rick Katze
Stage Manager	Randy Smith
Staff	Eve Ackerman, Don Eastlake, Jill Eastlake, Janice Gelb, Jim Mann, Ian Stockdale
Escorts	Renee Babcock, Vince Docherty, Howard Rosenblatt
Traffic Cop	Eva Whitley
Master of Ceremonies	Wil McCarthy
Masquerade	Jill Eastlake
Deputy	Karen Purcell
Green Room Manager	Don Glover
Automation/Online Registration	John Francini
Fan Photography	Danny Low
Official Photographer	Greg Bradt
Stage Manager	Larry Schroeder
Master of Ceremonies	Wil McCarthy
Assistant	Kevin Roche
Ninja Master	John O'Halloran
Hall Costume Awards	John Hertz
Critter Crunch	John Morse
Critter Crunch Liaison	Warren Buff
Films	Chuck Shimada
Opening/Closing Ceremonies	Susan "Twilight" Mohn
Technical	Alex Latzko
Assistant Tech Director	Lynn E. Cohen Koehler
Lighting Director	David Silber
Tech Mom	Persis L. Thorndike
Staff and Crew	Rick Kovalcik, Carll "z!" Zwanzig, Scott "Kludge" Dorsey, Charles Shimada, Paul Mossip, Joel Herda, Lia Olsborg, Syd Weinstein, JJ Weinstein, Michele Weinstein, Sara Weinstein, April Koehler, Bill Koehler, Dave Weingard, Marcie Hansen, Mike Donavan, Barry King, Andy "Sarge" Grieb
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Denvention 3 Worldcon Committee List

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Dockmaster	Mark Olson
Assistant	Kelly Persons
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Dealer's Room	Sally Kobee, Larry Smith
Costume Exhibit	Randi Tinkham
Fan Gallery	Christian B. McGuire
Fan Tables	Sharon Sbarsky
FANAC - Fan History	Edie Stern & Joe Siclari
Fanzine Lounge	Chris Garcia
Illustrators & Matte Artists Local 790 Exhibit	Christian B. McGuire
MileHiCon History Exhibit	Exhibits
NASA Exhibits Liaison	Patrick Molloy
Pro Gallery	Tom Veal
Staff	Becky Thomson
Rotsler Award Exhibit	John Hertz
Science & Commercial Exhibits	Kim Kofmel
Worldcon History Exhibits	Elayne Pelz

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Sheraton Liaison	Mark Herrup
Sheraton Food Liaison	Deb Geisler
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Division Head	Sandra Childress
Deputy	Inger Myers
Con Suite	Terry Adams
Staff Den	Mr. Shirt
Staff	Stacey Helton, Bruce & Rebecca Rowan
Green Room	Ron & Val Ontell

Committee List continued on next page

Denvention 3 Worldcon Committee List

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Division Head	Jim Briggs
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Blood Drive	Mike Sheffield
Child Care	Lisa Garrison-Ragsdale
Freebie Procurement	Lamont Jones
Handicapped Access	Sally Woehrlé
Deputy	Judith Herman
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Scooter Wrangler	Steven Chalker
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Pre-reg Staff	Terry Adams, Kent Bloom, Mary Morman
PIN Retrieval	Judy Morman
Membership Transfers	Karen Jordan
Registration	Linda Ross-Mansfield
Ribbons	Sharon Sbarsky
Sales to Members	Jane & Scott Dennis
Voodoo/Party/Flyer Boards	Erwin "Filthy Pierre" Strauss

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Staff	Erin Jordan, Karen Jordan, Barry Newton, Cassandra Porter
Head Staff Writer	Sheila McClune
Staff Writers	Kate Barnes, Theresa Crater, Suzanne Rogers Gruber, Leslie Howle, Dan Kimmel, Ronnie Seagren, Ann Wilkes
Art	Peri Charlifu
Autographs	Karen Jordan, Joseph Sokola
Filk	Kathleen Sloan, Blind Lemming Chiffon
Sound Support	Gerry Tyra, Sandy Tyra
Filk Staff	Debra Nickelson DVM, Joey Shoji, Shirley Frantz
Gaming	Michelle Norton
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Lois McMaster Bujold	Matt Mishalak
Tom Whitmore	Pamela Potter
Rick Sternbach	Robin Monogue
Wii McCarthy	Eric Schwartz
Kathy Mar	Kathleen Sloan
Kaffeeklatches	Scott Humphries
Photographer	Keith McClune

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Program Ops	Jim Mann
Staff	Eve Ackerman, Adina Adler, Mary Ann Anthony, Elaine Brennan, Ann Cecil, Linda Deneroff, Ruth Leibig, Karen Meschke, Priscilla Olson, James Walton
Program Participant Registration Staff	Gay Ellen Dennett, Pam Fremon, Mary Kay Kare, Priscilla Olson
Regency Dance	Terry Adams, Michelle Brothers, Susan de Guardiola
Rising Stars	Ann Marie Rudolph
Summerfair	Irene Urban
Technology of Reading	Glenn Glazer
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Stroll Coordinator	Richard A. Barrett
Young Fan Programming	Amy Sterling Casil

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Website	Laurie Mann

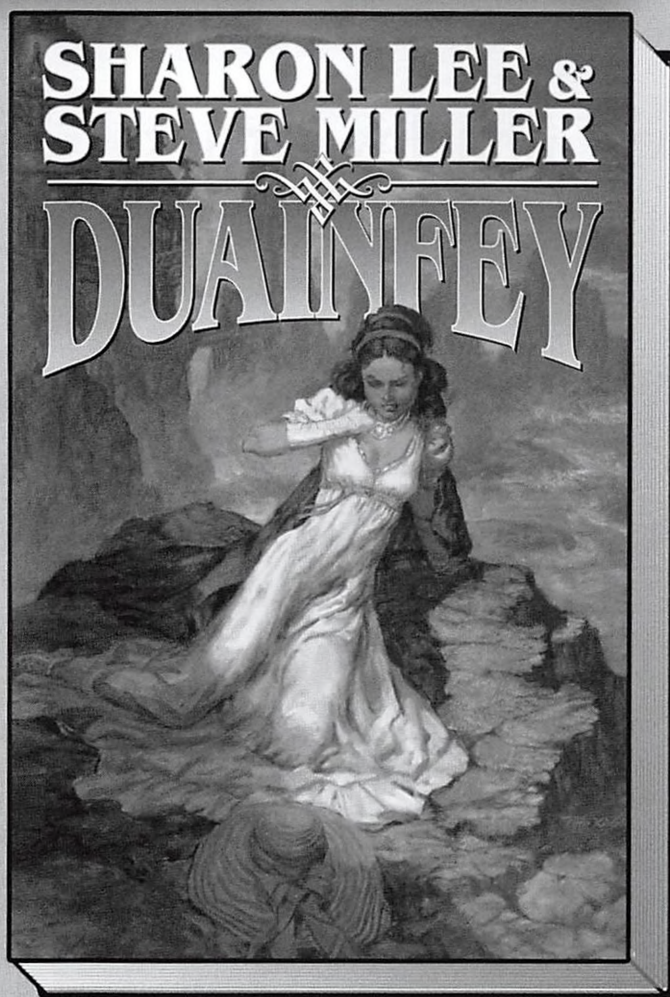
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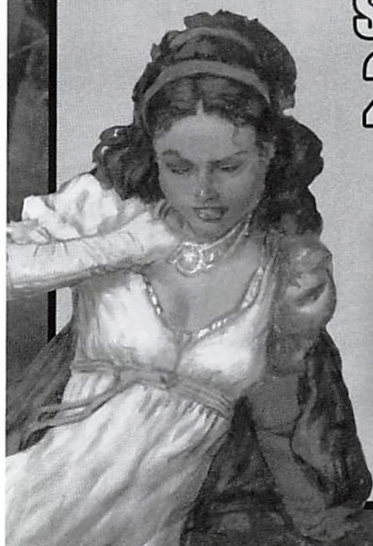
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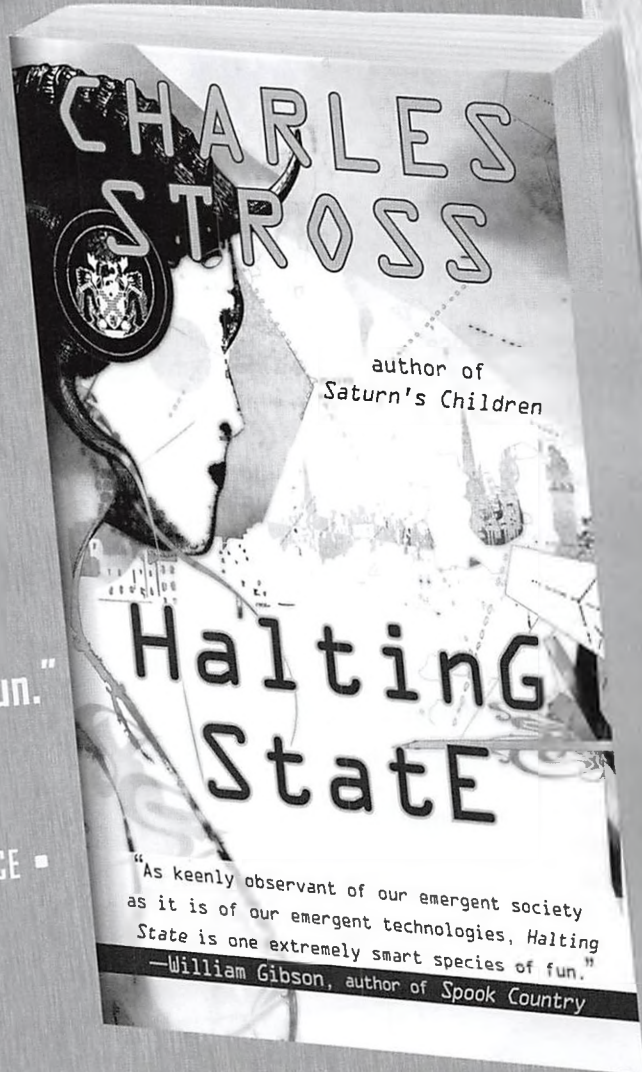


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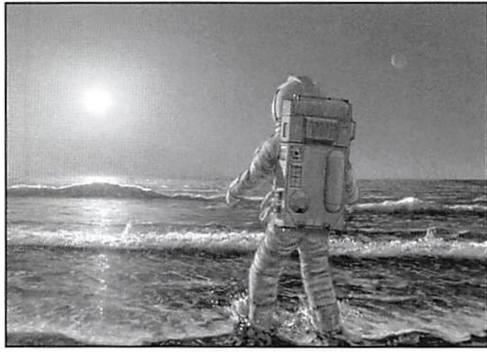


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Perry Knowlton – *Agent*
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Rick Sternbach
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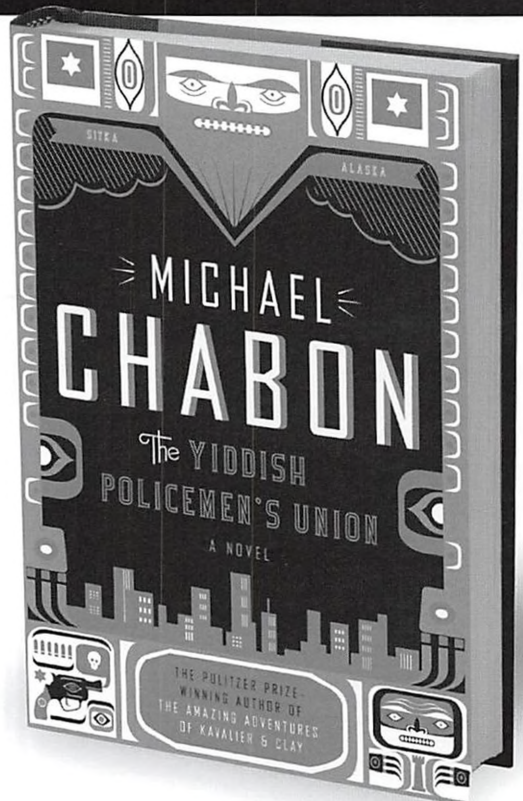
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