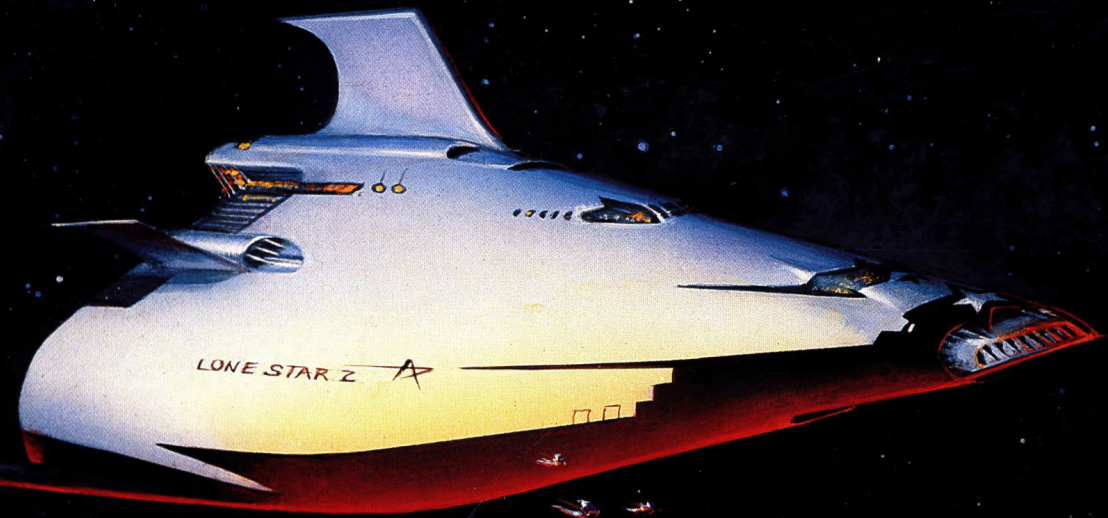


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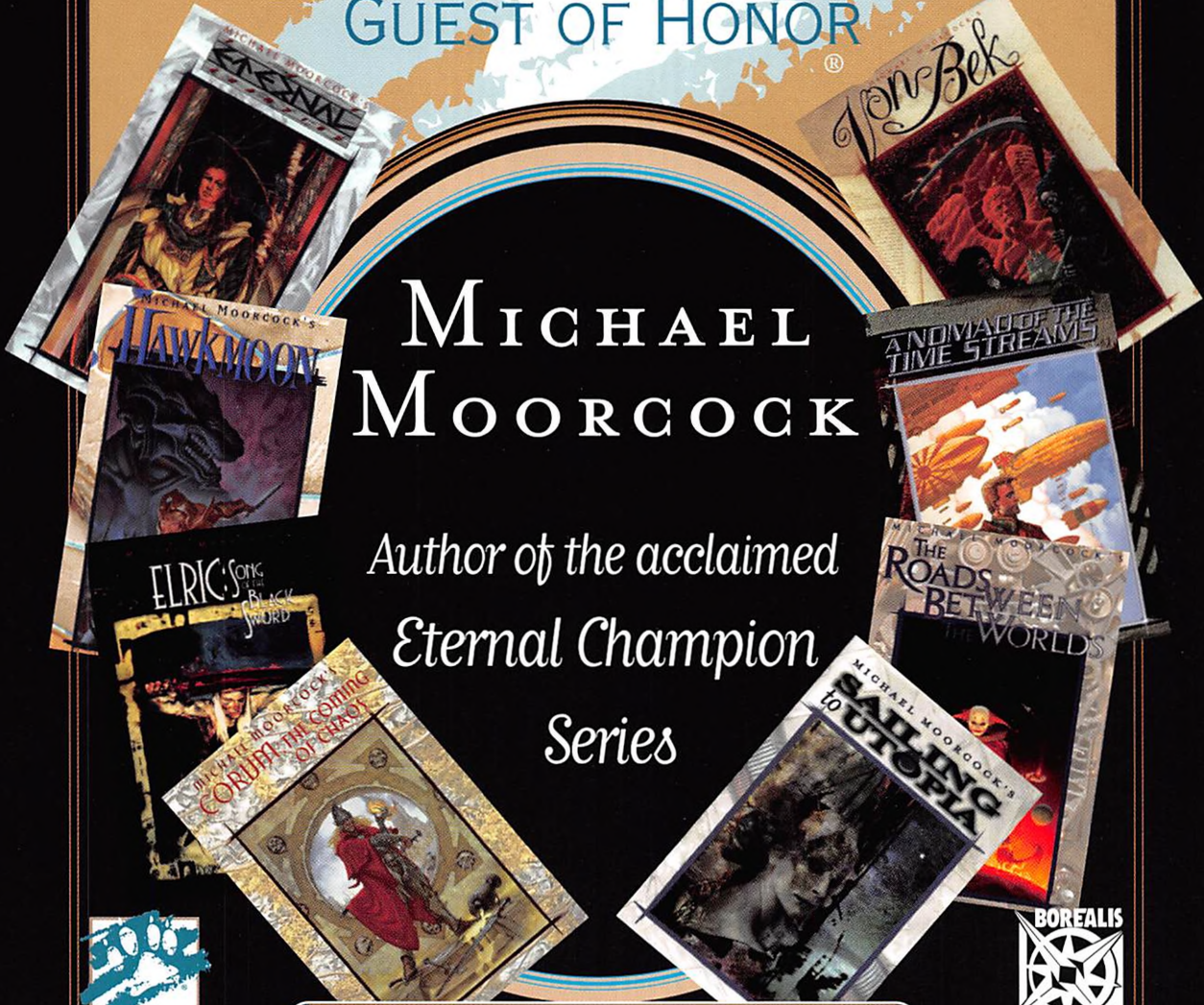


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**August 28th through September 1st, 1997
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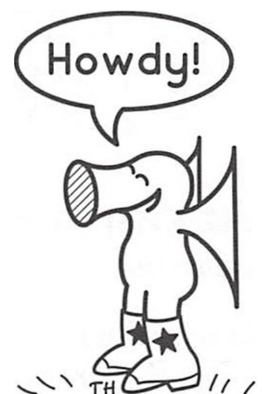


Table of Contents

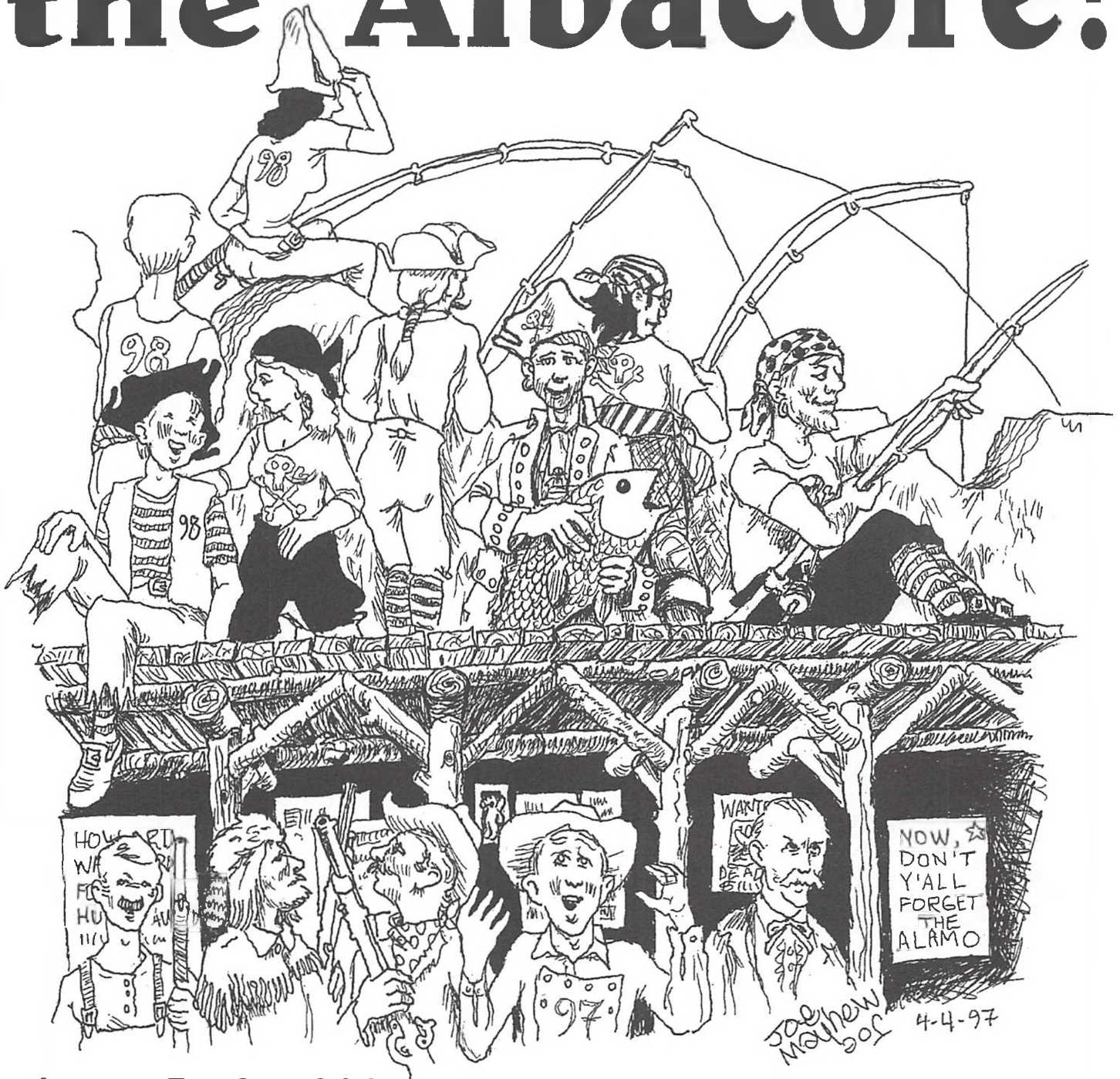
Letter from the Mayor of San Antonio	1
Letter from the Editor	5
Who's Who At LoneStarCon2	11
Algis Budrys: A Man In Touch With Tomorrow, by Himself	12
Michael Moorcock: Champion of the Eternal, by John Clute	20
Don Maitz: Artist, Visionary, Punster, by Janny Wurts	26
Don Maitz & Janny Wurts, by David Cherry	30
Neal Barrett, Jr.: Laughing Tough	34
Roy Tackett: The Two Roy Tacketts, by Richard Brandt	38
Program Participant List	42
Program Participant Bios (<i>A partial list</i>)	48
First Fandom	80
Fan Funds	83
Various & Sundry Amusements	85
Events	86
Masquerade Entertainment: Heather Alexander	87
Writers' Workshop	89
Short Story Contest	89
Chili, The Final Frontier	91
Down to Business	93
The Hugo Awards	94
1997 Hugo Award Nominees	94
Hugo Award Winners	97
History of the Worldcon	107
We'd Like to Give You the Business	111
Constitution of the World Science Fiction Society	113
Standing Rules	124
Business Passed On	131
Membership List	140

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Letter from the Editor

When I was first asked to help with the Progress Reports for LoneStarCon2, shortly after San Antonio won the bid in 1994, I had no idea what I was getting into. I had gone to two Oklahoma conventions – SoonerCon and the late OKon – each year since 1986, but had never been to a Worldcon. At that time I thought that the World Science Fiction Convention was hosted by some big organization for very special fans. Little did I realize that over Labor Day weekend of that same year, I had married one of the most active fans I know, Teddy Harvia, the anagrammatical alter ego of David Thayer.

In 1995, we went to Intersection in Glasgow. It was my first Worldcon, my first time out of the country (except for Mexico), and my first honeymoon. And my life will never be the same. It is hard to describe the effects of having ones awareness expanded exponentially in the short space of 5 days. There were so many things to see and do, so many people to meet, so many concepts to explore, so many differing cultures . . . and yet the best way I can describe it is like a vast family reunion, with an incredibly diverse pool of relatives.

By the time I went to Intersection, we had already published two Progress Reports for LoneStarCon2. “Ah,” I said to myself like the first blind man touching the tail of the elephant, “Now I know what a Worldcon is like.” I came home with a new vision to work

on more Progress Reports, confident in my new knowledge, but thankful that someone with more experience than I was scheduled to put together the Program Book.

At L.A.con III in 1996, I found even more of everything I had encountered at Intersection. And the feeling of a family reunion was intensified because so many of the people I had met at Intersection were there. I realized that now I not only had friends all over the country, but on three continents as well. (One of the highlights was going to lunch with five cartoonists and watching them bounce off each other.) So after feeling the elephant’s trunk like the second blind man, I said to myself, “Now I know what a Worldcon is *really* like.” Once again I came home inspired to work on the Progress Reports. But at L.A.con III, Peggy Ranson, who I had been told was going to do the Program Book said, “Who, me?” and shook her head (unaware that someone had tossed her name in for a project she had already tackled for a prior Worldcon, Nolacon II). She was more than willing to let someone else assume the Program Book responsibilities. At that point I became first redundancy in the lineup of persons to do the job; there was still Pat Virzi who had said she would like to do it.

Then Pat took a hard look at her schedule and realized that just when she was going to have to put the most effort into the Program Book, she and husband Dennis would be spending most, if not all, of their weekends wrangling weeds and armadillos and chasing stray cattle on their homestead in Oklahoma.

Oops! The Program Book had just gone backup. I was it. Alright. Stay calm. After all, I’m a graphic artist by trade. I can handle the layout. But . . . what do I put in it?

“Not to worry,” said Teddy as he handed me a very heavy stack of past Worldcon Program Books. “Oh, my,” I thought, dismayed by the sheer bulk of information. I looked through them all. Then I looked through them again. By my third trip through a decade worth of Program Books, I was starting to see the continuities and the differences. I noticed that many of the names listed in all aspects of the books appeared year after year in varied capacities. And many of those names were people I had met. I also realized that there were a lot of people listed that I was curious about. At that point, I touched the side of the elephant and realized that fandom was much more like a family than I had thought, with relatives that one knows exist but barely recognizes.

My goal for the Program Book became clear. I wanted to include as many bios on as many program participants as I could get. I regret that I did not succeed in collecting all of them. Many thanks to those who responded to the programming questionnaire. Many thanks as well to Laurie Mann and Hutson Oper for helping collect information, to Bill Child for graphic support, to Bruce Pelz for checking the Worldcon history list against original sources, and especially to David Thayer for invaluable proofreading and moral support.

Has it been hard work? You bet! Would I trade the experience? Not for anything. What have I learned from all of this? That the World Science Fiction Convention is indeed put on by a *big* organization for very, *very* special people.

Thanks,
Diana Thayer



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Art Credits

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Bill Child (Texas)	1	Franz Miklis (Austria)	143
Kelly Freas (California)	38	Doug Potter (Texas)	62, 139
Alexis Gilliland (Virginia)	35	Dennis Pumilia (Texas)	154
Ian Gunn (Australia)	146, 148	Peggy Ranson (Louisiana)	141
Dell Harris	9	William Rotsler (California)	22, 76, 80, 83
Teddy Harvia (Texas)	3, 156	Sherlock (Texas)	4, 5, 91, 111
Alan Hunter (England)	153	Diana Harlan Stein (Michigan)	5
Don Maitz (Florida)	FC, 11, 26-31, 85, 93	Susan Toker (New Jersey)	89
Joe Mayhew (Maryland)	44, 56, 144	delphyne joan woods (Illinois)	16, 87, 123, 128

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Advertising Index

Ace Books	82, 102, 122, 142	New Pacificon '98	118
AggieCon 29	133	New York in '39	111
ASFA	77	Boston in 2001	24-25
AussieCon Three	57	Pegasus Publishing	104
Avon Books	10, 39	Philadelphia in 2001	114
Baen Books	92	Pocket Dragon	Inside BC
Barnes & Noble	35	Rivercon	90
Borders Books	121	San Francisco in 2002	50-51
Buconneer	4	Science Fiction Chronicle	8
Chicago in 2000	100	Sci-Fi Channel	61
Clarion	70	Seattle in 2002	137
Cancun in 2003	52	SoonerCon	152
ConuCopia	126	Space Ready Reserve	112
CoyoteCon	74	St. Martin's Griffin	69
DAW Books	58, 88, 129	Tachyon Publications	125
Dell Magazines	40, 41	Tattersall Publishing	43
Del Rey Books	66, 130, 149	Tesseract Books / The Book Collective	86
DragonCon '98	106	Toad Hall Books	95
The Fine Books Company	17	Tor Books	32-33, 45-47, 73, 78-79, 84, 98, 117, 134,
GreatAmeriCon	81	Toronto in 2003	65
HarperCollins	96	Underwood Books	138
ISOEWFGOH	145	Vector Enterprises	105
Krieger Publishing	110	Warner Aspect Books	18-19
Locus Publications	36-37	White Wolf Books	Inside FC
NESFA Press	54		



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**Who's Who
at LoneStarCon2**

Algis Budrys *A Man In Touch With Tomorrow*

by Himself

I was born on January 9, 1931, in Königsberg, East Prussia, Germany. I was a Lithuanian citizen from birth, my father being stationed in Königsberg as a member of the Lithuanian diplomatic corps.

When I was five, Adolf Hitler drove by my house. I watched from a second-floor window. The sidewalks and lawns of all the houses were full of hysterical German, uttering a wordless cry. I knew many of these people as my polite, soft-spoken neighbors, some of whom had had me as a guest for tea with their daughters. I began to seriously wonder if he had been born into a world full of werewolves.

As the parade approached, with marching battalions of Sturmbattalion and Hitlerjugend, kettledrums and madchen scattering flower petals, the cry grew louder and the tossing of arms in the Nazi salute intensified. As Hitler became visible – a rather small figure in the back of an open Mercedes – the salute became rigid, the cry became like nothing else I have ever heard, and I was fascinated to observe that some members of the street-level audience lost control of their bowels, trying to make it to the shrubbery at the front of my house, some pulling their pants down in time, others not. For a young boy recently emerged from toilet training, it was a compelling sight. And then Hitler passed out of sight, and the panting Germans gradually subsided and went back into their houses.

Sixty years later, half a world away, I still grow thoughtful at the memory. I have since learned that everyone is a werewolf, given enabling circumstances, but I was in the first minutes of beginning to grasp that then. I am convinced that Adolf Hitler made me a science fiction writer.

Adolf Hitler also drove me out of Germany. In the summer of 1936, mobs of Nazis stormed my parents' apartment house. My father, when younger and in the Lithuanian army, had taken a seaport – Klaipėda, or, as the Germans called it, Memel – away from the League of Nations and annexed it to Lithuania. The Germans in the 1930s felt it was rightfully theirs and tried to express this to my father by howling outside the windows at night and throwing brick-halves. I would sit in my mother's lap, and my father would hold a pistol in his lap, and the only light in the apartment came from the green pilot bulb on the gramophone.

This grew tiresome. So my father hired a young French girl to teach the family French and requested a transfer to Paris. Something went wrong, and my family wound up in New York City in the Fall of 1936. My father served there as Consul General of Lithuania until his death in

1964. The only one who learned French was me. The French girl, at her mother's request, came to the States with us and became in effect my beloved older sister, Denise. She died of cancer in 1980, and I miss her very much.

My father continued to serve because the United States, and most other Western nations, did not recognize the Soviet occupation of Lithuania in 1940. There never was a Government in Exile because of this, and the various SF references that say there was are talking through their hats, Brian Ash.

Königsberg was destroyed by Soviet artillery during the War and has since been completely rebuilt as Kaliningrad, the capital of the independent state of Belarus. Lithuania, after breaking loose from the crumbling Soviet Union, flirted briefly with democracy, decided it didn't like it, and reinstated a native communist government. My mother – who is still alive at this writing – no longer notices very much. She met my father as a code clerk for the Lithuanian Foreign Ministry in the 1920s and continued to work for the Lithuanian government after my father's death. I remained a Lithuanian because to do otherwise would have been embarrassment to her. But time passes, and I became an American, at last, on May 24, 1996, and will never go back. English was my fourth language, but it has been my primary one for over fifty years. I can speak Lithuanian, after a fashion, but I cannot write in it. My German I have almost deliberately forgotten. My French is serviceable, given about a week to refresh it. But English – which I consider the Queen of languages for communication, while French is better for love – remains my instrument.

In 1936, I learned to speak and fumblingly read English and immediately discovered science fiction. *The New York Journal-American* Sunday comic section carried Flash Gordon, Buck Rogers, and my favorite – Brick Bradford and His Time Top. Getting hold of the Sunday funnies was chancy because my parents took only the *New York Times* and various ethnic papers and only the *Novoye Russkoye Slovo* carried any comics at all, running a translated Tarzan daily strip. (And I couldn't read Russian). Also, my parents violently disapproved of SF, then and continuing for several years after I began selling. But then, my parents disapproved of almost everything I did, and I became quite good at sliding things past them.

I went to school at the old PS 87 in Manhattan. (The present PS 87 stands in what was the parking lot.) There I was given copies of a magazine called *Young America*, which ran quite a bit of SF, including stories by Carl H. Claudy and Edgar

Sixty years later, half a world away, I still grow thoughtful at the memory. I have since learned that everyone is a werewolf, given enabling circumstances . . .

Rice Burroughs' *At the Earth's Core* serialized. I have often wondered who the editor was.

In 1940, my parents bought an anchor to windward, in the form of a chicken farm in rural southern New Jersey. My father stayed in New York, working, and my mother and I stayed on the farm, where I lived until I was sixteen. When I was eleven I got my first rejection letter, from Malcolm Reiss at *Planet Stories*, and when I was fifteen I sold an article to a regional magazine. It took me a long time to learn how to write fiction – as distinguished from non-fiction, which I did well from the beginning.

At sixteen, I went away to college, where my education included such things as smoking openly, poker, 21, craps, and drinking from a hair- tonic bottle full of vodka which I carried in a back pocket. I don't think I gained any common sense for a long time – around the age of thirty – but I rather enjoyed college, being surrounded by veterans of the War, who protected me from the various things that would otherwise have destroyed me. We were all housed in a hurricane-wrecked Naval lighter-than-air base in the Everglades, sleeping in what had been barracks, on Marine five and a half foot bunks, recreating in what had been the rec hall, where I wound up running the movie projectors. And I discovered a *Planet Stories* letterhack, Austin Hamel, with whom I formed an unsuccessful writing partnership. (Austin was, at last forty-year-old report, working on a West Virginia paper and selling a story to *Manhunt* featuring a villain named Budres.)

When I came back from the University of Miami at the end of my sophomore year – during which I had found a bookstore in the bad part of Miami that carried things like *Adventures in Time and Space*, on a very high bookshelf away from the real books – the family had moved to Great Neck, Long Island, and was out of money. So I went to work at various jobs, including pick-and-shovel at Long Island's Levittown and being a counterman at the Plaza luncheonette in Great neck, and gradually accumulated enough money to go to the adult division of Columbia University. I passes a test and was admitted to the regular Columbia College, but never went – I sold my first story, and figured I had gotten what I had been paying for.

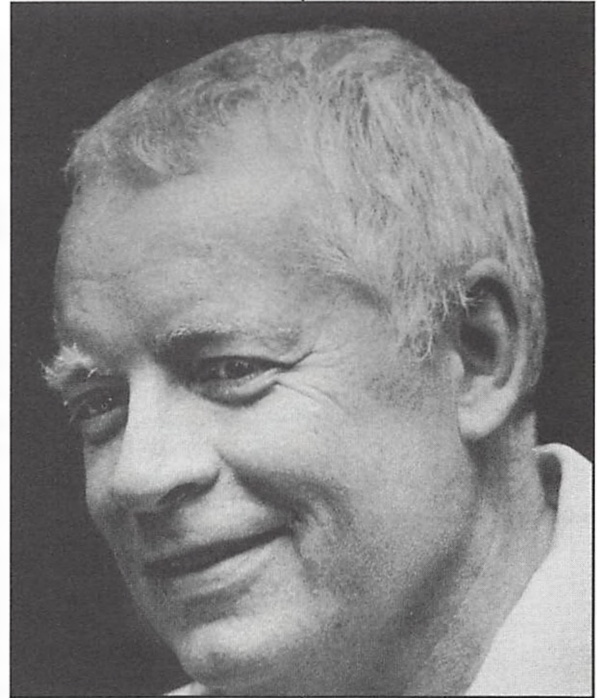
It was interesting how I did that. I had met Jerry Bixby, who had been the editor of *Planet Stories*, but was then the assistant to Sam Mines at the Thrilling group of SF magazines, and Jerry had been good enough to take me around to Horace Gold's Friday poker games – and to help me sell a few two-page stories to Thrilling's comic books. Jerry had seen a story of mine and had wanted to buy it, but Sam vetoes that. At Horace's poker

games, I had met Frederik Pohl, who was then a literary agent, and Fred took me on as a client. The first thing he sold was the story that Jerry had wanted to buy, and which had been rejected by *Astounding* when I was eighteen. Now *Astounding* bought it, unchanged, and so at twenty-one I became an overnight success.

I sold easily and rapidly, to the top markets. The secret of my success was that while I was eighteen the market had been extremely tight, but now it had loosened up phenomenally, and if you could put two words together and put in something about ray guns, your chances were very good.

And so it went. I never went back to school – I have an honorary faculty member's certificate from the Lyman Briggs School at Michigan State University, however – and I rarely worked at a straight job. I also pursued a parallel editorial career, beginning at Gnome Press in 1953 and going on through *Galaxy Magazine*, *Venture* and *F&SF*, *Infinity*, and so forth, becoming editor-in-chief of Regency Books in 1961 (succeeding Harlan Ellison), editor-in-chief of Playboy Press in 1963, and operations manager of the Woodall Publishing Company in 1973-74. I am at the present time the editor of *Tomorrow* magazine and president of The Unifont Company, Inc., which publishes *Tomorrow* and several other things.

I have had extremely good luck in my friends and acquaintances. Fred, who remains my career-long friend, John Campbell, with whom I got along quite well, to the point where he had promised me the editorship of *ASF* when he retired, and Lester del Ray, who taught me enormous amounts about many, many things. Arnold Hano, and Walter Fultz, of Lion Library. John Bohan, of Theodore Sills, Inc., who also has been around for a long time after navigating B-17s during the War. And Harlan, with whom I have had a very long and very complicated relationship, but who can always call me and I can always call him. I suspect that we are very good friends.



Algis Budrys (Continued)

Well. After selling lots of fiction during the 1950s – *Some Will Not Die*, *Who?*, *Falling Torch* and *Rogue Moon* are some of the novels from that period, and a short-story collection, *The Unexpected Dimension* – I placed more emphasis on the editorial side for a time. Then, the kids began eating ten dollar bills for lunch.

I had met – at Carol Pohl's sly arrangement – Edna Duna in 1953, and by mid-1954 was married to her . . . as I still am. She and I had four sons by 1962, and they began, as I said, insisting on eating and wearing shoes, and so forth. So I went to work for Theodore Sills, a food PR firm, in 1966. We had serious clients, and we had the wildest client of them all – Pickle Packers International, Inc. – 207 members in seven Free World Nations. I will draw the curtain over most of the things Sills did for PPI, but you should know that before the Picasso statue was ensconced in Chicago's Civic Center Plaza, we presented the City of Chicago with a twelve-foot utterly realistic pickle – it even looked wet – in the plaza, and called it the Picklecasso. It was a marvel of split-second timing, and some manual dexterity, because the pickle *was* twelve feet long, it weighed about ten pounds, since it was made of chicken wire with fiberglass spread over it, and the wind was blowing.

After that, I was PR Director of the Chicago office of Geyer-Oswald, Inc., and then an account executive on the International Truck account at Young and Rubicam, Chicago, in 1970, finishing as Account Supervisor in 1973. It was all fun, and I got used to wearing three-piece suits, and so forth. I liked the trucks. I drove certain members of the Motor Truck Division crazy, because of the way I did things, but they cannot say they didn't get their money's worth out of me. And the big bosses loved me. But in 1973 I had the chance to go to work for the Woodall Publishing Company, and I took it, because (1) they had several magazines which conducted road tests, (2) I didn't have to wear a tie, and (3) my life-plan was to work for Woodall's long enough to get well-known as an automotive writer and then spend the rest of my life in borrowed vehicles, writing not only road tests but travel articles and, if the spirit moved me, science fiction.

(Secretly, the science fiction was my primary motive, but I couldn't tell anyone a dumb thing like that.) And Curt Fuller was the publisher – also the publisher of *Fate*, which I suspect he did for his wife. At any rate, Curt was the only publisher whom I would allow to date my unmarried daughter, if I had one.

Well, the Arabs and their oil embargo fixed all that before it could come to fruition. We lost a hundred and fifty-four pages of advertising in

one day, so certain economies were practiced. But just before I threw myself off the Tallahatchee Bridge, the SF business picked up, and I haven't drawn a paycheck since. It's been mostly SF in one form or another, though I did do the Rand McNally book about bicycles and several smaller projects for Rand.

These things happen. Larry Shaw, the editor of *Infinity*, and of one of the unrelated magazines called *Science Fiction Adventures*, was also the editor of *Car Speed and Style* and *Custom Rodder* (and *Untamed* and *Lion Adventures*, that being the nature of editing for Irwin Stein). This struck me as a happy thing, so I not only wrote for the SF magazines, I wrote for the hairy-chested men's "true" adventure books – all the stories were turned in with the working title of "Love-Starved Arabs Raped Me Often", even the one about Von Richtofen and the masochistic blonde – and I wrote for *Car Speed and Style* and *Custom Rodder*.

I not only wrote, I illustrated, having just enough talent. (Not enough to work for the SF magazines.) I even persuaded Irwin to start a magazine called *Cars*, which was about factory cars, because the manufacturers would buy reprints if we said nice things about their product. I had a column, called "Chipping Gears With Jeffries Oldmann", and every once in a while we borrowed a car from one of the manufacturers – I was really fond of the Chrysler 300E, although the Studebaker Hawk was not far behind – and drove to SF conventions. Also, incidentally, to roadtest.

Which is a way of explaining how I wound up on the International Truck account, years later. Where I swiftly came to love the big trucks – the F-5070 and its ilk – but did not, as reported earlier, fail to remember various Scout models, including the Aristocrat and the SR-2 in which I committed occasional felonies, and the Scout II, which I helped introduce to a breathless world. Well, it was a rough job, but somebody had to do it. And in due time, somebody else had to do it, because I went to work for Woodall's. And we know how that ended.

I had written a novel called *Who?*, years earlier, and sold an option on it to some movie company, and Judy del Rey called me one day and asked if she could have a tie-in edition for del Rey books, because according to her *Daily Variety*, they had made a movie of it and were planning to release it in about six months. I said sure, in a voice that barely quivered, and got on the phone and arranged to get it away from Lancer Books. That done, I conveyed it to del Rey and then had time to wonder about a world in which the author is the Last To Know.

It was worse than that. It had Elliott Gould and Trevor Howard in it, and a fantastic character

. . . we presented the City of Chicago with a twelve-foot utterly realistic pickle – it even looked wet . . .

actor named Joe Bova, but I saw it in a double feature with a film called *Gold*, with Susannah York and Roger Moore, and I liked *Gold* better. Judy agreed with me. She'd seen *Who?* a good deal earlier, and nowhere on the del Rey Books edition is there a hint that it's a movie tie-in.

Then I'd also sold film rights, to Bristol-Meyers Corporation(!), in a non-SF story of mine called "The Master of The Hounds". Nothing more was heard of it, until years later, when a fellow on my wife's bowling team said, rather nervously, "Edna, are you married to a man named Algis?"

"Yes, I am," my wife said.

"Well . . ." the fellow said, "the other night I couldn't sleep, and I turned on the TV, and about two-thirty in the morning they played a movie called *To Kill A Clown*, and it said the original story was by Algis Budrys ..."

And that is how I found out that not only had the film been made, not only did it have Alan Alda and Blythe Danner in it, not only had it been shipped off to late night TV, but if I thought the *Who?* film had been kept secret from me, I now realized the British producers of that film had been models of openness and good fellowship compared to the folk who bought the *Master of The Hounds* film not from me but from Bristol-Meyers and snuck it out.

Since then – while working in Hollywood, but not in films, oddly enough – I met a USC film student who bought the right to make a student film of *Rogue Moon*. And made it. And only two years later sent me a tape of it. Let me put it this way – a lot of Hollywood film students have made student films, and then gone on to big things. For example, George Lucas and the *THX* film whose number I can never remember. My guy is not George Lucas.

Well, so it goes.

The next-to-biggest thing I've done lately is work on the L. Ron Hubbard Contests, which is what eventually brought me to Hollywood, where L. Ron Hubbard's literary agency, Author Services, is. It has graduated well over a hundred SF writers by now, who have written countless stories and over 200 novels. It has done the same for scores of artists. It has, in addition to giving them significant start-up money, taught many of its graduates at highly effective workshops, and it has published those people in an anthology series. I am very proud of that part.

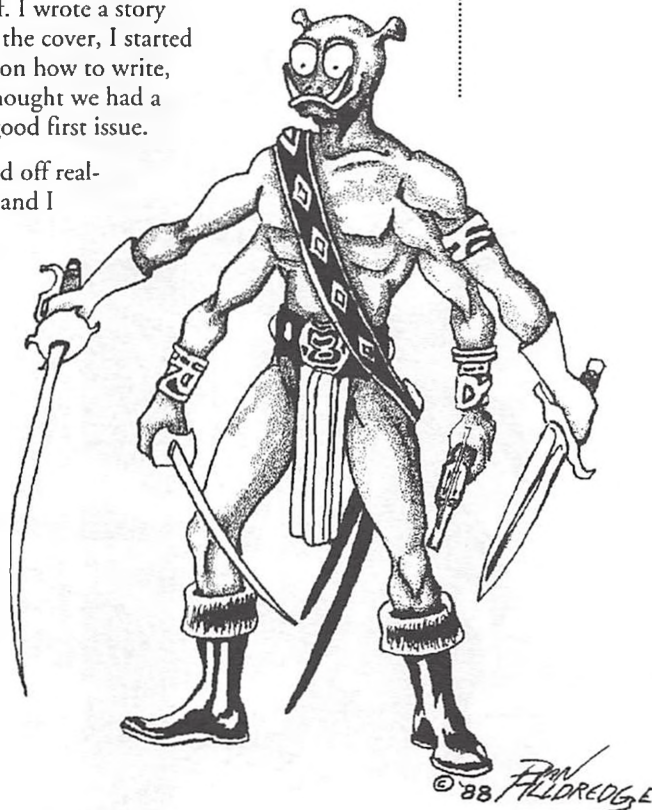
One year, a fellow named Dave Wolverton won the top prize, with a novelette called "On My Way to Paradise". He was eye-catching enough so that he immediately picked up Virginia Kidd as an agent, and she promptly sold a three-book

deal to Bantam. Several years later, I made him a quarterly judge in the writers' Contest, and when I began to feel things were beginning to repeat themselves for me annually, I made him co-ordinating Judge and resigned as everything but a quarterly judge. This has worked well. Dave and I teach the annual workshop for the winners, I help judge an occasional quarter of the Contest, and the thing hums along.

The biggest thing I've done lately is run *Tomorrow* magazine. Just about the time I was finishing up *Hard Landing* – which is a damned good novel; short-list nominated for the Nebula – and looking around for the next thing to do, Dean Wesley Smith called me and asked if I'd edit an SF magazine for Pulphouse, Inc. I said yes.

Pulphouse was located in Eugene, Oregon, which is a cool town, and Dean had a bunch of titles out and a bunch of cool people working for him. And he told me I could pretty much do anything I wanted, including naming and laying out the magazine. So I searched the index to periodicals and discovered nobody was using the name *Tomorrow*, and I drove up the coast to where Alex Schomburg lived and picked up the last Schomburg painting that hadn't been used on a magazine, and I called Gene Wolfe and Cathy Ball and Virginia Baker and Shayne Bell and a couple of other people I knew who might have a story, and we were off. I wrote a story around the cover, I started a series on how to write, and I thought we had a pretty good first issue.

It started off really well, and I



The biggest thing I've done lately is run Tomorrow magazine.

Algis Budrys (Continued)

began accumulating stories for the second issue, and the third, and so forth, and about that time I got a call from Dean that told me Pulphouse was pulling in its horns. There weren't going to be any more issues . . . unless I felt like putting out the magazine myself. Edna and I spent days debating the possibility. And then we took the plunge, not without fear.

So from Issue 2 on, *Tomorrow* has been completely ours. I had an old corporate name kicking around from the Rand McNally days – it's Unifont, which is our phone number – and we proceeded one step at a time from there, trembling.

We couldn't have begun to do it if Kandis Elliot hadn't written and illustrated "Laying the Meridiens" and sent it in. When we were frantically looking around for someone to set the magazine in type, etc., I called Kandis, who I didn't know from a hole in the wall, and asked her if she was qualified, and would she do it, and so forth, and the woman said yes. And she lived

only two-and-a-half hours away. And she had all sorts of computer publishing equipment and the knowledge to get the most out of it.

And as the issues went by, I kept on discovering new facets to Kandis – who is a botany illustrator for the University of Wisconsin – and I consider myself inordinately lucky. Now, we have shifted over from print to electronic format, using an outfit Kandis found, and we are, at this writing, growing by leaps and bounds. It is something to discover as I cross the fine line between sixty-four and sixty-five that I have been so fortunate.

I am working on a novel – a fantasy novel – and *Tomorrow*, and several other things for The Unifont Company to do. And I am a Guest of Honor at an SF Worldcon. I have my wife, I have my four sons, and I have a place in my profession. Not bad, considering that it started with Adolf. ★





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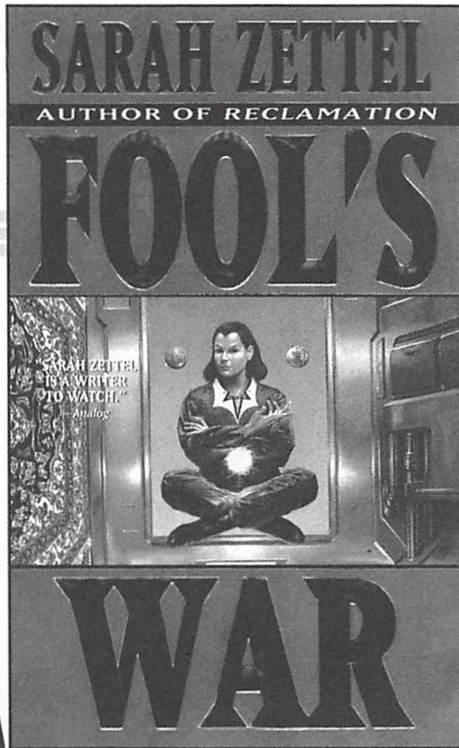
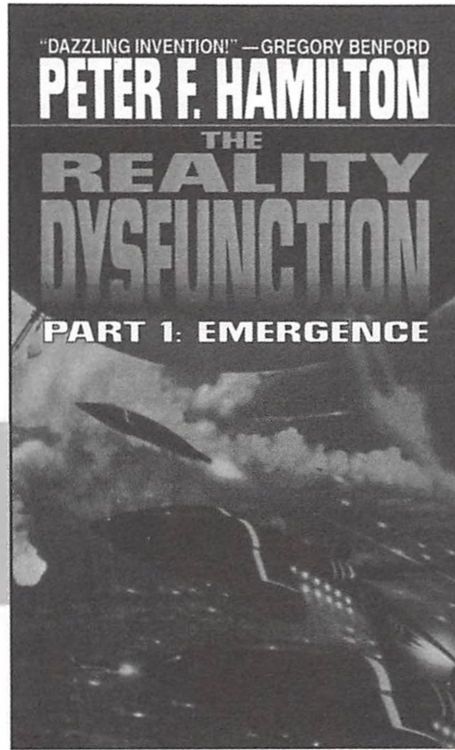
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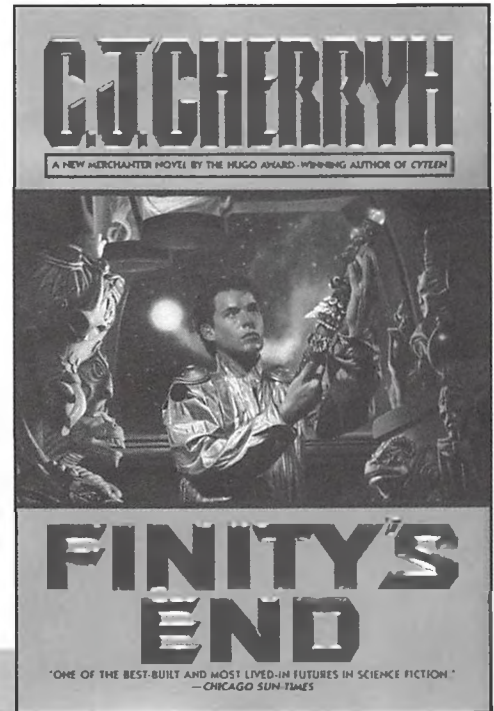
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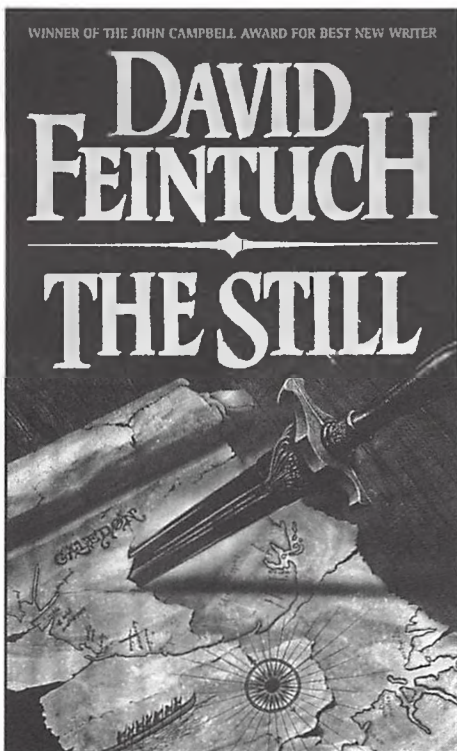
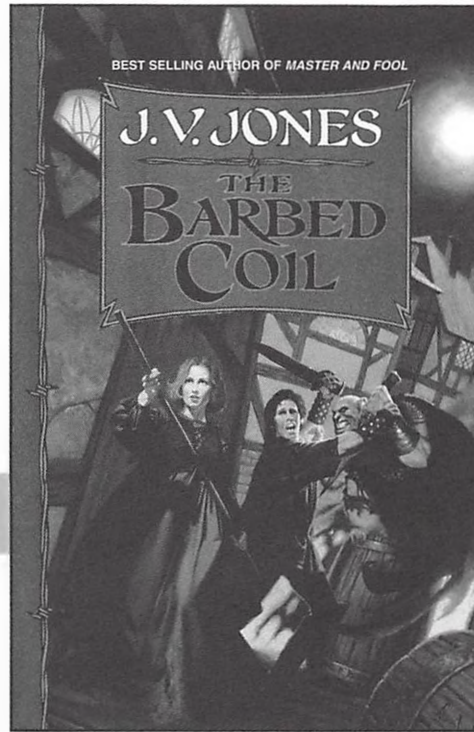
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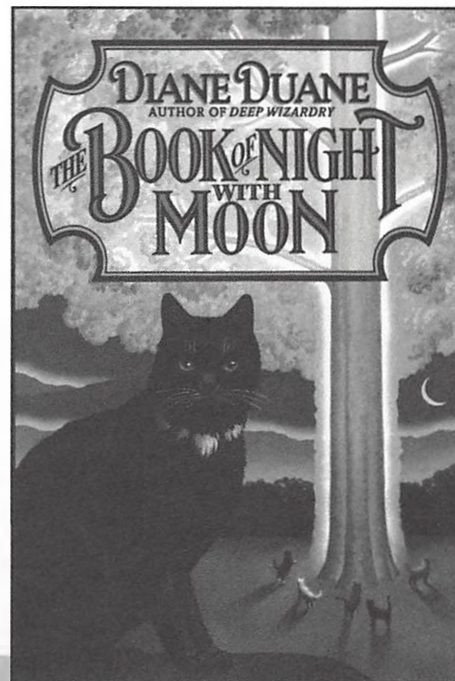
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Michael Moorcock *Champion of the Eternal*

by John Clute

From a very early age, Michael Moorcock's security reposed in a sense that everything might change, in the blinking of an eye, and be reborn again the next day (or the next book).

In 1999, just before the Millennium hits us, Michael Moorcock is going to hit 60. It seems an absurdly small number of years. He had been writing comics since his mid-teens, his first book had been published as early as 1962, he had edited *New Worlds* for most of a decade, and at the point he reached a decade past his half century it would have taken a brave man to guess just how many titles he'd put his name to. There were Elric novels and collections, the Hawkmoon saga, the Corum books, the *Jerry Cornelius Chronicles*, the dreamy insouciant romances set at the end of time, the long-winded brooding tales of sexual pathology and obsession he published around the turn of the 1980s, the non-genre multi-volume bildungsroman featuring Colonel Pyat, whose years are the years of the century, and whose evil is the century's evil, and in the 1990s he has embraced the South of America – which he now lives beside of – with a new series, which begins with *Blood: A Southern Fantasy* (1995), and progresses still. And there is *Mother London* (1988). It is his most recent singleton of significance. With it, we can start at the beginning.

There are three protagonists in the book, which is set from about 1940 to about 1988 in the suburbs and inner tunnels of the vast metropolis of Charles Dickens and G. K. Chesterton. The oldest of these protagonists is Joseph Kiss, a flamboyant self-advertising fin-de-siecle figure of substantial girth and a fantasticating relationship to the world: he is Michael Moorcock. The youngest of them is David Mummery, a haunted introspective half-insane denizen of a secret city of trials and runnels and codes and magic: he too is Michael Moorcock. And there is Mary Gazalee, a kind of holy-innocent and survivor, blessed with a luminous clarity of insight, so that in all her apparent ignorance of the onrushing secular world she is more deeply wise than other folk: she is also Michael Moorcock. As well as being a great complex multifaceted portrait of London, *Mother London* is also constructed as an intersecting array of self-portraits. When we read the book, we are reading a book of instructions for the assembly of Michael Moorcock. The Moorcock we put together from this choice of portraits is amused and bemused at the vision of himself; he is a phenomenon of flamboyance and introspection, a poseur and a solitary, a dreamer and a doer, a multitude and a singleton. For the reader of *Mother London*, he is in his own variegated aspects rather like the outcome of a fantasy role-playing game.

It all began – as it does for David Mummery in this book – in South London, in a subtopian stretch of villas called Mitcham, in 1939. His biography is soon told. In early childhood, he experienced the Blitz, and never forgot the extra-

ordinariness of being a participant – however tiny – in a great drama; all around him, as though the world were being dismantled nightly, darkness and blackout would descend, bombs fall, buildings and streets disappear; and in the morning, as though a new universe had taken over from the old one, the sun would rise on glinting rubble, abandoned tricycles, men and women going about their daily tasks as though nothing had happened, strange shards of ruin poking into the altered air. From a very early age, Michael Moorcock's security reposed in a sense that everything might change, in the blinking of an eye, and be reborn again the next day (or the next book). After the war ended, his parents separated, and the young Moorcock began to attend a pretty wide variety of schools, several of which he seems to have been expelled from, and as soon as he could legally do so he began to work full-time, up north in London's heart, which he has only successfully left once, when he moved to Texas, from where he gives us all a Martian eye.

There was the comicbook and pulp work for Fleetway Publications; there was the first book (*Caribbean Crisis*, 1962, written as Desmond Reid with James Cawthorn); there was marriage, with Hilary Bailey (they divorced in 1978), three children, a heated existence in the Ladbroke Grove/Notting Hill Gate region of London he was later to populate with Corneliuses; there was the editing of *New Worlds*, which began in 1964 and took off properly into the New Wave 2 years later as writers like J. G. Ballard and Brian W. Aldiss reached their early prime, and newer American writers like Thomas M. Disch and John T. Sladek found a home abroad for material they could not publish in America; there was the first science fiction novel, *The Sundered Worlds* (1965), but before that there was Elric. With *The Stealer of Souls* (collection 1963) and *Stormbringer* (1965), the multiverse began to flicker into view, and the Eternal Champion began properly to ransack the worlds in his fight against a greater Chaos than the great dance could sustain.

The life continued apace. The first Jerry Cornelius book, *The Final Programme* (1968), which assembled material first published a few years earlier in *New Worlds*, gave a first hint that Moorcock had established an agenda for his career which might well involve some remarkable shifts. By 1970 *New Worlds* was on its last legs; multiverse fantasies and experimental novels poured forth; Moorcock and Hilary Bailey began to live separately, though he moved, in fact, only around the corner, where he set up house with Jill Riches, who would become his second wife; there was a second home in Yorkshire, but London remained his central base; *The Condition*

of *Muzak* (1977) and *Gloriana* (1978) marked perhaps the high point of his career as a writer of genre fiction – marked perhaps the furthest bournes he could transgress while remaining within the perimeters of fantasy. During these years he sometimes wore a leather jacket constructed out of numerous patches of varicoloured material, and it sometimes seemed perfectly fitting that he bore the semblance, as his jacket flickered and fuzzed from across a room or road, of an illustrated man, a map, a thing of shreds and patches, a student fleshed from dreams.

Life continued. The marriage with Jill Riches came to an end. Moorcock moved still closer to the centre of London, where he now lived with his third wife, Linda Steele. The Colonel Pyat books, *Byzantium Endures* (1981), *The Laughter of Carthage* (1984) and *Jerusalem Commands* (1992) dominated these years (*The Vengeance of Rome*, which completes the series – and the sentence which can be strung out of the four titles – is due soon) along with *Mother London*. He continues to write heroic fantasies, though less frequently than before; *The Fortress of the Pearl* (1989) and *The Revenge of the Rose* (1991) are, however, comparatively recent. A birthday collection, *Casablanca* (1989), attempts to celebrate the full range of implications he represents as a literary and cultural phenomenon. If it is not all too successful in this endeavour, we may understand that the task is larger than a single book can reasonably be expected to encompass. In any case, Michael Moorcock has never, in his amplitude and occasional evasiveness, been an easy writer to pin down.

All we can do is set down a few pointers.

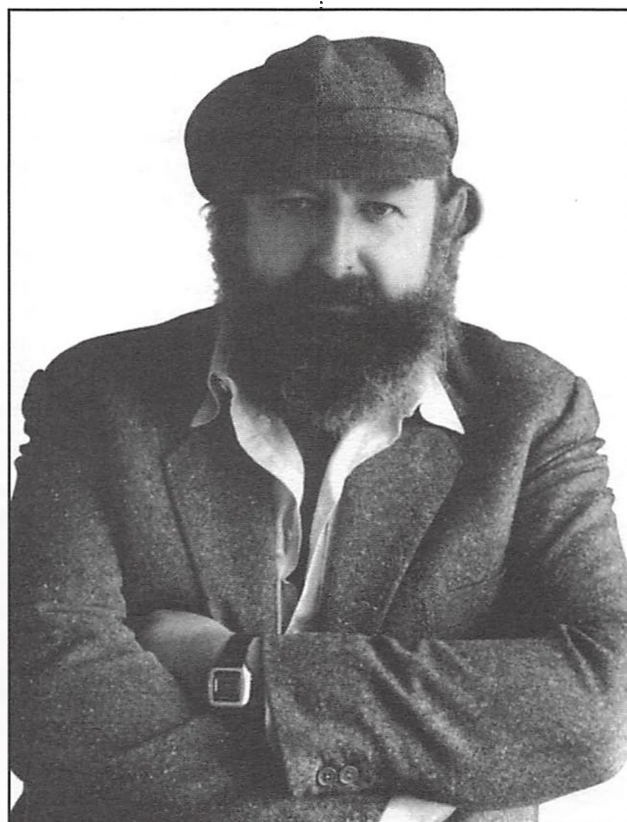
We cannot say too often that they are all one book. The capstones may be the novels of the late 70s and the 80s, but the great multi-book tale that Michael Moorcock tells again and again – the tale of a search for food and sleep and rest and love within the unending Blitz of Chaos – started long before. The volumes which make up the Eternal Champion series as a whole, and which nestle seamlessly into the 80+ volumes of the entire oeuvre, all take root in a single story, a tale of the first avatar of the Eternal Champion which first appeared in 1957, and which became part of *The Eternal Champion* (1970), the first of the novels featuring John Daker, or Erekoise. But here we must go slow, or the labyrinth may engulf us. The Eternal Champion mega series can be broken down into five more normal series, each starring one particular avatar of the Champion himself in a world he dominates, though occasionally avatars will pass through the multiverse into another's patch, and subsidiary characters tend to flow back and forth, under their own names or others, more or less at will.

These five series are: 1) John Daker, or Erekoise; 2) Elric of Melnibone; 3) Michael Kane; 4) Hawkmoon; and 5) Corum.

Putting aside the Michael Kane stories – as Edgar Rice Burroughs pastiches written in a few days per volume they are the least Moorcockian of all his work – we find in the tales of Erekoise the least supple of all Moorcock's heroic fantasies. This lack of polish may well be explained by the fact that Erekoise/Daker was created by Moorcock at about the age of seventeen; that this most explicit attempt to model the Eternal Champion as a conscious sword-and-sorcery hero is the work of a slightly overwrought teenager may help to explain the foursquare burly competence of Daker. He is a superhero not significantly unlike the thick-hewed knot-headed weightlifters who were featured on the covers of dozens of heroic fantasies in the fifties and sixties, and still are. There are swords, there is sorcery, there is a lot of vague but precipitous landscape, and ample gear for everyone to wear. Moreover, Daker remains the only avatar of the Eternal Champion who is in each series a figure forcibly called from mortal life, or from hibernation, or out of another universe entirely, to do battle against threats to the Cosmic Balance, that precarious, shifting harmony between the forces of Law and the forces of Chaos. In each of the series, there will be a sense that the Eternal Champion has been press-ganged by a force for Law or Chaos who manifests himself in the embodiment of a God. Erekoise/Daker (Daker in normal life, Erekoise when he becomes Champion) and Kane and Elric and Hawkmoon and Corum are each of them draftees. But only Daker knows it. Only Daker knows that his role is not only tragic, but arbitrary.

The multiverse he inhabits in these early tales is still extremely primitive, however; in

We cannot say too often that they are all one book.



Michael Moorcock (Continued)

Originally conceived as a parody
– a mirror reversal – of the
appalling Conan of Aquilonia, he
[Elric] is like a man caught in a
dream which reverses his every
impulse, mocks his every move.

the same way that Erekoose knows exactly who he is, it remains possible for him to know exactly what world he lives in. In these stories – much of the Erekoose material was only published in book forms years after its first appearance – the multiverse is still known as the Ghost Worlds, and he has only an occasional vision of the complexity of his role until he meets his "brothers" in *The Quest for Tanelorn*, that strange short novel from 1975 in which a bored Moorcock tried to terminate all five series at once – an effort in which he was no more successful than Arthur Conan Doyle was when he tried to kill off Sherlock Holmes. This security of self and tenure does not long persist, however, in the multiverse.

Moorcock's next creation was his most famous hero, or rather anti-hero, the tortured albino Elric, monarch of Melniboné, victim-wielder of the vampire sword

Stormbringer, destroyer of all he loves, poison brooder. The traditional hero of sword-and-sorcery is always allowed to act first (never failing to chop off the limbs and head and sweetmeats of the real villain, never making a serious mistake about which side he's on); but Elric is something else entirely. Originally conceived as a parody – a mirror reversal – of the appalling Conan of Aquilonia, he is like a man caught in a dream which reverses his every impulse, mocks his every move. He is the priest-king of Melniboné, and sworn to defend his realm against all

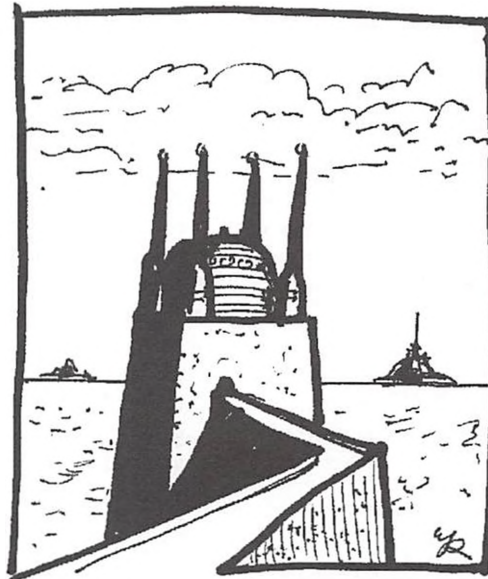
enemies, but his every action serves to betray his trust, as *Stormbringer*, the first-written but climactic volume of the series, retroactively establishes. Every tale and book written subsequently – and *Stormbringer* was drafted in the early 1960s – obsessively traces and retraces that doom. Elric is a pawn of Lord Arioch of Chaos, and he is tied to his doom, and the harder he fights the more deeply enmeshed he becomes. When he travels – at Moorcock's cavalier behest – into other environments, such as the delicately filamented End of Time inhabited by Jherek Carnelian, he continues to moon and brood. He is a ghost at the feast. The Blitz of Chaos cannot kill him; nor can it give him respite.

We will return to Elric.

Dorian Hawkmoon, Duke of Coln, is a different kettle of fish – and there are times, late in the series, when he wears so many talismans and

chains of power and such like that one finds it very easy to imagine him rattling along precisely like several kettles of fish on a wagon, or a one-man band, or five midgets inside a circus-horse – and though he isn't particularly bright, he does inhabit a fantastic, remotely futuristic, post-catastrophe, balkanized Europe where the war between Law and Chaos is more vigorously this-worldly than it is anywhere else in the mega series. Though he is half-crippled by a jewel in the skull, Hawkmoon does operate in this socialized environment with a real sense of engagement. The series centres on the small kingdom of Kamarg, in what we are meant to think was once the Camargue in southwestern France. The ruler of Kamarg is Count Brass, one of the few figures of mature years and fatherly disposition Moorcock has ever admitted into his oeuvre

without destroying them instantly, and his paternal relationship with Hawkmoon provides a sense of emotional linkage and entailment that contrasts most strikingly with the corrosive solipsism of Elric's hellish duration. Hawkmoon lives like a man in the midst of a world of men and women. Perhaps because Moorcock – for the first time in this series – was able to write chronologically, the unfolding narrative of the



Hawkmoon series works sustainedly to give a sense of whole lives passed successfully in accordance with *Time's Arrow*. For all his predictable manliness, and despite his not inconsiderable stupidity, Hawkmoon stands as Moorcock's most sustained and likeable presentation of a lived life.

The battles Hawkmoon and his allies engage upon are similarly easy to understand. Hawkmoon represents a life-affirming positive choice; and his enemies – the dubiously sophisticated minions of the rulers of Granbretan – are unmistakable villains. The air of solidity about Hawkmoon as Eternal Champion extends to his world; and it is indeed possible to feel a kind of nostalgia about Kamarg, a sense that in this island of repose in the quicksand multiverse something like a clearcut victory may be possible. It is perhaps no mistake that the wholesome, brightly-coloured world of the Kamarg resembles at times environments created by H. Rider

Haggard and the Lost Race authors of the last century, men for whom a normative Empire did exist, though doubts might gnaw at the fringes. The later novels in which Moorcock expressed an ambivalent but powerful nostalgia for the decorous and panoplied hysteria of the Edwardian Empire at its evanescent swollen height seem to have been written from the same impulse that caused him to create Kamarg. The gaudy long views of *Empire in The Warlord of Time* (1971), *The Land Leviathan* (1974), and even in the desultory *The Steel Tsar* (1981; improved in omnibus form), reflect an emotionalism about these bright toy-soldier verities, this habitation whose boundaries are secure, if only for a moment in time; for there is no stable Empire in the multiverse of Michael Moorcock.

Just a memory. A waking dream.

A different kind of nostalgia suffuses the long silken and crepuscular series of novels about Corum, whose sense of the fragilely equipoised world he inhabits is constantly retrospective. As the last surviving member of the Vadhagh, a race overcome within living memory by yahoo hordes of common homo sapiens, Corum is like a figure from the *End of Time* trapped into donning the armour of Eternal Championship without – deep in his heart – caring a jot for the passing of the passing show. (In this he is also a reversal of Elric; for if Hawkmoon reverses Elric's solipsism, Corum reverses the adolescent fervency of his self-obsession.) In no sense, therefore, can Corum be seen as either volunteer or dupe; nor does his shifting segment of the multiverse offer much in the way of reward for service, however coerced. The world he is trapped into defending is a pallid vision of prehistoric Britain, but Moorcock makes no attempt to enlist the reader's imaginative engagement with the Romance inherent in this premise. There is no sense that anything like the *Matter of Britain* lies inchoate and untold within the dying fall of Corum's solitary and nostalgic quests for partial victory against the poppycock and garrulous Lords of Chaos, who don't, for that matter, have a great deal to say in this series.

Just as Moorcock himself – at this stage of his career, in the early 70s – wished fervently to be shot of those cruder versions of the Eternal Champion he had long outgrown, so Corum seems to turn his back, aesthetically speaking, on the reader. Always he seems to be trying to disappear from view, to retire; he does not wish to suffer any longer, or to beget a line of kings, or to create a new island in the stream. Ironically perhaps, the books in which he features are the smoothest, most memorable, most haunting that Moorcock ever managed to write in this vein; in their seamlessness and polish – aspects of Moorcock's work only when he is in some cre-

ative harmony or productive disagreement with his material – they represent the peak of his popular work. Everything else he has written since is dizzy with tropes, or wordy, or arduously knotty, deeply ambitious, massive. The books of Corum are the last chamber music he may ever wish to produce.

We must return, for a moment, to Elric. He is not, of course, Michael Moorcock's most famous character. That honour must fall to Jerry Cornelius, who is to Elric what Elric is to Conan of Aquilonia. He eats Elric whole (the way Mick Jagger might eat a Beatle). He is a parodic mirror of the haunted albino, a camp street wise survivor of the intense evening years of London as the 1960s debouch into the litter-strewn 1970s, and the 1970s harden into the heat-death of the last decade. In *The Final Programme* (1968), *A Cure for Cancer* (1971), *The English Assassin* (1977), which comprise the central tetralogy since known as *The Cornelius Chronicles*; in other volumes like *The Lives and Times of Jerry Cornelius* (collection 1976), *The Adventures of Una Persson and Catherine Cornelius in the Twentieth Century* (1976), *The Entropy Tango* (1981) and *The Opium General* (coll 1984); in books set at the *End of Time* like *An Alien Heat* (1972), *The Hollow Lands* (1974) and *The End of All Songs* (1976), where he wears a slightly different face and calls himself Jherek Carnelian – in all these books and others, Jerry Cornelius inhabits a multiverse whose intersections are no longer matters of plot-hooks and tediums of brooding about Chaos Lords; for now the multiverse has become a model of the psychic disarray – and the psychic resource – of modern urban humanity. By becoming less and less a game of storytelling, the universe comes closer and closer to what might be called a steady-state metaphor. It is melancholy and dazzled with turns and moues; it is various but airless; it is a party and a prison. It might be where we live.

Only *Byzantium Endures*, *The Laughter of Carthage* and *Jerusalem Commands* stand fast, but though the world they portray is visibly our own 20th century, their protagonist, Colonel Pyat, contains in himself a multiverse of unreliable narration. Pinned like a butterfly to the world, Pyat himself spews out a poison of self that seems to fill the chinks of things. The books that contain the logorrheic impasto of his venom are themselves terribly airless, terribly frightening. Devastatingly, they demonstrate the darkness of the "real world" for Michael Moorcock. Only in *Mother London*, where we began, has he found a real world that does not stifle. It was our beginning, and it is where we stop. For Moorcock, let us hope that it is just a beginning. ★

Only in Mother London, where we began, has he found a real world that does not stifle.

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WorldCons for 25+ years,
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the 21st Century.
New century—
same old quality.

It's not
polite to
point.



It's not polite
to point out
it's not polite
to point.



What *is* the
Universe?

Poetry in
motion.

Light
verse.

That rhymes,
At times.



I'm Noreascon III
here to offer a
few pointers.



I was
wondering
why you
looked so
brilliant.



The
Universe
started
with a Big
Bang.



Noreascon 4
will be a
blast of
its own.



Is that the known
universe I know
or you know?



You
know.



The Universe is
unknowable.



Don't you
know it?



Thanks for
lending
your light
to our
universe.



I'm the Lone
Star to the
World, but I'm
a loan star to
my friends.



I'm burning
for Boston
in 2001.



You're a
bright one.



Where do you stars get all your energy?

We convert hydrogen into helium.

That explains why some are talking funny.

So was it my gravity that attracted you to me?



The Universe is so big.



Actually, it was your lighter side.

Do you know the best part of Noreascon 4?

Delight.



We have space.

We're all from parallel universes and think Boston in 2001 is great.

Great.

Great.

Great.

Great.

Great.

How far away is Boston in 2001?

It's only a hop, skip, and jump to light speed away.



Great! You can't say it enough.

The shortest distance between billions and billions of celestial points is a straight line to Boston in 2001.

What's the shortest distance if space is curved?

Is that a straight line?

In the real world, stars are spheres with no angles or points.

Whatever your angle or point, Boston in 2001 is my destination.



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What does the universal translator say?

"Batteries not included."

In Roman numerals, 1010 is MX.



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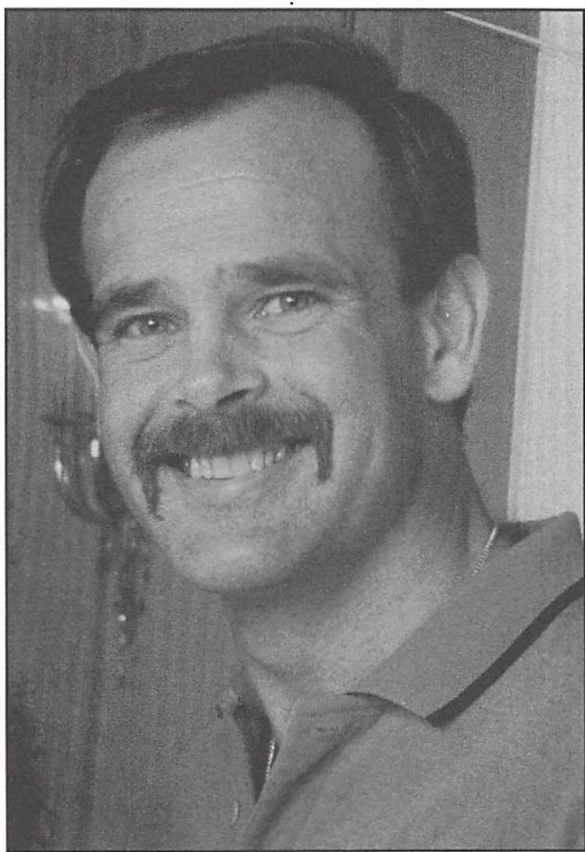


What's MA?



Don Maitz *Artist, Visionary, Punster*

by Janny Wurts



It could be presumed that after sharing a studio with Don for 8 years, and knowing him for nearly two decades, a fellow artist would have gained a firm grip on his techniques and an insight into his prodigious talent.

Surprisingly, this is not the case. Or not so surprisingly, as anyone lucky enough to befriend Don will agree that he delights in the unexpected. The truths are that he has no set technique, no established habit of working, no formula for

his broad ranging success. He has a gleeful and sometimes twisted penchant for innovation that manifests at odd hours, and with frequently hair-raising results.

He's a very approachable guy when not frustrated by a sketch or a difficult technicality in a painting. (Ask about the time he bombarded an advertising job with his breakfast bagel.) He'd delight in telling you of the role the toilet seat played in his painting for Carolyn Cherryh's *Rimrunners*, or about the for-real crutch he used on the monster pirate drawing, complete with ship, that he completed for the Greenwich Workshop, and which received a certificate of merit from the prestitious Society of Illustrator's annual exhibition. No household item is safe from his odd fits of inspiration in the studio. Plastic wrap, kitchen bowls, Llegg pantyhose containers, aluminum foil, window screens, doilies, and fingerprints have all been used when traditional brushes failed to achieve the perfect effect.

The composite of such endless experimentation shows a technique that is distinctive, but so varied it is impossible to typecast. In the publisher's office I have often asked the question, "Who did that striking cover?"

I should not have been startled to hear the credit was Don's. He's content painting the wildest scenes of fantasy (Gene Wolf's *Book of the New Sun*) and precise and fussy enough to do justice to hard tech. But who would have guessed he could also do portraits, (Piers Anthony's *But What of Earth?*) renditions of German cathedrals (for *Wicked Enchantment*) or those stylistically radical covers with their near-to-abstract backgrounds? He wears a wealth of artistic hats. Since publication of two art books, *First Maitz* by Ursus Imprints and *Dreamquests* by Underwood Miller, and two sets of trading cards for FPG, fine art prints from Millpond Press and Mithril, and even a best-selling screensaver, fans have had many chances to recognize the scope of his work. This has given rise to a wave of appreciation — Don has won two Hugos for Best Artist and a special Hugo for C. J. Cherryh's *Rimrunners*. He's taken eight Chesleys in categories for Achievement, and Best Hardback Book Cover for his painting *Cyteen* in 1979, and in 1990, for best body of work.

In his honest moments, Don admits that his art career began with cave painting; out of respect for his mother, his early works are unavailable for public view. His career since has spanned 20 years, and progressed from drawings on paper, anytime there was a pencil and enough light, to a luminous style of painting. Although a better than average student, his goal was a career in art.

Solid, sensible people tried to advise him to aspire toward something more

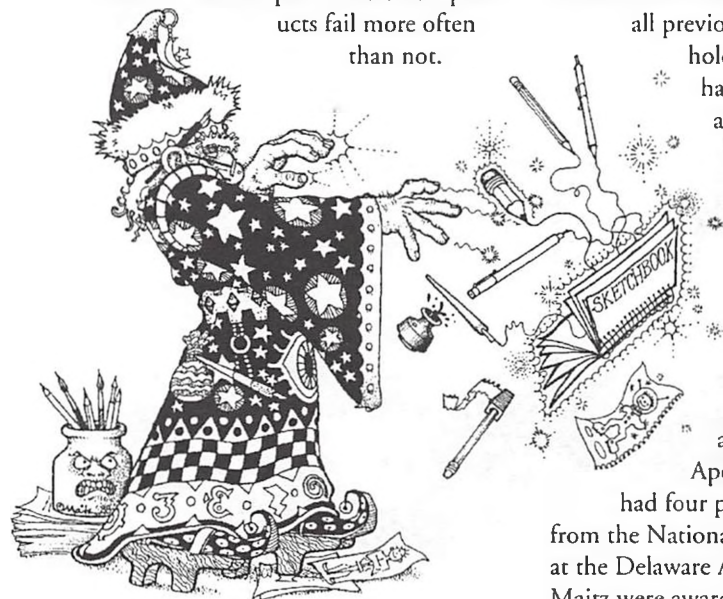


*It's not easy being a famous artist,
first you have to do a lot of research...*

practical than struggling to enter a competitive and difficult field — but Don had other ideas. He attended night classes in figure drawing, then entered the Paler College of Art in Hamden, Connecticut, and immediately earned the envy of his peers. At Paler, under the influence of distinguished instructors, he studied figure drawing and applied himself to painting. By the time he graduated at the top of his class in 1975, he had already been published by a professional magazine and Marvel Comics. He stayed on for a fifth year at Paler to refine his skills, and began to show his portfolio in New York. Popularity put a stop to extra education as Don gained his first paperback assignments. The fact that Don's penchant for lousy puns didn't get him thrown out on the sidewalk forever is a testament to the strength of his abilities.

The admiration of his peers has only increased, after some 400 published works, one of which, *The Second Drowning*, cover for the novel, *The Road to Corlay*, won a silver medal at the Society of Illustrator's annual exhibition in 1980. That same year, Don received the Howard Award for Best Artist at the World Fantasy Convention.

Apparently bad puns are no impediment to success. In addition to doing covers for leading novelists not yet mentioned, such as Asimov, Ray Bradbury, Raymond E. Feist, Stephen King, and Michael Moorcock, Don's magic with the paintbrush produced the pirate image which launched Captain Morgan Spiced Rum into success in a marketplace where new products fail more often than not.



... and lots of preliminary sketches.

Now Don's envious peers can't even seek escape in the bars. The labels on the rum have his

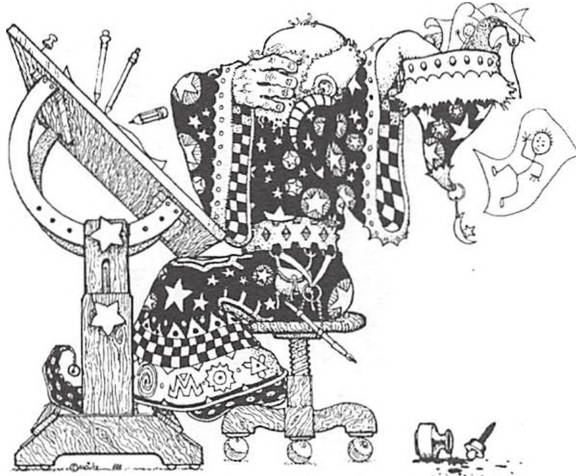


Composition studies are helpful.

signature on them, as do the billboards, T-shirts, and beach towels of multiple advertising campaigns.

Not being content with having science fiction and fantasy illustrations confined to the book stores, Don was the driving force behind the first major museum exhibition of works within the field. Held in the New Britain Museum of American Art in spring of 1980, the show broke all previous attendance figures; the record holds today. Other museums since have launched similar exhibits, always with Maitz artwork included, and always with public enthusiasm. Perhaps the most exciting of these was sponsored by NASA, in conjunction with its 25th anniversary celebration. Housed in the Cleveland Museum of Natural History, paintings by 30 science fiction artists were shown alongside photographs from the Apollo space program. Don also had four paintings in the first exhibition from the National Academy of Fantastic Art, held at the Delaware Art Museum. The paintings by Maitz were awarded the bronze medal, and not

Don Maitz (Continued)



Reaching for new ideas can be difficult.

even that accolade stopped the puns. Now, the Canton Art Institute plans a second, larger show, which will open in spring of 1996.

This success story might lead one to believe that Don Maitz is permanently attached to his paintbrush, and inseparably chained to his easel. Certainly the world would seem logical if this were true. But between ideas, inspiration, and the deadlines that are inescapable in the illustration field, Don goes windsurfing, downhill skiing, horseback riding, and jogging. He also hangs out behind his camera lens, and in museums, continually adding to his stock of ideas.

He has shown himself willing to share his techniques, his enthusiasm, and his inventive imagination by serving a year as a guest

instructor at the Ringling School of Art and Design in Sarasota, Florida. The impression left on his students and fellow instructors has seen some minds permanently bent, as any attendee of LoneStarCon2 willing to sit with him over a beer will come to find out. Like the wizards he paints, Don's magic is elusive, and if his humor is deplorable, his generosity cannot be disputed. Warning: carry protection from bad puns at all times while in his presence, or else keep your fingers in your ears, and don't risk reading the painting titles on his bid sheets at the artshow.



Some days nothing comes together.



You may have trouble convincing people you are really working.

I found working with Don Maitz to be a truly delightful experience. His wit and enthusiasm match his artistic talent. So when Don sent me the illustrations shown on these pages, I couldn't resist publishing them. We've all seen the more complex works he has done for book covers and other projects such as the illustrations for Michael Moorcock's *Corum* shown elsewhere in this book, but these show a different side of Don. Here is Don at play. Here is where the magic starts. The captions are my additions, with apologies to Don if I have missed the mark.

Diana Thayer



The creative process may need an occasional jump start ...



*... but when it gets going, watch out!
Magic happens!*



*Just remember that
You can market your art
all over the world,
but no matter how good
you get ...*



... there will always be critics

Don Maitz & Janny Wurts

by David Cherry



There is no end of fascinating things about this terrific couple. You will just have to search them out and meet them yourself. When you do, I guarantee you'll be in for a treat.

When the history of this century goes into the books, Don Maitz and Janny Wurts will be prominent among those who have shaped the art and literature of fantasy and science fiction. Janny is a master storyteller whether she is working as an artist or a writer, and Don's work as an artist is already legendary. A full list of their accomplish-

ments to date would fill a good portion of this program book, and since they are at the peak of their talents, that list grows longer day by day. I can, therefore, mention only a few brief highlights.

Janny is, of course, the author of an impressive body of novels, including *Storm Warden*, *Keeper of the Keys*, *Shadowfane* and *Curse of the Mistwraith*. She often creates the cover paintings for her own novels, as was the case with *Master of White Storm*, which won Best of Show at the World Fantasy Convention for two consecutive years and was the cover of her novel of the same name. She was also honored with ASFA's Chesley Award for Best Cover: Hardback Book and another for Best Unpublished Work.

If there is any award available for fantasy or SF art that Don has not won, I do not know what it is. In 1980 (when he was still just a pup) he won a silver medal at the annual exhibition of the Society of Illustrators in New York for "The Second Drowning", his cover for *The Road To Corlay*. He won the World Fantasy Convention's Howard Award for Best Artist that same year. Since then it has been one honor after another. In 1991 he received the comic industry's top award, the Inkpot. And he has taken home the elusive Hugo more than once. One of them, the special Hugo for Best Original Artwork was for the cover of C. J. Cherryh's novel, *Rimrunners*.

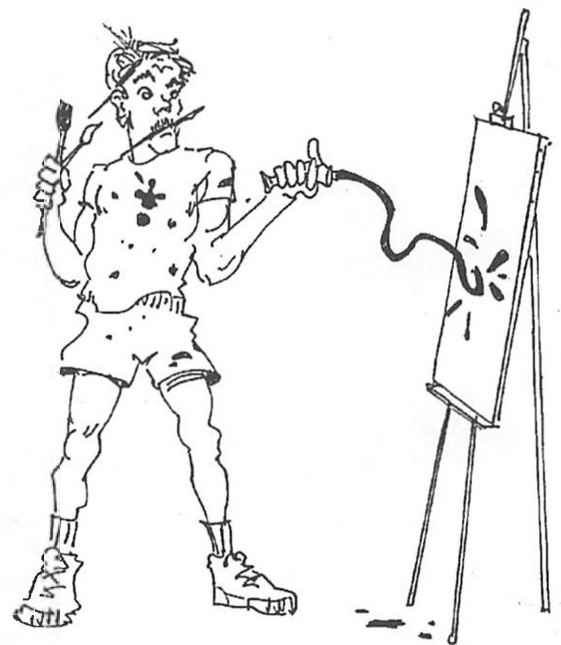
Instead of going on at length about Don's two art books, his stint as an instructor at the Ringling School of Art and Design, his work with Janny in arranging for top museum exhibitions of SF and fantasy art or any of a number of other tempting topics, I want to be sure to mention that, in spite of their seemingly godlike accomplishments, Don and Janny are both very approachable, caring people.

Years ago, when a certain starving artist from Oklahoma needed to take his portfolio, to New York to boost his career, Don and Janny opened their home to him, giving him a place to stay in Connecticut, showing him how to put his portfolio together properly, and even getting up early every morning to drive him to the next town to catch the train for Manhattan. It is due largely to their help and friendship that my own career has prospered. They are true friends and wonderful people.

Right now Janny is at work on a major fantasy series (something she has been refining for the last 20 years). In February 1996, Harper-Collins debuted a long awaited anthology of her short fiction. She also has a deal with FPG to publish a deck of collectible trading cards featuring her art. And Don has a new deck of his own trading cards in the works with FPG (he already has one in print doing very well). His art, along with Janny's is also available as a PC screen-saver from Second Nature Software. The Mac version is due out soon.

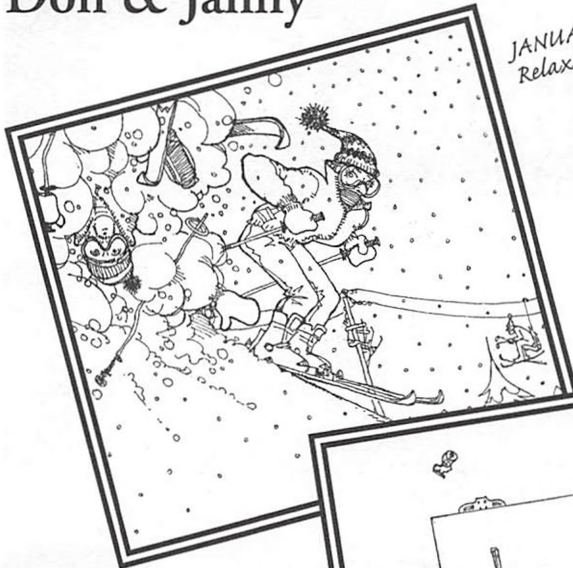
And don't forget their posters and prints, available from Mill Pond Press and Mithril Publishing. Very soon now, Don and Janny will be producing a special series of paintings for Mithril's Fantasy 500 Collectors Consortium.

I am sure there are other projects and things I've forgotten. Did I mention that Don created the pirate for Captain Morgan's Rum? See? There is no end of fascinating things about this terrific couple. You will just have to search them out and meet them yourself. When you do, I guarantee you'll be in for a treat.



Art Demonstration

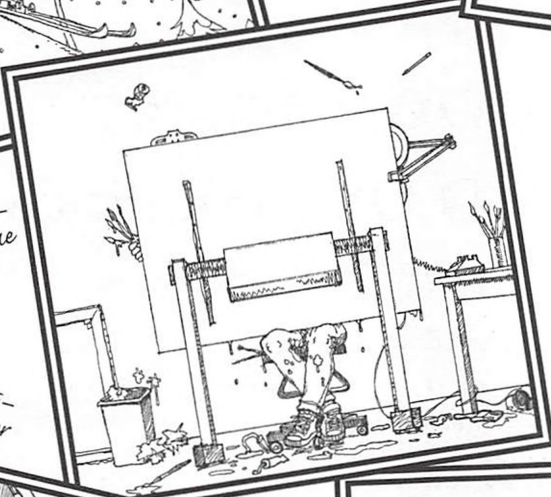
A Look at a Typical Year With Don & Janny



JANUARY -
Relaxing on the slopes



MARCH -
Under the gun



APRIL -
A critical deadline



JUNE -
Relaxing on the water



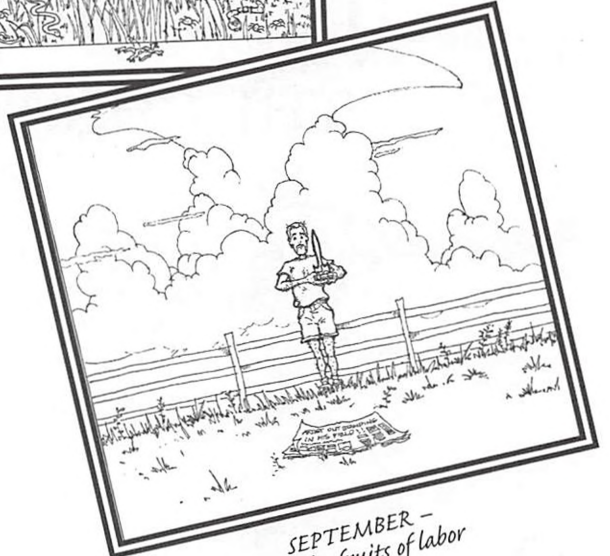
MAY -
Uninvited houseguests



JULY -
Home Maintenance

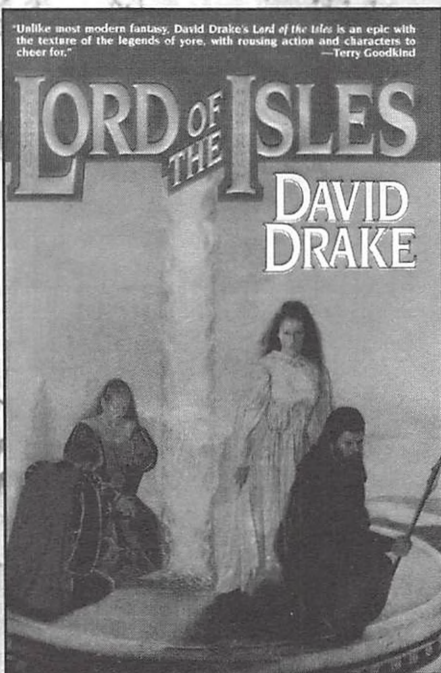


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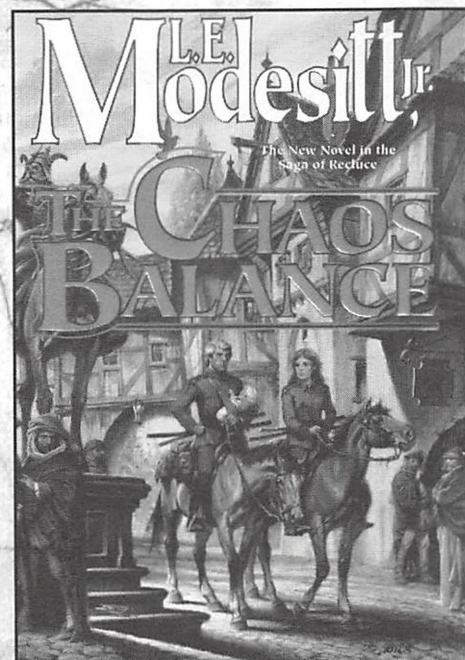
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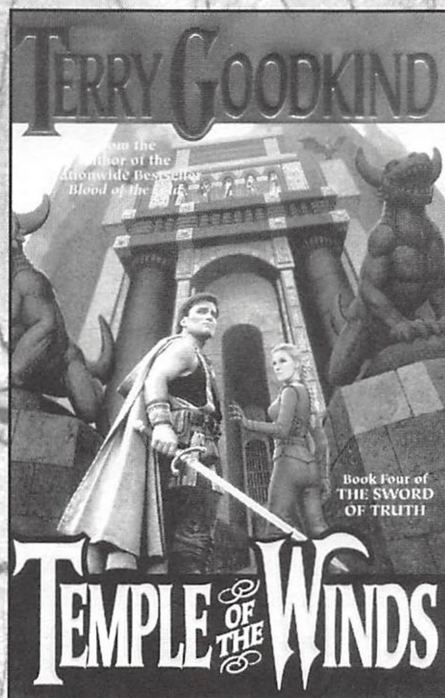
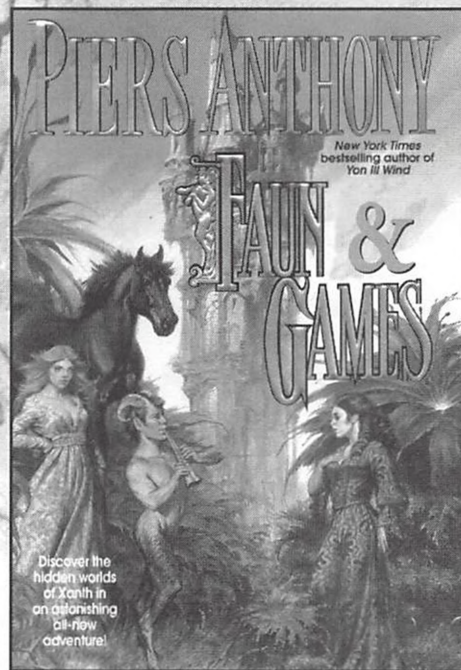
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Neal Barrett, Jr. *Laughing Tough*

by Himself

Neal Barrett, Jr.'s forty-something novels and numerous short stories span the field from mystery/suspense, science fiction, Westerns, historical novels, and young adult novels to "off-the-wall" mainstream fiction. Reviewers have called his contributions to publications such as *Omni* and *Asimov's Science Fiction Magazine* "stories that defy any category or convention."

In addition to his appearance in a number of magazines, his work has been published in collections such as *The Best of the West*, *Razored Saddles*, *The New Frontier*, *The Best From Fantasy & Science Fiction*, *Nebula Awards 24*, *Omni: Best Science Fiction 1*, *Asimov's Robots*, *Dark at Heart*, *The King is Dead*, *Hardboiled*, *The Year's Best Science Fiction* (Fourth, Fifth, Seventh, Tenth and Eleventh Annual Collections), etc.

His novelette "Ginny Sweethips' Flying Circus" was a finalist for both the Science Fiction Writers of America Nebula Award, and the Hugo Award, for best novelette of the year.

His short story "Stairs" received a Theodore Sturgeon Memorial Award. *The New York Review*

of Science Fiction named the story as "possibly the most all-out weird story of the year."

Barrett has a habit of crossing genre lines with his fiction. "Sallie C.", from *The Best of the West*, and "Winter on the Belle Fourche", from *The New Frontier* were both chosen for Gardner Dozois' Year's Best Science Fiction. "Winter on the Belle Fourche" was named runner-up for the Best Western Short Story of the Year by the Western Writers of America.

His 1986 novel *Through Darkest America* received acclaim from readers and critics alike. *Twilight Zone* reviewer Edward Bryant called it "a book of astonishing power . . . simply one of the best . . ."

His 1991 novel *The Hereafter Gang* was hailed by *The Washington Post* as "one of the great American novels". American Book Review said, "An abundance of everything the great American novel should have: evocative style, memorable characters, and most of all, a unique vision that will change the way the reader sees the everyday world . . ."

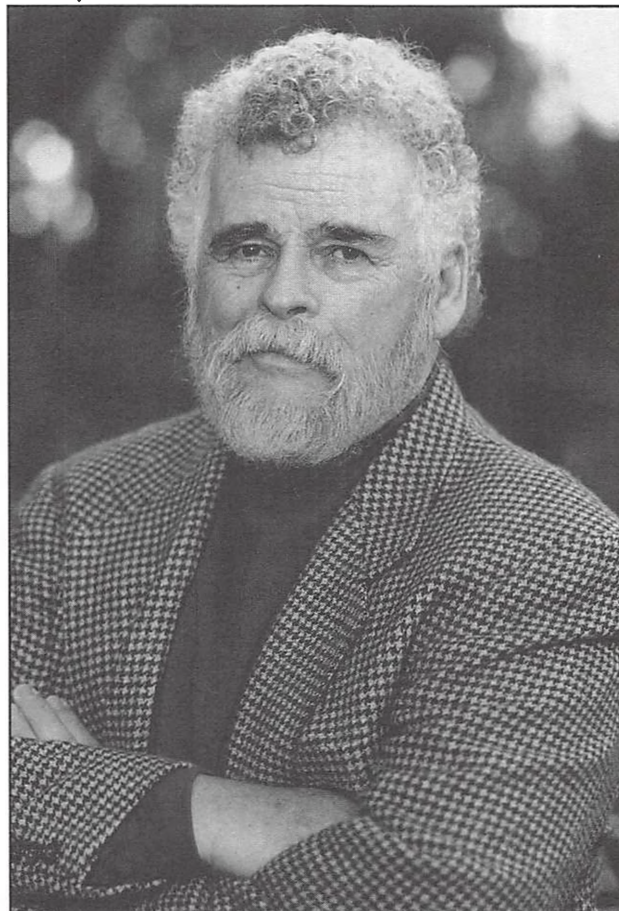
The author's 1992 mystery/suspense novel *Pink Vodka Blues*, St. Martin's Press, was optioned by producer David Brown and purchased in a six-figure deal in January of 1997 by Paramount Pictures. In a starred review, *Publishers Weekly* said of "Pink Vodka Blues", ". . . hits the ground running and never lets up . . . sharp, irreverent humor and non-stop action make this a sure-fire winner . . ." A paperback edition will be published in December of 1997.

His second novel in the mystery/suspense field, *Dead Dog Blues*, was released by St. Martin's in 1994. *Booklist* said of *Dead Dog Blues*, ". . . Barrett . . . has hit paydirt a second time, once again mixing a breezy, ironic narrative with situations that are anything but funny. It's a roller ride to hell, and the guy in the next seat is crackin' wise . . ."

Skinny Annie Blues, Barret's third mystery/suspense novel, and the first in his new *Wiley Moss* series, was published by Kensington in July of 1996. *Publishers Weekly* said, "Imagine Robert Ludlum on laughing gas and you'll have the spirit of Wiley Moss . . . breakneck pace, wacky cast and laugh-out-loud dialogue . . ."

Kensington has also published the paperback editions of *Dead Dog Blues*, and *Skinny Annie Blues*. Barrett's second book in the *Wiley Moss* series, *Bad*

His 1986 novel *Through Darkest America* received acclaim from readers and critics alike. *Twilight Zone* reviewer Edward Bryant called it "a book of astonishing power . . . simply one of the best . . ."



Eye Blues, was published in the hardback edition in the spring of 1997.

In a starred review, *Publishers Weekly* said of *Bad Eye Blues*, "... among the growing pack of comic crime writers, Barret just may be the alpha male ... Barrett amazes with funny dialogue, lovably loopy characters, utterly improbable events and oddball locations. It makes a tantalizing little mystery with a double shot of laughs ..."

Slightly Off Center, a collection of eleven of Barrett's short stories and novelettes, was published in 1992. *Locus* named this collection "one of the best of the year" and named a story from the collection, "Four Times One", as one of the best short stories of the year. Gardner Dozois chose the collection's one-act play, "The Last Cardinal Bird in Tennessee", for his *Tenth Annual Year's Best Science Fiction*, gave three more of the stories honorable mention, and named the collection itself one of the best of the year.

Barrett has written novelizations of the motion pictures *Judge Dredd* and *Barb Wire*. He has also authored more than 800 comic pages for DC, Topps, Dark Horse, and Austin's own famed Mojo Press.

He has been Guest of Honor at the Austin, Texas, ArmadilloCon SF convention, and in 1995, was Toastmaster at Texas A&M's AggieCon. This year, 1997, he serves as our Toastmaster here in San Antonio. He was born in this very city, not "in the shadow of the Alamo", but out in the sun somewhere, which is why he is not entirely right in the head. But in this crowd, who's going to notice that?

Neal Barret, Jr. lives in Austin, Texas, with his wife, Ruth, and his cat, Sue Jean. He has Chinese lunch every week with writers Brad Denton and William Browning Spenser and eats Indian food with Joe Lansdale when Joe is in town. He eats with these people because he doesn't know anyone else.

He has just completed a new novel, and is working on another, plus a mystery/suspense trilogy and a screenplay.

When he is not eating Chinese lunch, he likes to work in his garden where his hobby is making stone paths. Some lead to destinations, some don't. But then, neither does he ... ★

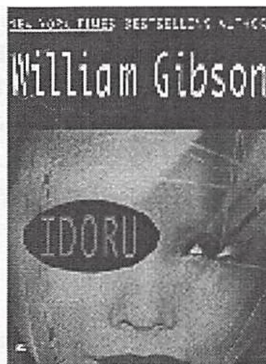


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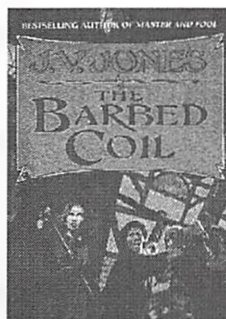
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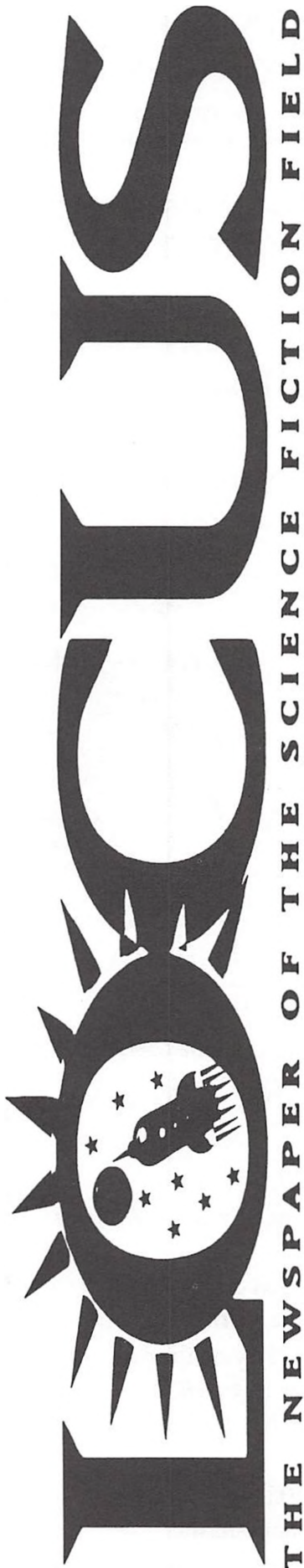
Michael Moorcock
Saturday,
August 30th
3:00 - 5:00 p.m.



J.V. Jones
Friday,
August 29th
7:30 - 8:30 p.m.

Also Featuring:
Sunday, August 31st, 6:00 - 9:00 p.m.

Catherine Asaro author of
Catch The Lightning
Diann Thornley author of
Dominion's Reach
Michael Flynn author of
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The past: L.A.con III

Read about last year's Worldcon in the October and November 1996 issues of Locus: Hugo Awards Winners and voting breakdown • Retro-Hugo Winners and voting breakdown • Report on the Hugo Awards Ceremony with dozens of photos • Masquerade Winners with photos in color! • Art Show Winners • Seven reports on the Convention • **Over 150 L.A.Con III photos!**

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Roy Tackett *The Two Roy Tacketts*

by Richard Brandt



Roy Tackett discovered the science fiction pulps as a young lad in Fountain, Colorado, at that time a town of about 300 souls. When not chasing rabbit and prairie dogs, he spent

much of his teen years perusing pulp fiction magazines or lugging home armloads of books about far-off, exotic places. His urge to wander led him to join the Marines as soon as he graduated from high school – in 1942, at the tender age of 17. His unit was shipped off to Guadalcanal, and as Roy says, "Suffice to say that I saw a lot of combat on a lot of islands and grew up in a hurry."

After the war Roy studied physics for a while at the University of Denver, but soon his feet started to itching again and he re-upped with the Marine Corps. His travels took

him to such far-off exotic places as China, South Carolina, and San Francisco. In this latter posting, Roy drew some odd looks from his compatriots and superiors by hanging out with the city's Bohemian element, signing Ban-the-Bomb petitions, and joining such suspect organizations as the Little Men's Science Fiction, Chowder, and Marching Society.

Roy had attended the first Los Angeles Fanquet after the war (although the provenance of the "Claude Degler" autograph in his program book is suspect) but had been pretty much gafia for eight years when he began publishing *Dynatron*, his long-running fanzine, in South Carolina in 1960. From the start, *Dynatron* featured fiction, poetry, and articles by leading fans of the day (including such promising neofans as Rog Ebert and Jerry Pournelle), artwork signed with such unlikely monikers ATom and Bjo Trimble (sometimes in multicolored mimeo), and always Roy's bemused observations on life, science, society, and scientification.

Roy also featured articles on the history of science fiction from the far corners of the globe, from correspondents in Spain, Italy, France, and Latin America. *Dynatron* always had an international mailing list – a fact which, he says, coupled with his status as once-and-future Marine and government employee, led to some more odd looks from intelligence agencies on both sides of the water.

Shortly after he began publishing, Roy was transferred once again – to Iwakuni, Japan. Here he made contact, through a letter in the Japanese edition of *Fantasy & Science Fiction*, with the young fans who were getting Japanese fandom

organized: fans like Tetsu Yano, Den Yoshimitsu, Shoko Uhara and Takumi Shibano. Roy promoted correspondence between Japanese and Western fans and relentlessly publicized the Uchujin Club's eponymous fanzine through the pages of *Dynatron*. In 1965, Japanese fans would recognize Roy's contributions by naming him one of the first recipients of the Japanese Fandom Award.

In 1962, back in the States and out of the Marine Corps, Roy settled with his wife and two daughters in Albuquerque, New Mexico. Issues of *Dynatron* continued to flow from the Tackett household, and would into 1990, for a total of 100 issues (more or less – "extras" and "specials" resulted in haphazard numbering). A chance meeting over a hotly contested pulp in an Albuquerque bookstore led to a long friendship with a youngster named Bob Vardeman. With some help from another whippersnapper – the Hon. Jack Speer – they formed the Albuquerque Science Fiction Society. With some misgivings, Roy played midwife to the club's first annual convention: Bubonicon (named in honor of their home state's greatest distinction). Bubonicon just celebrated its 29th meeting, making it one of fandom's most enduring local conventions, so perhaps justifying Roy's misgivings.

In the meantime, not only has Bob Vardeman the Hugo-nominated fanwriter gone on become Robert E. Vardeman the successful and prolific SF writer, but Albuquerque has over the years become a hotbed of science fiction activity, giving home to such talents as Stephen R. Donaldson, Fred Saberhagen, Melinda Snodgrass, and Walter Jon Williams. I'm not sure how much credit Roy can take for any of this. It may be something in the water.

Roy founded a Bubonicon tradition – the Green Slime Awards – which presents a lovely trophy (a chalice of quivering lime jello) to the year's worst in every aspect of science fiction. It's true to Roy's nature, I suppose, that he would demand equal time be given to recognizing the worst as well as the best in us.

Roy and his delightful second wife, Eleen, have remained mainstays of Albuquerque fandom, contributing to such new traditions as the Bubonicon Players. Roy's turn as "Spocko" in Walter Jon Williams' *Star Trek*/Marx Brothers crossbreed, "A Night at the Space Opera," will not soon be forgotten.

While one might expect time and circumstances to have slowed him down, Roy and Eleen seem to have traveled to more conventions lately than most of us. Put it down to a trufan at heart, I guess, or maybe some of that unsuppressed wanderlust.

In his copious spare time, Roy has managed to be a productive member of First Fandom; a Director of the National Fantasy Fan Federation; a contributor to numerous amateur press associations (APAs), including the Carboniferous Amateur Press Alliance, Fantasy Amateur Press Association, SlanAPA, and Fannish Little Amateur Press; and, somewhere in there, representative of North American fandom abroad as the 1976 winner of the Trans Atlantic Fan Fund.

So what of Roy Tackett the man? Well, reading his fanzine writings might give one a mental image (as it so often will) of a crusty, cantankerous, curmudgeonly, combat-scarred Retired Sergeant of Marines, quick to temper and short of patience with the petty annoyances of fandom. Imagine one's surprise on meeting Roy Tackett in person and discovering that he is . . . well . . . not nearly as grizzled as one had imagined, anyhow. In fact, while much of the foregoing description still holds true, Roy in person can be charming, sociable, eager to help a neofan learn the ropes or a con committee to get through lean times.

Roy can explain all this, of course: there are two Roy Tacketts. One is "HORT", aka Horrible

Old Roy Tackett, the crusty, cantankerous, etc. Retired Sergeant of Marines, who can be counted on to emerge as needed to lay down the law, and his alter ego "Roytac", the amiable, gregarious fellow who will be happy to chat with you over a few rounds in the bar. By way of illustration, a personal anecdote, if I may.

One year Roy Tackett drove down to AmigoCon in El Paso, as had become his habit. One morning he went to the hotel parking lot to collect his car. Only it wasn't there. Sometime in the night persons unknown had made off with it.

Much of Roy's AmigoCon weekend, therefore, was occupied in making reports to the El Paso police, making reports back to his insurance company, and making other arrangements for getting back to Albuquerque.

In spite of which, Roy graciously accepted a request to step in on short notice as AmigoCon's masquerade emcee – a position he continued to hold in future years.

Which makes him, as we Texans would say, A Fan Indeed. ★

Yet another alter ego, Tacky the Clown, lies outside the scope of this discussion.

AVON BOOKS salutes



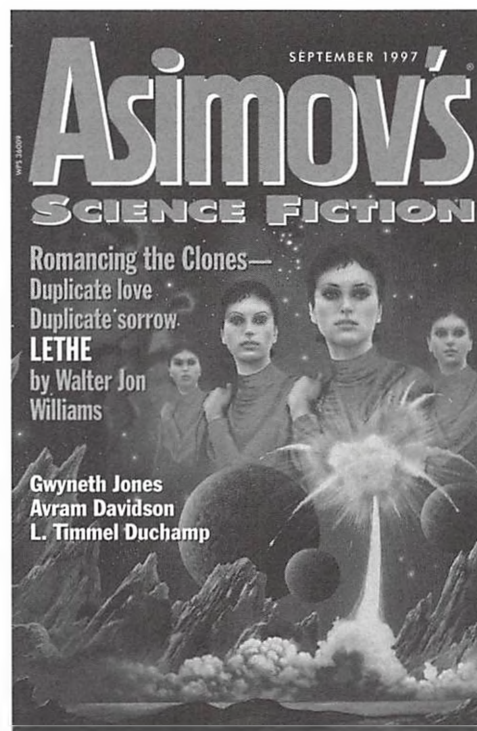
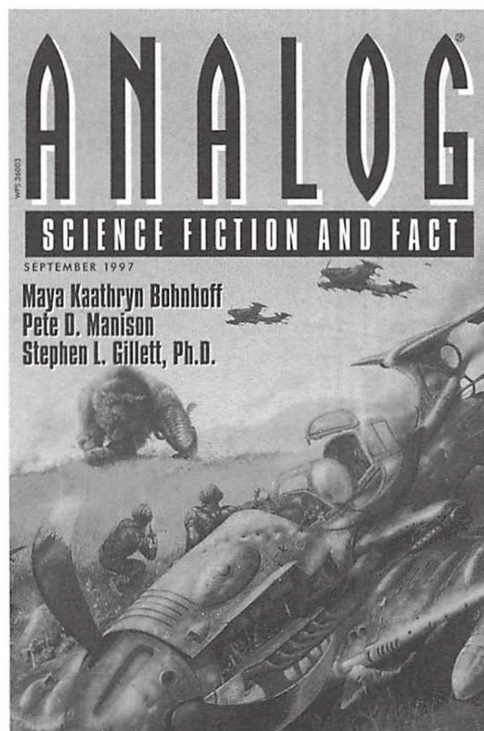
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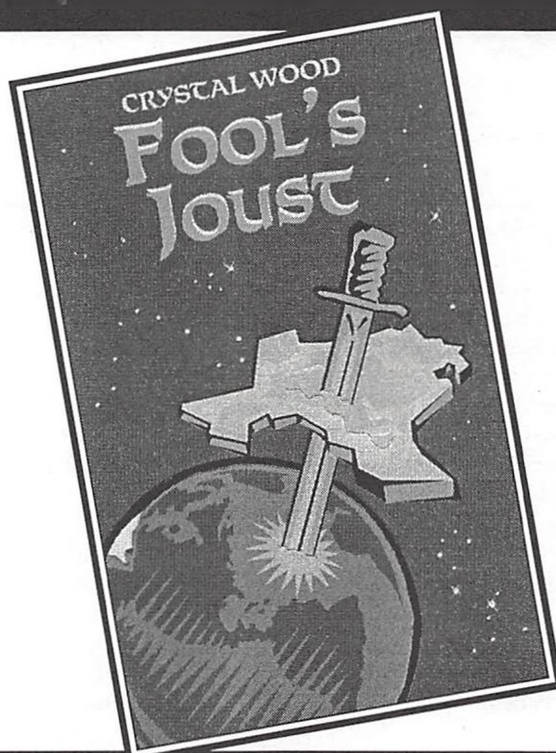
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A: David Koresh
B: Marshall Applewhite
C: King Arthur



C: King Arthur

*(He wasn't born in Texas,
 but he got here as fast as he could.)*

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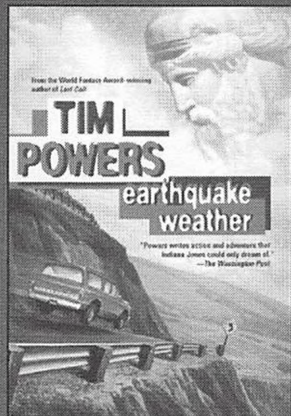
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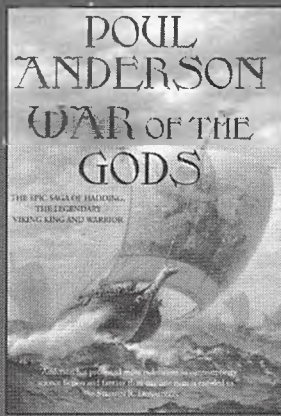
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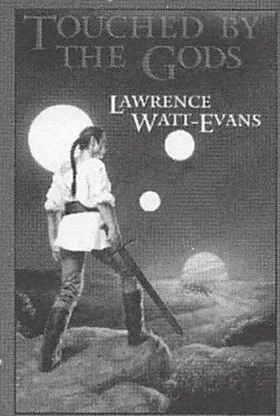
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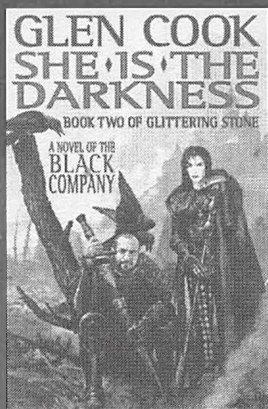
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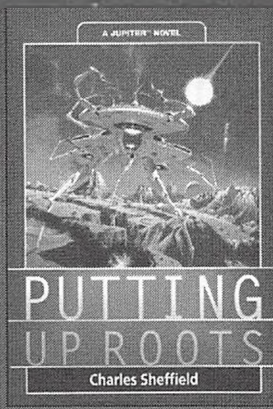


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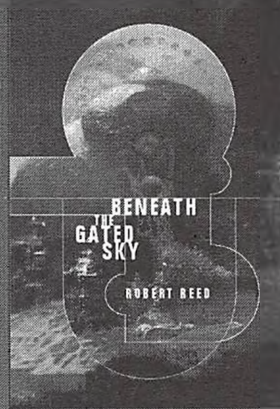
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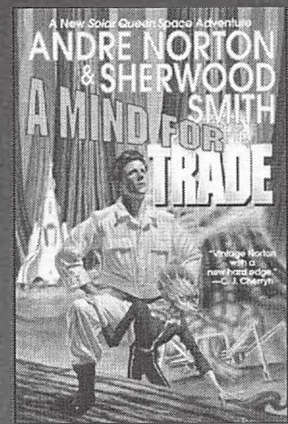
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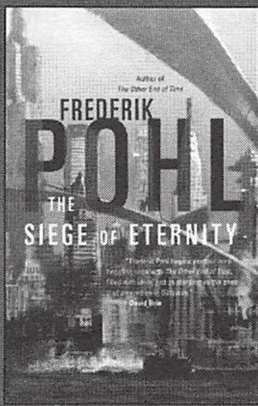
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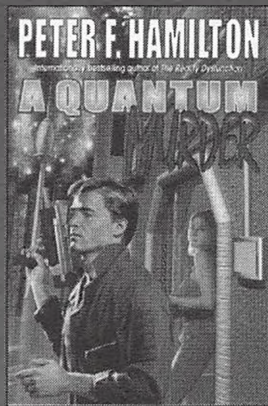
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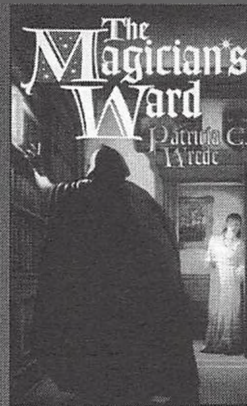
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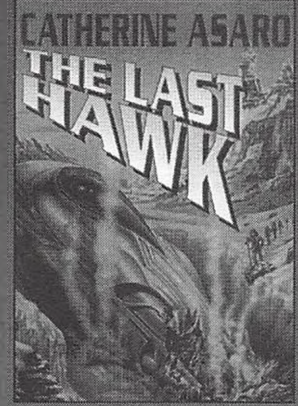
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Program Participant Bios

These are the bios of the program participants who responded to our request (and a few who didn't).

Lynn Abbey

Lynn Abbey, ex-New Yorker and ex-Michigander, became an Oklahoman in 1994. "At this rate," she says "I'm slowly migrating west. I expect to be buried in Hawaii." Her first novel, *Daughter of the Bright Moon*, was published in 1978. Since then she's had fourteen novels published, most of them fantasies and, most recently, *Siege of Shadows* (ACE Books) and *The Simbul's Gift*. Lynn says she writes fantasies because "when my imagination gets going, it's full of magic, intrigue and the colors of a stained-glass window. If Science Fiction is the fiction of possible futures, then Fantasy is the fiction of possible histories, but characters come first, as real and human as I can make them."

Joe Agee

Joe Agee has been part of Minneapolis fandom since 1986 and is known for his efforts organizing hospitality rooms, panels for programming, and as a leader in media and gay fandom. Last year he chaired Diversicon 4, a convention dedicated to celebrating and improving multiculturalism in SF fandom, and did a variety of programming at Minicon, the Midwest regional convention, including his longstanding Vampires on a Bed of Rice.

Aaron Allston

A native Texan with a love of spicy foods and Corsicana fruitcakes (no jokes, now), Aaron Allston is the author of several novels (including *Galatea in 2-D* and *Doc Sidhe*) and more than forty games (including *Ninja Hero* and *The Complete Fighter's Handbook*). Publicity cursed to eternal damnation by the chairman of a major Oklahoma convention, Allston plans to repeat the experience in all southwestern states. Allston's most recent work includes *Sidhe-Devil*, the sequel to *Doc Sidhe*, and *Wraith Squadron*, fifth novel in the *Star Wars: X-Wing* series, both to be published in 1998.

Jens H. Altmann

Jens Altmann is a German writer with international ambitions. While the bulk of his work is published by German periodicals, he has had several short stories published in English language magazines, among them *Galaxy*, *Freezer Burn*, and *Shadow Sword*. Consequently, he enjoys the singular distinction of being perhaps the only German writer who had a story translated from English to German. He is also one of less than a handful of German members of SFWA. His ambitions don't end there; he has written three novels that seek a friendly U.S. home.

Patricia Anthony

Besides her stint as an sf writer, Patricia Anthony teaches creative writing at Southern Methodist University in Dallas, Texas. Her first novel, *Cold Allies*, won a Locus Award. Her second, *Brother Termite*, has been optioned by Jim Cameron's Lightstorm Productions, John Sayles adapting. Her fourth novel, *Happy Policeman*, was short-listed for the Arthur C. Clarke Award. She is also the author of *Conscience of the Beagle*, *Cradle of Splendor*, and *God's Fires*. Website: www.patricia-anthony.com

Bill Baldwin

Bill Baldwin, author of *The Helmsman* (1985), *Galactic Convoy* (1987), *The Trophy* (1990), *The Mercenaries* (1991), *The Defenders* (1992), *The Siege* (1994), *Canby's Legion* (1995), and *The Defiance* (1996), all published by Warner-Aspect, is a graduate of The Mercersburg Academy (1953) and the University of Pittsburgh, where he earned a BA in journalism in 1959 and a Master of Letters in 1960. He spent the next 3 years as a Lieutenant at the U.S. Air Force Missile Test Center, Foreign Technology Division, Cape Canaveral, Florida, supporting Project Mercury. In July 1963, he became a contractor for the NASA Manned Spacecraft Center, Florida Operations, where he managed the writing group handling Astronaut public relations and technical presentations during the Gemini and early Apollo programs. At the Cape, Bill was intrigued by the burgeoning computer technology associated with spacecraft operations and in 1965 moved north to work as a computer programmer for Burroughs Corporation (now UNISYS). In the Defense and Space Division of Burroughs, he began a second career happily immersed in leading-edge computer technology and programming methods. After additional years in Advanced Software Technology with Xerox Corporation supporting the Palo Alto Research Center during its "Golden Age", he is now a Principal Partner in Helmsman Publications, Inc., where he still spends much of his time staring into a CRT. His e-mail address is borodov@aol.com. Bill is a hopeless devotee of old-fashioned, nuts-and-bolts Space Opera, a life member of SFWA, and a lover of classic wooden Chris-Craft runabouts – particularly a meticulously restored '51 Riviera named Merlin. He and his wife, Pat, enjoy the good Southern life in Dallas, Texas, under virtual control of two space-alien cats (Felis Horribilis), Bunthorne and Odile.

Stephen Baxter

Stephen was born in Liverpool, England, in 1957. He has degrees in mathematics and engineering. He has been a full-time author since 1995. His novels are *Raft*, *Timelike Infinity*, *Anti-Ice*, *Flux*, *Ring*, *The Timeships* and *Voyage*. He has also published one collection, *Vacuum Diagrams*. His awards include the Philip K. Dick Award, the John W. Campbell Memorial Award, the British Science Fiction Association Award, the Kurd Lasswitz Award (Germany) and the Seiun Award (Japan). Several of his 50+ short stories have won prizes. His upcoming novels are *Titan* (1997), *Moonseed* (1998) and a new collection, *Traces* (1998). He is also presently working on TV and movie projects.

Austin Bay

Austin Bay is the author of four non-fiction books and two novels, including the critically acclaimed thriller *Prism* (Harper Collins). He writes a foreign affairs column for *The San Antonio Express-News* and has appeared as a guest commentator on CNN, C-SPAN, ABC News Nightline, and numerous radio and TV programs. Bay's *A Quick and Dirty Guide to War: Third Edition* (a non-fiction assessment of current and potential armed conflicts) was published in 1996 by William Morrow. The new edition (co-authored with James Dunnigan) won the Violet Crown Award for Best Non-Fiction, 1996. Bay, who has had two commercial wargames published, served for 4 years as a special consultant in wargaming in the Office of the Secretary of Defense (1989-1993).

He is a U.S. Army Reserve lieutenant-colonel and served on active duty during Operation Desert Storm. He has a doctorate in English and comparative literature from Columbia University. He lives in central Texas, where he enjoys playing jazz piano.

M. Shayne Bell

M. Shayne Bell is author of the novels *Nicoji* and the forthcoming *Inuit*. He edited *Washed by a Wave of Wind: Science Fiction from the Corridor* which pulls together stories from professional science fiction writers in Utah and which received an AML award for editorial excellence. His stories include "Mrs. Lincoln's China," a 1995 Hugo Award finalist. In 1990, he received a Creative Writing Fellowship from the National Endowment for the Arts. Shayne goes backpacking and hiking whenever possible and has backpacked through Haleakala Volcano on Maui and extensively in the deserts of southern Utah, exploring ancient Anasazi cities and photographing scores of petroglyph sites. In 1996 he climbed Kilimanjaro, the highest mountain in Africa, an experience that forms the basis of the novel he is currently writing.

Gregory Bennett

Scientist/author Gregory Bennett is a regular contributor to *Analog*. His best-known story is probably "The Last Plague".

Mitchell David Bentley

A talented artist now living in the land south of the Red River, Mitch Bentley is hard at work trying to live the life that he so richly deserves but was deprived of by an uncaring world when he decided to go into a life of art. He has found that while good looks can open the door, talent definitely keeps the eyes popping at every stroke of the airbrush.

Bob Blackwood

Dr. Bob Blackwood, film critic for Chicago's *Near North News*, is a professor of English and Communications Media at Wright College, City Colleges of Chicago. In the last year, he has made people laugh at DeepSouthCon in Jackson, Mississippi; CapriCon in Chicago; and ValleyCon in Fargo, North Dakota. He teaches literature and film courses, and is fond of cats, single malt whisky and Diane Miller (in reverse order).

K. B. Bogen

K. B. Bogen is the author of *Go Quest*, *Young Man*. Believe it or not, she says she likes puns.

Mark Bourne

Mark Bourne's fiction has appeared in magazines such as *Asimov's* and *Fantasy & Science Fiction*, and in anthologies such as *Chicks in Chainmail* (and its forthcoming sequel *Did You Say "Chicks"?*), *Alternate Tyrants*, *Full Spectrum 5*, and *Sherlock Holmes in Orbit*, with more to come. He is also a scriptwriter specializing in science programs for planetariums, TV and video. His newest planetarium show opens in Boston this October, and by the time of this convention he may be a writer for the PBS TV series *Bill Nye the Science Guy*. And his novel's coming along nicely, thanks. He can be found online at: <<http://www.sff.net/people/MBourne>>.

Kent Brewster

Kent Brewster writes odd little stories – "In the Pound, Near Breaktime" was a Nebula finalist this year – and publishes *Speculations*, a bimonthly magazine for writers who want to break into the sf, fantasy, horror, or "other" speculative fiction markets.

Lillian Butler

Lillian does a little bit of everything. She is an artist, cartographer, martial artist and all-around good person. She has been active in Texas fandom, especially running or helping run art shows and art auctions. She currently lives in Austin and works for Steve Jackson Games. Ask her what fictional character is modeled after her.

Pat Cadigan

Writer and media star Pat Cadigan has an attitude in everything she does. Her groundbreaking science fiction has been published in the novels *Mindplayers*, *Synners*, and *Fools* and the collection *Patterns*.

Lillian Stewart Carl

Lillian Stewart Carl is a writer from the Dallas area. Her most recent story, "The Blood of the Lamb", appeared in the anthology *The Time of the Vampires*.

Susan Casper

Susan Casper has published more than 25 short stories in magazines such as *Asimov's*, *F&SF* and *Playboy*, and in several science fiction, fantasy and horror anthologies.

Jeanne Cavelos

Jeanne Cavelos is an editor, teacher, and writer. She runs Jeanne Cavelos Editorial Services, a full-service freelance critiquing service to publishers, book packagers, agents, and authors.

Jeanne is an English lecturer at Saint Anselm College, New Hampshire, specializing in teaching fiction and nonfiction writing, British literature, popular culture, and publishing. Jeanne is also the director of *Odyssey*, an annual 6-week summer writing workshop for writers of fantasy, science fiction, and horror held at new Hampshire College.

As an author, Jeanne has written the *Babylon 5* novel *The Shadow Within*, which has just been published. Jeanne has also contributed a chapter, titled "Innovation in Horror," to the book *The Horror Writers Association: Writing Horror*, which will be published in August 1997. Her novella "Negative Space" will appear in the upcoming science fiction anthology *Decalog 5*. She has published short fiction, articles, and essays in a number of magazines.

Before moving to New Hampshire 2 years ago, Jeanne was a senior editor at Dell Publishing, where she created and launched the highly praised Abyss imprint of psychological horror, for which she won the World Fantasy Award, and the Cutting Edge imprint of literary fiction.

She earned her MFA in creative writing studying with Frank Conroy, and has a BS in astrophysics and mathematics.

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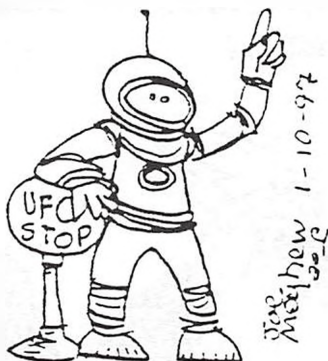
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Program Participants *(Continued)*

C. J. Cherryh

C. J. Cherryh is an internationally acclaimed author who lives in Oklahoma. She has received the John W. Campbell Award for the Best New Science Fiction Writer (1977) and Hugo Awards in 1979, 1982, and 1989. She has published more than 50 novels in more than a dozen languages worldwide. Her hobbies include traveling, playing and composing on the guitar, weaving and aviary husbandry (which is not always as tame a pursuit as it sounds).

David A. Cherry

David Cherry ranks among the top ten most popular fantasy artist/illustrators working in the United States today. His cover paintings have adorned the books of numerous authors. Strangely enough, however, he had never intended to make his living at art. He studied law, and he began his working life as an attorney. He liked law well enough, but after 8 years of getting up every morning to go argue other people's problems with people who were paid to disagree with him, he decided it might be worth his while in the long run to see if he could create something beautiful and lasting. So, he decided to become an artist. Almost immediately, David was nominated and received awards too numerous to count. From the Polly Freas Award to the Chesley Awards and the Hugo Awards, David continues to awe his audiences with the breadth and quality that never ceases to get better.

Chad Childers

Chad Childers is the internal Web and USENET News administrator at Ford Motor Company and in his copious spare time avoids sleep by upgrading the Stilyagi Air Corps Calendar, <<http://www.stilyagi.org/con.list.html>>. Version 3 will tell you which cons you should go to, which parties have the best Scotch, and which ones to avoid because of psycho ex-girlfriends, all while beating Deep Blue at chess.

Rob Chilson

Rob Chilson was born in Oklahoma too many years ago and currently lives in Kansas City. He has been writing seriously since the age of eleven, selling since somewhat later and was one of the last generation of writers published by John W. Campbell. He has collaborated on short stories with such writers as William F. Wu and Robin Bailey. For one book, he was "Isaac Asimov" – the fifth and best book of the first *Robot City* cycle, *Refuge*. Rob's most recent novels, *Rounded With Sleep* and *Men Like Rats*, were published by Warner Books/Questar.

Hal Clement

Hal Clement (Harry Clement Stubbs) received a BS in astronomy from Harvard in 1943, and MEd from Boston University in 1946 and an MS in chemistry from Simmons College in 1963.



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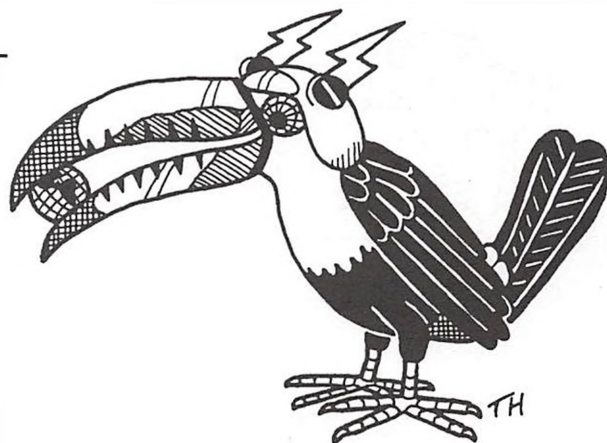
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From Harvard he entered the Army Air Corps Reserve, received pilot wings and commission at Stewart Field, New York, in March 1944, and flew 35 combat missions in Liberator (B-24) bombers with the 8th Air Force. Recalled to active duty in 1951, he spent 16 months as a technical instructor at the Armed Forces Special Weapons School at Sandia Base, New Mexico. He retired from the service as a full colonel in 1976.

His interest in science and science fiction started in 1930 when he saw a Buck Rogers comic strip featuring a space ship en route to Mars. His father, unable to answer young Harry's scientific questions, took him to the local public library; he returned with an astronomy book under one arm and Jules Verne's *Trip to the Moon* under the other. His first story, "Proof", appeared in the June 1942 issue of *Astounding Science Fiction Magazine* (now *Analog*), and his first novel, *Needle*, was serialized there in 1949. His best known story (unfortunately he feels), *Mission of Gravity*, appeared in 1953, and has been in print most of the time since. Other novels are *Iceworld*, *Close to Critical*, *Star Light* and *Still River*. *Fossil* was published in 1993 by Daw Books.

Since 1972 he has also painted astronomical and science fiction art as "George Richard".

Brenda W. Clough

Brenda W. Clough spent much of her childhood overseas, courtesy of the U.S. government. She has lived in Laos, the Philippines, Hong Kong, and Germany. She returned to Pittsburgh, Pennsylvania, to earn a degree in English/Creative Writing at Carnegie Mellon University in 1977. Several years working as a meek, mild-mannered reporter for a major metropolitan newsletter enabled her to write a fantasy novel, *The Crystal Crown* (1984). She has also written *The Dragon of Mishbil* (1985), *The Realm Beneath* (1986), and *The Name of the Sun* (1988). Her children's novel, *An Impossibile Summer* (1992) is set in her own house in Virginia, where she lives in a cottage at the edge of a forest. A number of short stories have appeared in magazines and anthologies, the most recent being "How to Save the World" (1996, Charles Sheffield, ed.), and "The Sandman Book of Dreams" (1996, Neil Gaiman and Ed Kramer, eds.). Her latest novel, *How Like A God*, was published by Tor Books in 1997.

Cat Conrad

Cat hails from Arlington, Texas. His background includes a degree in fine arts from the University of Science and Arts in Oklahoma. From there he went on to a 10-year stint with a fortune 500 company . . . as a chemist. Prolonged exposure to hazardous chemicals convinced Cat that he wasn't making a better living through chemistry, and in 1991 he moved on to greener pastures (before he ended up under one). His illustrations have appeared in various SF and Fantasy genre publications as well as in shows where he's accumulating awards for his surrealistic SF and fantasy paintings. Cat took the Best Professional award for his otherworldly fantasy piece "Creation", and Best Color for his astronomical composition "Gates of Dawn" at WesterCon 49. He has also found prominence as a speaker and auctioneer, where his tongue-in-cheek humor makes him a popular fan entertainer. Look for Cat at the Art Auction this year.

Glen Cook

Glen Cook was born in New York in 1944. He grew up in northern California and began writing while in 7th grade. He served in the U.S. Navy, spending some time with Force Recon unit of the 3rd Marine Recon Battalion. He attended the University of Missouri and the Clarion Writers' Workshop. He produced his first paid work in 1970. Glen says, "Unlike most writers I have not had a succession of strange jobs like chicken plucking and swamping out health bars. The only full-time employer I've ever had is General Motors." Due to a change of job location in 1988 Glen's writing decreased in volume. Fortunately, he has recently retired and is devoting more time to his writing. The long-anticipated release of *Bleak Seasons* in his Black Company series finally occurred in 1996. He is also known for his *Garrett Files* detective/fantasy series, his *Dread Empire* series and many others. Usually Glen can be found behind a huckster table at those conventions he attends. So if you are in the dealers' room buying one of his books and the man behind the table asks if you want it signed, chances are you just met him.

Tom Cool

Tom Cool is a true name. A native of western Pennsylvania, Tom is a graduate of Penn State's creative writing program. As a naval intelligence officer, he has made four deployments in aircraft carrier battle groups. His first novel, *Infectress*, was published by Baen Publishing Enterprises in January 1997. His second book, *Secret Realms*, will be published by Tor in June 1998. *Fantasy & Science Fiction* published his short story, "Universal Emulators," in July 1997. He is currently collaborating on *Soldier of Light* with John deLancie. Eva Cool, a Chinese descendant from the Republic of Panama, and Tom are raising two astoundingly happy children, Raquel, 12, and Alexander, 9. The family speaks English, Chinese and Spanish. They live in Austin, Miami and Panama.

John G. Cramer

John Cramer is a native Texan. He was born in Houston and attended Edgar Allen Poe Elementary School (!), Lanier and Lamar High Schools, and Rice University, where he ultimately earned a physics PhD. He is now a Professor of Physics at the University of Washington in Seattle. He writes "The Alternate View" columns about physics and astronomy published bimonthly in *Analog SF/F Magazine*. He has written two hard SF novels about cutting-edge physics, *Twistor* (1989) and the just-published *Einstein's Bridge* (1997), which is set in Waxahatchie, Texas after the Superconducting Super Collider goes into operation. It's about high energy physics, wormholes, alien contact, time travel (the hard way!), and the killing of the SSC Project by the U.S. Congress.

Information about John's books and AV column reprints are on the web at: <<http://weber.u.washington.edu/~jcramer>>.

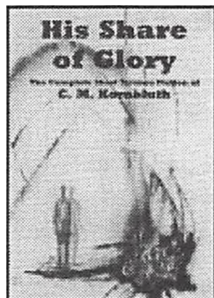
Bill Crider

Bill Crider is the author of the 1996 Anthony Award nominee for best short story, "How I Found a Cat, Lost True Love, and Broke the Bank at Monte Carlo," as well as many mystery novels in three different series. He has also written three children's books: *Mike Gonzo and the Sewer Monster*, *Mike Gonzo and the Almost Invisible Man*, and *Mike Gonzo and the UFO Terror*. His

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Dreamweaver's Dilemma

by Lois McMaster Bujold

Dreamweaver's Dilemma is a collection of short works by the multi-Hugo-winning author. This collection contains "Dreamweaver's Dilemma," a previously unpublished novelette set early in Bujold's sf universe, the Hugo Award-winning "The Mountains of Morning," a previously unpublished Sherlock Holmes pastiche, an interview with the author, and a Vorkosigan genealogy. Trade paperback with dustjacket art by Bob Eggleton, 252 pages. \$12.



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Program Participants *(Continued)*

first book, *Too Late to Die*, won the Anthony Award as “best first mystery novel” in 1986. His first private-eye novel, *Dead on the Island*, was nominated for a Shamus Award by the Private-Eye Writers of America.

Scott A. Cupp

Scott A. Cupp is known for writing some amazingly strange stories in the genres of horror and cowpunk. You should really seek out his alternate Alamo story “Thirteen Days of Glory” (published in *Razored Saddles*) and his sacrilegious but brilliant “King of the Cows” (published in *South by Midnight* and graphically adapted in *Weird Business*). Scott can usually be found in the dealers’ room selling books.

Genevieve Dazzo

Genevieve Dazzo holds a PhD in theoretical chemistry and is well versed in many different scientific disciplines. She has held senior positions at several software, pharmaceutical, telecommunications, and aerospace companies. She is the head of Quality Associates, a company that trains other companies and their employees in aspects of Total Quality Management, Statistical Process Control, Design of Experiment, Graphical User Interface, and a variety of advanced computer and management skills. Genevieve has been active in science fiction fandom both in New York City and Los Angeles since the mid-70s and has worked on many conventions including both Worldcons and regional conventions. She is currently on the Board of the Southern California Institute for Fan Interests (SCIFI) and was on the committee for L.A.con III, the 1996 World Science Fiction Convention.

John DeChancie

John DeChancie began his career writing for public television (*Mister Rogers’ Neighborhood*, PBS) and film, directing and producing many of his own projects. He is the author of many novels and stories, primarily in the field of science fiction and fantasy. He has also written nonfiction books and magazine articles.

John’s science fiction work includes the critically acclaimed *Starrigger* trilogy – *Starrigger* (1983), *Red Limit Freeway* (1984), and *Paradox Alley* (1986). In 1987, Ace/Putnam published his fantasy novel *Castle Perilous*, the first of a best-selling series. There are eight published titles in the series so far, the most recent being *Bride of the Castle*. In 1993, William Morrow published his hard-back novel, *Maginet*, a satire of the computer “hacker” subculture, which *Booklist* called “a welcome sigh of comic relief . . . shamelessly droll, literate, and thoroughly entertaining. *Maginet* is the fantasy genre’s whimsical answer to *Neuromancer*.”

John has not limited himself to the science fiction and fantasy genres, however. His horror novel, *Crooked House* (with Thomas F. Monteleone) was published in 1987 by Tor Books. He has also published two biography titles for young readers with Chelsea House – *Juan Peron* and *Nasser*. John’s short fiction has appeared in *Fantasy & Science Fiction*, *Pittsburgh Quarterly*, and in numerous original anthologies, the most recent being *Wheel of Fortune*, edited by Roger Zelazny, published by Avon Books. Recently, John has been writing for the “Cyberspace” column for *Penthouse* magazine. His well-received and widely quoted article “The Dark Side of Cyberspace”, ran in November, 1994.

In 1996, the publishing industry released no less than four new books by John DeChancie. Two science fiction novels – *From Prussia With Love* and *Masterminds of Falkenstein*. *Castle Fantastic*, an anthology of original fantasy short stories, edited by John DeChancie and Martin Greenberg – and *Inniverse*, a science fiction novel dealing with the future of nanotechnology and behavior control, published by Avon Books.

Susan de Guardiola

Susan de Guardiola started out in fandom by writing letters from Texas 17 years ago. Currently she lives in Connecticut and serves on the committees of Lunacon, Costumecons 15 and 17, and Bucconeer as well as running the Costumers’ Suite each year at Worldcon. (“Y’all come on by!”) Formerly a regular masquerade competitor, now an occasional one, she has worked every possible masquerade position outside the technical staff, and was MC recently at Arisia and Philcon, as well as serving as Lunacon’s regular MC. She is looking forward to moving to the big time! Susan will MC the LoneStarCon2 masquerade.

A. M. Dellamonica

A. M. Dellamonica has been, at various points in her life, a theatre technician, rape crisis worker, college newspaper editor, actor, apprentice pink-collar slave trader, alarm monitor, piccolo diva and guerrilla secretary. A resident of Vancouver, B.C., Canada, where she lives with the most wonderful woman in the world, she is a member of the Fangs of God on-line writers’ workshop. Her stories have appeared in *Crank!*, *Realms of Fantasy*, *Tomorrow Speculative Fiction* and a number of other magazines and anthologies.

Bradley Denton

Austin writer Bradley Denton recently won a World Fantasy Award for a collection of his short fiction. Brad’s novels include *Wrack & Roll*, *Buddy Holly is Alive and Well on Ganymede*, and *Blackburn*. His most recent book is the “coming of middle age” novel *Lunatics*. If Brad were a rock star, he’d like to be Pete Townshend.

Carole Nelson Douglas

Carole Nelson Douglas is a multi-genre author of 34 novels (nine SF/fantasy). *Good Night, Mr. Holmes* initiated four novels about the only woman to outwit Sherlock Holmes, American diva Irene Adler, and was a New York Times Notable Book. Douglas’s cozy-noir contemporary mystery series (*Cat in a Flamingo Fedora*, etc.) features a hard-boiled cat detective, Midnight Louis, whose first-purrson, part-time feline narrations have won cross-genre readers and awards. Carole will finish her *Taliswoman* fantasy trilogy this year and has also edited her first short-story anthology, just out. In *Marilyn: Shades of Blonde* fantasy/mystery/mainstream writers analyze Marilyn Monroe’s life, death and afterlife.

Jeff Dunn

Jeff has been writing since 1987, with stories appearing in *Omni*, *Amazing*, *Asimov’s*, *Analog*, *Century*, and a number of anthologies. He has completed two novels; *This Side of Judgement*, which was published in 1994, and *Days of Cain*, which will be appearing this fall. This last is the first SF novel to deal with the

Program Participants (Continued)

Holocaust. Jeff's field of interests includes politics, the literary values of SF, and the interaction of SF with the "real world".

Linda J. Dunn

Linda J. Dunn has been writing professionally since 1991. Her stories have appeared in *Marion Zimmer Bradley's Fantasy*, *Analog Science Fiction*, *Witch Fantastic*, *100 Wicked Witches*, *Castle Fantastic*, *Alternate Skiffies*, and others. By day, Linda tests avionics software for Hughes Technical Services, Indianapolis and at night she attends classes at IUPUI. She and her husband Greg live in Greenfield, Indiana with two teenage children (David and Tonia) and five cats.

Bob Eggleton

Painter extraordinaire Bob Eggleton's space art has graced the covers of many fine SF novels and magazines over the past few years. A collection of Bob's work, *Alien Horizons: The Fantastic Art of Bob Eggleton*, was a Hugo finalist for Best Non-Fiction Book.

Alex Eisenstein

Alex Eisenstein – graphic artist and co-author with his wife, Phyllis Eisenstein – is a regular panelist on film discussions in such places as CapriCon, WindyCon, MiniCon and many others. He has been known to disagree in a loud voice with Bob Blackwood.

Kate Elliott

Kate Elliott has published a half dozen novels with DAW Books, including *King's Dragon* just out this year in hardcover. Her collaborative novel, *The Golden Key* (with Melanie Rawn and Jennifer Roberson), was due to be released in paperback in August.

P. N. Elrod

P.N. Elrod is best known for her 6-book series, *The Vampire Files*, featuring her "Sam Spade with fangs", Jack Fleming. Her other four-book series for Ace features the continuing adventures of the dashing and fatally handsome "Tom Jones with fangs", Jonathan Barrett. Her first hardcover, *I, Strabd*, has been a nationwide best-seller in game related novels. She's authored several short stories in vampire anthologies for DAW, and has edited the anthology *Time of the Vampires*, also for DAW. She is hard at work with actor Nigel Bennett (L'Croix of TV's *Forever Knight*) collaborating on a new series of vampire adventures about a "James Bond with fangs". Their first title, *Keeper of the King*, was released in hardcover in January from Baen Books. If you give her the least opening Pat will talk about writing, *Forever Knight*, writing, *Dr. Who* and *Blakes 7*, writing, *Dracula*, and writing, her fan club, and will only do autographs when she's conscious.

Craig E. Engler

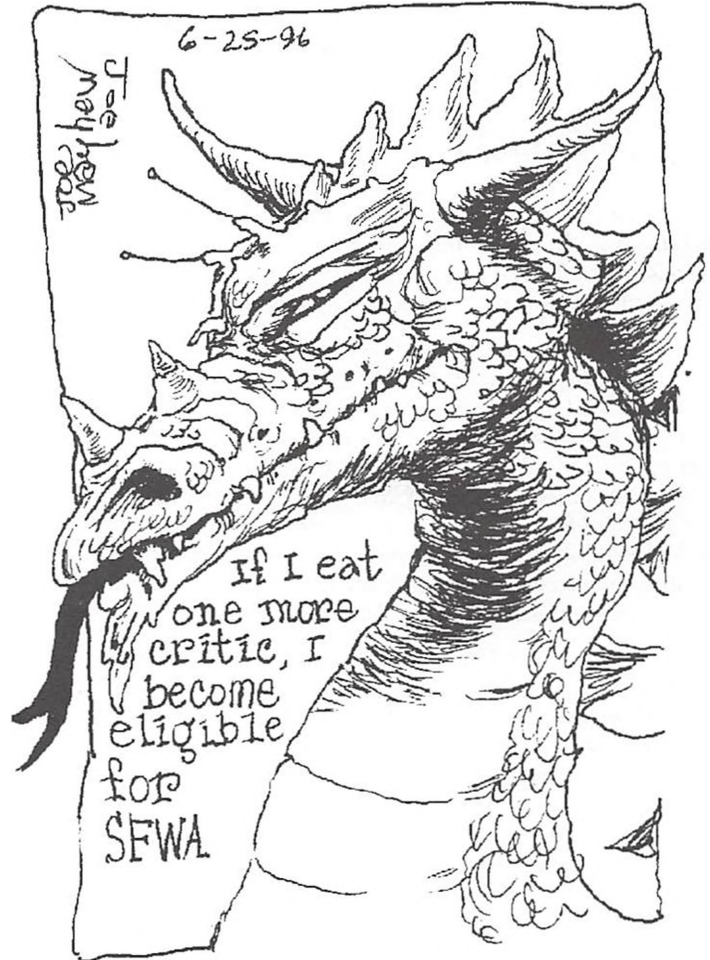
Craig E. Engler is the editor and publisher of *Science Fiction Weekly*, the leading electronic publication covering the world of SF (www.scifiweekly.com). He also works as an on-line consultant for The Sci-Fi Channel and as the SF "expert editor" for Amazon.com Books. As a journalist, his work has appeared in publications ranging from *The New York Times* to *Wired*.

Jane Fancher

Jane was born in Renton, Washington, near Mt. Ranier and grew up torn between her love for planes and horses. She has studied math, physics, astronomy and anthropology. Her love of art led her to adapting C.J. Cherryh's *Gate of Ivrel* novel as a graphic. Then Carolyn suggested that Jane try writing – and from there Jane moved into novels. Her first trilogy, the *Groundties* series, was published by Warner Books. The first book of her second trilogy, *Dance of The Rings: Ring of Lightning*, came out from DAW in July of 1995, and the second, *Ring of Intrigue*, was published in late 1996. Jane does everything from raising tropical fish, to gardening, to counted cross-stitch, to horseback riding, to stable cleaning, to guitar playing, and probably almost anything you can name.

David Feintuch

Dave Feintuch won the John W. Campbell Award for Best New Writer at the 1996 Worldcon. His books include the Nick Seafort series: *Midshipman's Hope*, *Challenger's Hope*, *Prisoner's Hope*, *Fisherman's Hope*, and *Voices of Hope*, and his new fantasy *The Still*. He lives in Michigan in an antique mansion where only his writing room is electronic. A recovering attorney, Feintuch has also been a professional photographer, an antique dealer, and real estate investor. He has had a lifelong interest in history, and in particular, in the British Navy in the age of sail.



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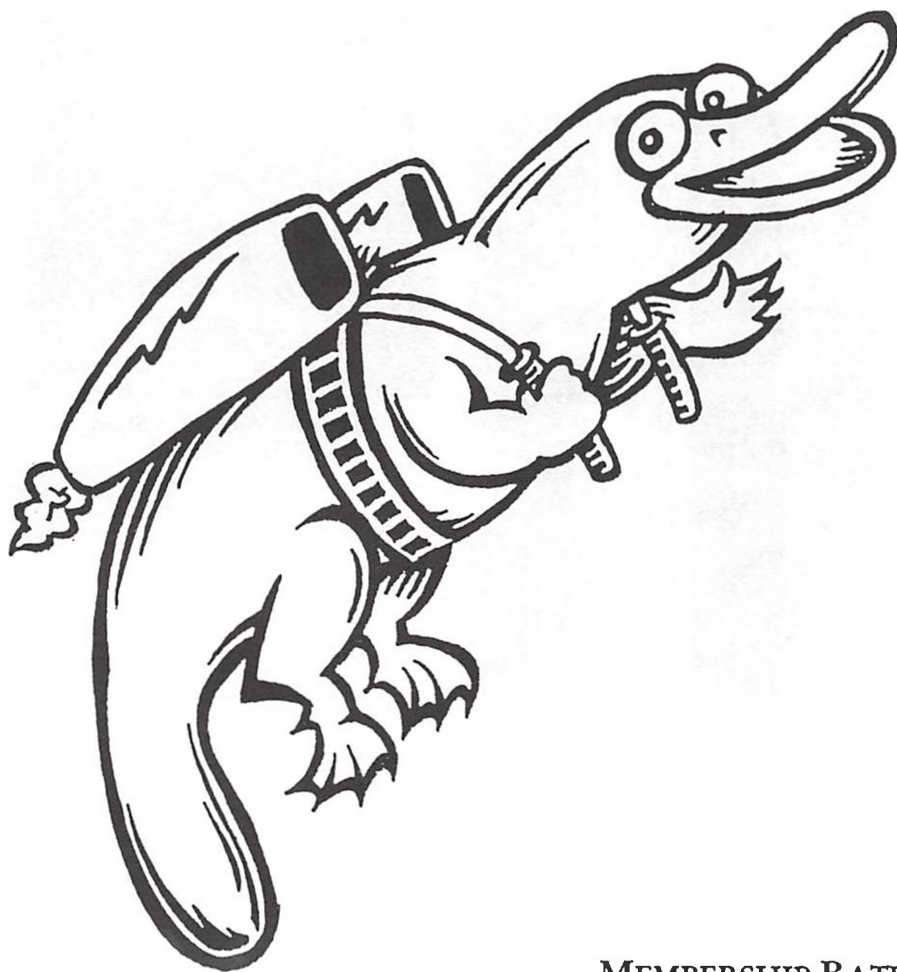
Gregory Benford

co-editor of the fanzine *Void*
and author of *Timescape*

Bruce Gillespie

editor of the fanzines *SF Commentary*
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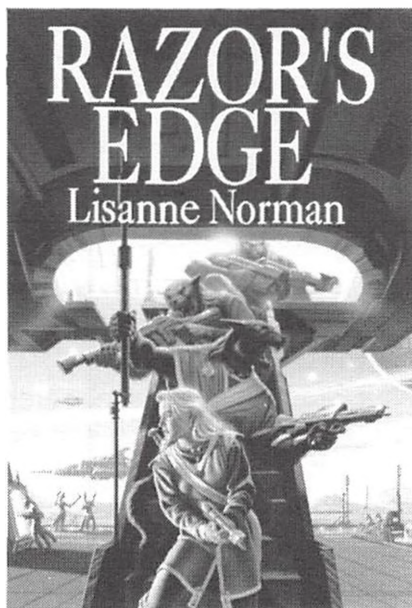
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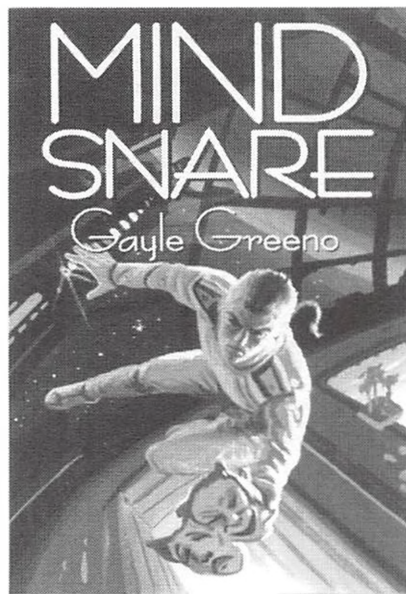
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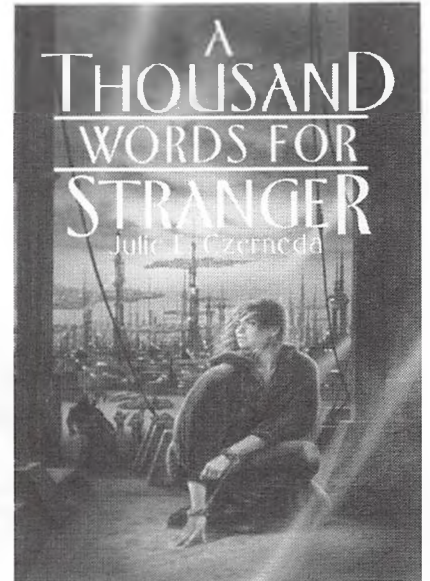
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A Thousand Words For Stranger
Julie E. Czerneda
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(October)



Program Participants *(Continued)*

Harold Feld

Harold Feld (SCA: Yaakov HaMizrachi): Graduated from Boston University Law School in 1993 and has since worked as a Judicial clerk, for the federal government, and for the Domain Name Rights coalition, an on-line advocacy group. He starts with Covington & Burling, a Washington, D.C., area law firm, almost immediately after LoneStarCon2. In addition, Harold does semi-professional storytelling (i.e., occasionally he is paid to do what it is normally impossible to prevent him from doing), has been an avid filker for more than 10 years, and a member of the Society for Creative Anachronism (SCA) for nearly that long.

Sheila Finch

Sheila Finch's first novel, *Infinity's Web*, won the Compton Crook award. She has published five science fiction novels, and a sixth serialized on-line in *Tomorrow SF*. Her science fiction and fantasy short stories include a series about the Guild of Xenolinguists which made its first appearance in the novel *Triad*. Sheila teaches fiction writing and science fiction at El Camino College in California.

Melanie Fletcher

Melanie Fletcher is an SF writer, graphic artist, and self-appointed Babe Feminist. Her writing credits include "Star Quality" and "Heramphrodite," from the respective anthologies *Selling Venus* (Circler Press, June 1995) and *Genderflex* (Circler Press, June 1996). Her art credits include artwork and cover design for the anthology *Mind & Body* (Circler Press, June 1997). Currently living in the Netherlands with her husband the Bodacious Brit, she is working on her first SF novel, *White Knight, Queen Alice*, and is happy to engage in hand-to-hand combat with people who insist that Lewis Carroll took drugs.

Lynn Flewelling

Lynn Flewelling's *Luck In The Shadows* (Bantam Spectra '96) was chosen by Locus as a Recommended First Novel. The sequel, *Stalking Darkness*, was published in March 1997 and two more books in the *Nightrunner* Series are currently under contract. She has conducted writing workshops/seminars for Maine Writers and Publishers Alliance, the University of Maine, and various schools. Flewelling has been, among other things, a teacher, veterinary assistant, necropsy technician, book reviewer, freelance journalist, and novelist. She loves the outdoors, the metaphysical, literature, history, and all things shiny. Flewelling lives in Bangor, Maine, with her husband and two sons.

Dr. John L. Flynn

Dr. John Flynn is a member of the Science Fiction Writers of America, and has written five books, countless articles, and dozens of stories. He writes a regular column for *Sci-Fi Universe* magazine, and teaches one of the few university courses on Science Fiction Writing.

Brad W. Foster

Brad Foster is (depending on who you talk to) a loud, obnoxious, shy, lovable, talented hack – definitely hard to pigeon-hole. He's an artist/publisher/huckster, who happens to have won the Fan Artist

Hugo a few times (five) and turned a bit of self-publishing started 20 years ago into the Jabberwocky Graphix empire (total number of employees – 2). Known throughout the world for his intricate pen and ink work, he is also now working with his wife Cindy on a wide range of artistic impressions of their fantasy world co-creation, Charwimble Valley. Come by the dealers' room and ask him to tell you all about it. You can find him in the dealers' room; just look for the bald guy who won't stop talking.

Frank Kelly Freas

A Who's Who biographee, Frank Kelly Freas is recognized as the most prolific and popular science fiction artist worldwide. Author of three published books of his own illustrations, Freas was the first in his genre to make his works available as prints. He has been publishing his prints for over 20 years, and continues to do so today, with his 1991 limited edition collection.

Freas was the first to receive 10 Hugo Awards (he was nominated 20 times). In addition to his work in science fiction, he was the cover artist for *Mad Magazine* for 7 years. An official NASA mission artist, his space posters hang in the Smithsonian. His commissioned design for the Skylab 1 crew patch became the focus of his article and his cover painting for *Analog Magazine of Science Fiction/Fact*.

Freas's original paintings hang in museum, university, and private collections. One of his most numerous assignments was his commission by the Franciscans to create all 500 portraits for their *Book of Saints*.

Kelly Freas's career extends from *Astounding* and *Planet Stories* magazines through current clients in science fiction, gaming, motion pictures, conceptual medical illustration, and advertising. He and his wife, Laura, jointly won the 1990 Chesley Award from the Association of Science Fiction and Fantasy Artists for their painting *The Scribe*, judged Best Magazine Cover of the Year. In 1991 Kelly Freas was installed into the National Hall of Fame of the National Association of Trade and Technical Schools. Also in 1991 he received the Readers' Poll Award from *Analog* for Best Cover of the Year.

Laura Brodian Freas

Laura Brodian, PhD, (aka Laura Freas) began her professional career as Interim Director of the Indiana Arts Commission, later as engineer, host and producer of classical music radio programs at WFIU-FM, Bloomington, Indiana. She moved to KQED-FM in San Francisco, then on to KUSU-FM in Los Angeles where she hosted the nationally syndicated classical music program *Music Through the Night* for American Public Radio Network. Currently she announces the in-flight classical music programs for Delta Airlines, as well as hosts a weekday classical music program live over radio station KKHI, 100.7 and 100.9 FM, in San Francisco, KGIL Los Angeles, and XBACH-AM San Diego.

An illustrator in her own right, Laura runs Kelly Freas Studios, where she is in charge of marketing, scheduling, merchandising, contracts, finance, and publicity. Her first nationally published illustrations appeared in *Weird Tales*, *Analog*, *MZB's Fantasy Magazine*, and in special editions for the Easton Press. A co-recipient of ASFA's Chesley Award in 1990, she has since been nominated again three times.

Program Participants *(Continued)*

A former Director-at-Large of the costumer's Guild West, Laura has won prizes at convention masquerades, including WesterCon. She founded the (San Francisco) Bay Area English Regency Society and for two years was President of the Southern California Early Music Society. Laura recently completed her second term as Western Regional Director of the Association of Science Fiction and Fantasy Artists.

James Alan Gardner

James Alan Gardner has published a number of short stories in such places as *Asimov's*, *Amazing*, *Fantasy & Science Fiction*, and several anthologies. His first novel, *Expendable*, came out this July and his next, *Commitment Hour*, is scheduled for next February; both are from Avon. He lives in Waterloo, Ontario, Canada, with his wife Linda and two demanding rabbits. In his spare time, he studies kung fu and recovers from bruises.

Alexis Gilliland

Alexis Gilliland is a Hugo Award-winning fan artist. As an author, he won the John W. Campbell Award for Best New Writer (1982). His books include amusing dystopias and magical fantasies. Like all cartoonists, he is mischievous inside, but harmless.

Steven Gould

Steven Gould is the author of the SF novels *Jumper*, *Wildside*, and (forthcoming) *Helm*, all from Tor Books. He's been nominated for the Hugo twice and the Nebula once. Both *Jumper* and *Wildside* were ALA Best Books for Young Adults. *Greenwar*, a techno-thriller written with Laura J. Mixon is out this year.

Joe Grillot

Joe Grillot is head of film programming at LoneStarCon2 and a master of film trivia, as well as significant facts on motion pictures.

Anne Lesley Groell

Anne Lesley Groell has been working in the science fiction field for 5 years as an editor, and year and a half as an author. After receiving a BA in Biology from Yale University and an MS in Developmental Biology from the University of California at Irvine, she swapped fields and went to work first for Avon Books and then for Bantam. Her first published novel, *Anvil of the Sun*, was released from Penguin/Roc in 1996. The sequel, *Bridge of Valor*, followed in 1997. Between editing and writing, she gets very little sleep but loves what she's doing too much to quit.

Joe Haldeman

Joe Haldeman is the author of many award-winning novels and stories, including *The Forever War* and "None So Blind", the title story in his latest collection. He has a strong background in physics and astronomy and is a veteran of the Vietnam War. His new novel *Forever Peace* has just hit the stands. He teaches writing at Massachusetts Institute of Technology one semester a year.

Beverly Hale

Bev has decided to devote her life to writing. She has taught English as a Second Language, Freshman

Composition and Technical Writing. She has also spent time as a personnel Analyst, an IRS Auditor, and worked various strange occupations during college years to pay for tuition, books, etc. She has completed a children's book, is doing the final polish on a fantasy novel and is currently working on several other projects while working full-time as "Plan B" and administrative assistant to three writers.

Dr. William K. Hartmann

Dr. William K. Hartmann published the SF novel *Mars Underground* in 1997. He received a Hugo nomination for his earlier non-fiction book *The Grand Tour*, with Ron Miller. Hartmann has written several books on space, astronomy, and space art, published by Workman (New York). *Mars Underground*, published by Tor (New York) is his first novel. Hartmann, known for his planetary research and astronomical art, is a member of the Mars Global Surveyor science team. Asteroid 3341 was named for him in recognition of his work.

Teddy Harvia

Teddy Harvia, winner of the Fan Artist Hugo in 1991 and 1995, is best known for his alien WingNuts™ cartoon characters, created in 1977 and most recently appearing in the LoneStarCon2 progress reports. His other characters include sabertooth Chat, in the U.S. fanzine *Mimosa*, the goddess Opuntia, in the Canadian fanzine of the same name, and *Enid the Echidna*, in the Australian fanzine *Ethel the Aardvark*. A postcard maven, he claims to have a collection with a copy of every postcard ever printed, doubtless an exaggeration. His anagrammatic alter ego David Thayer is chairing the Cancun in 2003 WorldCon bid. He lives in the DFW Metroplex with wife Diana and four cats who delight in bringing them specimens of other life forms – strictly for research purposes, of course.

Patrick & Teresa Nielsen Hayden

Patrick Nielsen Hayden is senior editor and Manager of Science Fiction at Tor Books. He is also editor of the ongoing original anthology series *Starlight*. He has been an active fan for over two decades; with his wife Teresa Nielsen Hayden, he edited the award-winning fanzine *Izzard* and won TAFF in 1985. He and Teresa live in Brooklyn, New York.

Peter Heck

Peter Heck is the author of the *Mark Twain Mystery* series. He has worked in the SF/F field as editor (Ace Books), reviewer (*Asimov's*) and all-around freelancer (Waldenbooks, etc.). In his spare time, he plays lead guitar and sings with the Don't Quit Your Day Job Players.

Howard Hendrix

Howard's new book was due to be released shortly before LoneStarCon2 by Ace.

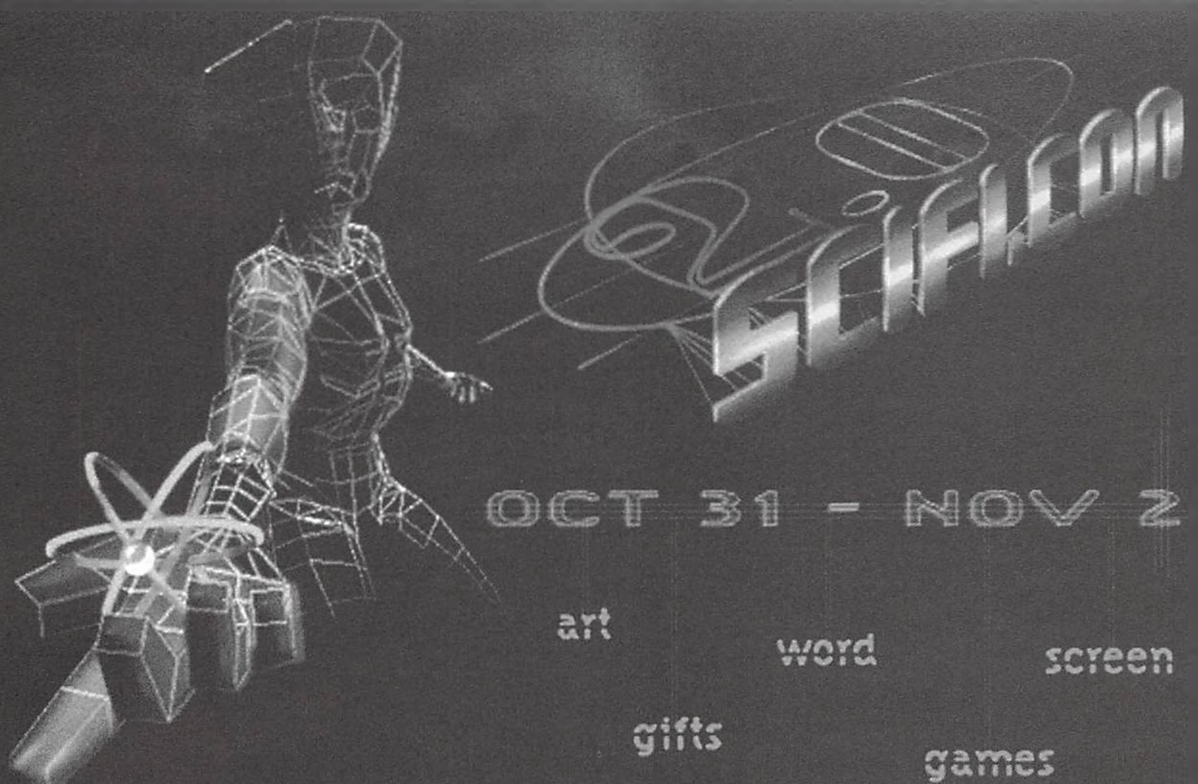
Pamela Hodgson

Pamela Hodgson is a displaced Chicagoan whom Kim Mohan, when editing *Amazing*, singled out as a writer to watch, saying, "This writer has a tremendous sense of craftsmanship and, from



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Program Participants (Continued)

what I've seen, a marvelous imagination." In addition to *Amazing*, her short fiction has appeared in *F&SF*, and assorted anthologies. She is currently completing a novel based on her short story "The Canterbury Path" (*Fantasy & Science Fiction*, August 1995).

Ken Jenks

Ken Jenks is the Owner and Editor-in-Chief of Mind's Eye Fiction (<http://tale.com/>) which publishes short stories by professional authors on the Internet. Mr. Jenks has used computers for 22 years, starting in junior high. He's used the internet for 13 years. He holds a BS in computer science, an MS in aerospace engineering, and he's still working on his PhD in mechanical engineering. He's a private pilot and a scuba diver. He shares his home in Houston, Texas with a wife, three cats and a Great Dane. He can be reached by e-mail at MindsEye@tale.com.

K. W. Jeter

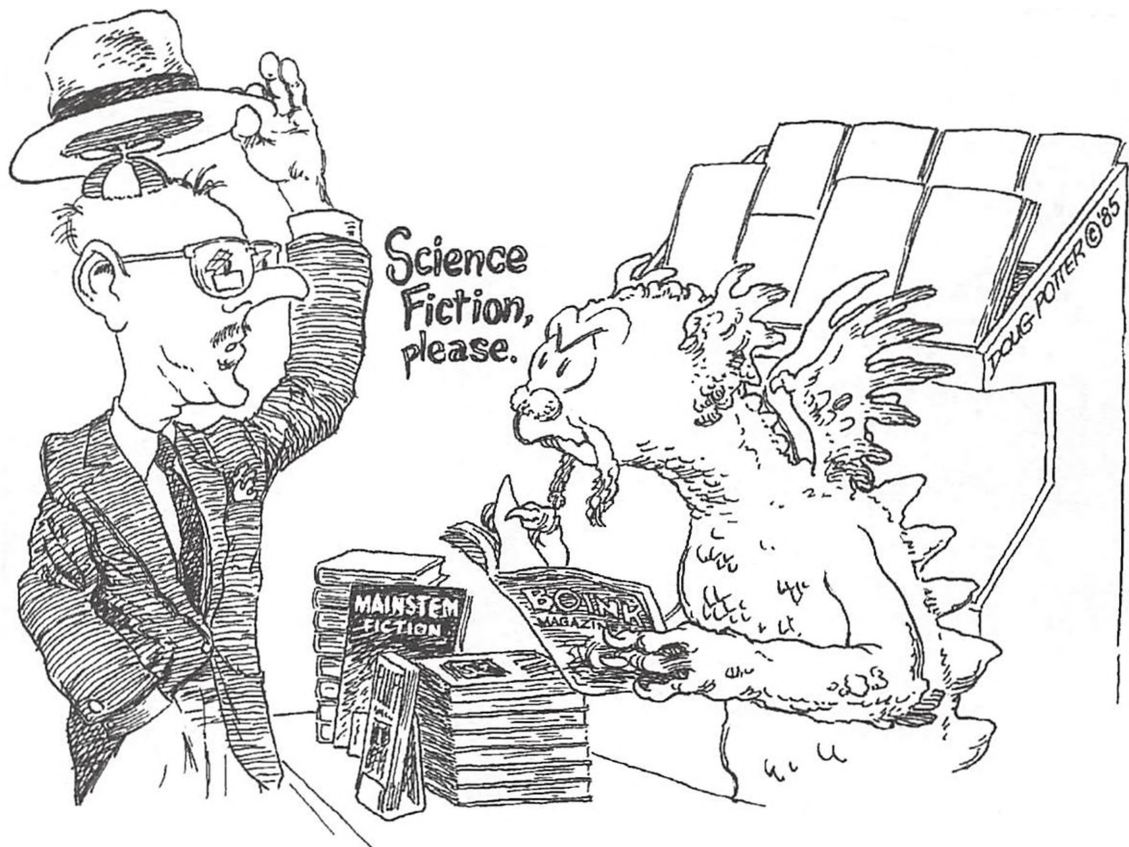
West Coast writer K. W. Jeter started attracting attention with his first novel, *Dr. Adder*, and people are still wondering what he'll do next. His SF novels include *The Glass Hammer*, *Death Arms*, and *Farewell Horizontal*, and his horror novels include *Dark Seeker* and *Wolf Flow*. His novel *Morlock Night* is a successful sequel to H. G. Wells's *The Time Machine*. His most recent book is the controversial *Blade Runner 2: The Edge of Human*, which continues the story started by his friend Philip K. Dick.

Les Johnson

Les Johnson leads NASA's concept definition efforts for future space missions using tethered satellites and is the principal investigator of the Propulsive Small Expendable Deployer System (ProSEDS) tether mission. Prior to joining NASA, Mr. Johnson was employed by General Research Corporation where he helped design Directed Energy Systems as a part of the Strategic Defense Initiative. Les received his MS in physics from Vanderbilt University in 1986 and his BS in chemistry and physics from Transylvania University in 1984. He is also a graduate of the International Space University. He has published several papers in various technical journals and has a patent pending for "A Laser Triggered Fiber Optics Neutral Particle Beam (NPB) Neutron Sensor." He is a long-time science fiction fan and credits the beginning of his interest in physics and space to the Perry Rhodan novels, *Star Trek* and the successes of the Apollo Program. Les is the NASA Technical Consultant for the new *Lost In Space* movie being filmed by Shepperton Studios. He lives in Madison, Alabama, with his wife Carol, son Carl and daughter Leslie.

Jordin Kare

Jordin Kare is a Generic Handwaving Physicist at Larry's Rad Lab – otherwise known as the Lawrence Livermore National Laboratory. He's got alphabet soup from M.I.T. (Class of '78) and went to U.C. Berkley for his PhD in astrophysics, which he got by hunting for supernovae under rocks with an automated telescope. He's best known in fannish circles for his work on Laser Launch systems. More recently he helped plan the Clementine satellite mis-



sion, which mapped the Moon in Living (well sort of) Color early in 1994, and is working with JPL on the Pluto fast fly-by.

In real life he works trying to build neat new ways to get into orbit. (He gets to play with rockets and they pay him for it!) He is also infamous for his garage. He has a three-car garage which will never have a car parked in it. Among other things, at present it contains four photo copiers (the fifth is upstairs in the office). And computers and printers and phones and modems and all sorts of nifty obsolete technology. He'd love to tell you all about it. Just ask!

In addition to his scientific credentials Jordin is also a Filker of Note. he was responsible for the first Westerfilk songbook and was founding partner of Off-Centaur, the first filk publisher. He is married to Mary Kay Kare who says: "Ask him about the redhead in black leather. Ask him about the epic tale of what we did on our summer vacation. Ask him about zucchinis in orbit. Just don't ask him about Bambi Palochevski and Cadillac Running Dog."

Peggy Kennedy

Peggy Kennedy has been involved in costuming since the late 1960s. She has been Presentation Judge at a number of WorldCons and CostumeCons, as well as several regional conventions. She was the first Workmanship Judge (IguanaCon) and has held the position at two other WorldCons. Peggy was the Masquerade Director at Noreascon Two, and co-chair of CostumeCon 7 with late husband Pat. Among her other achievements, she is the author/editor of *The Kennedy Masquerade Compendium*, a book on how to run Masquerades.

As a costumer herself, Peggy's awards include Judges Choice at Chicon 3 (That Sweet Little Old Lady, from Randall Garrett's story), Best Workmanship and Best in Show at CostumeCon 5 Historical Masquerade (1914 Evening Gown and Coat, after Paul Poiret). She is also the recipient of the International Costumer's Guild Lifetime Achievement Award. Though she generally chooses to do serious and accurate historicals, she also admits to being the perpetrator of the Klaus Barbie Doll and the Whores of Another Color.

In the mundane world, Peggy holds a PhD in Toxicology and was a research biochemist (steroids), then Forensic Toxicologist at the New York State Police Crime Lab (now retired). She is the widow of Pat Kennedy, a masquerade MC (and to her mind, the best) at many conventions.

John Kessel

Writer and scholar John Kessel won a Nebula Award for his novella "Another Orphan", which was part of his doctoral dissertation in English from the University of Kansas. His books include the novels *Freedom Beach* (written with James Patrick Kelly) and *Good News from Outer Space*. His short fiction has been collected in *Meetings in Infinity*. Kessel's latest book is the novel *Corrupting Dr. Nice*.

James Killus

In real life James Killus is an atmospheric scientist who has spent about 20 years researching urban smog as well as other related environmental problems. He has recently been involved in reviewing the epidemiology of air pollution (i.e. how many extra people die on days with high pollution, and what they probably die from).

He has published two novels: *Book of Shadows*, which is sword-and-sorcery, and *SunSmoke*, which is science fiction or science fantasy depending upon whether you believe that an air quality computer simulation model coming to life and causing killer smog episodes can be science fiction. He has written a number of short stories, most recently "Emperor of Dreams" (in *Realms of Fantasy*), "As Beauty Does", and "Aphrodite's Children", both in *Algis Budrys' Tomorrow* (when it was still a printed magazine), and he has an article slated to appear in the on-line version of *Tomorrow*. "Aphrodite's Children" takes place in a future where the upper atmosphere of Venus has been colonized by humans living inside giant living gas bags, and he is working on other stories set in this future. Several years ago James also worked with Broderbund Software on the development of the game "Where in Space is Carmen Sandiego?"

Kathrine Eliska Kimbriel

Born in Indiana Katharine Eliska Kimbriel also spent time in Michigan, Ohio, and California before settling in Texas. She has a BFA from Ohio Wesleyan University and a deep distrust of formal education. Once upon a time she was nominated for the John W. Campbell Award for the Best New Science Fiction Writer. She has published an alternative history fantasy of dark magics called *Night Calls*, which *Locus* magazine described as an adult "Little House on the Prairie with werewolves and vampires". She and her husband are owned by one Birman, two Burmese, and two tandem bred outdoor cats. Beside writing, she brews beer and mead, wrestles with her xeriscaped garden, makes Ukrainian Easter Eggs, and actually tuned her Celtic harp recently.

Richard Klaw

Richard Klaw first received attention as the managing editor of Blackbird Comics, where he was responsible for Shannon Wheeler's *Children With Glue*, *The Sound of Coming Darkness*, and his first anthology, *Modern Perversity*. Since leaving Blackbird, Richard has helped to establish MOJO Press and is currently the managing editor. For MOJO he co-edited the groundbreaking, Eisner-nominated anthology *Weird Business*, Moebius' classic western *Blueberry*, the 30th anniversary edition of Michael Moorcock's *Behold The Man*, the critically acclaimed first novel by Del Stone, Jr., *Dead Heat*, and many other books. Recently he edited the new Moorcock collection *Tales From The Texas Woods*. In a recent issue of *Locus*, Ed Bryant had this to say: "Austin's MOJO Press is a leader in the latest wave of ambitious speciality publishers."

Thomas W. Knowles

Thomas W. Knowles has published his short fiction, poetry, articles, and reviews in *Mystery Scene*, *New Destinies*, *Persimmon Hill*, *Southwest Art*, *Starlog*, *Texas Books In Review* and many other newspapers, anthologies and magazines. His photo-interviews with Texas celebrities (Lyle Lovett, Kinky Friedman, Linda Ellerbee, John Henry Faulk) have garnered newspaper awards. Along with Joe R. Lansdale, Knowles authored/edited a series of anthologies on the American West: *The West That Was*, *Wild West Show!* (1996 ALA recommended reading list) and *The Living West*. He's presently working on two SF novels, a look at cowboy culture in *Cowboy Logic* and the illustrated history of the Texas Rangers in *They Rode for the Lone Star*.

Program Participants *(Continued)*

Edward E. Kramer

A member of both the Horror and Science Fiction Writers of America, Ed is editor of ROC Books' *Dark Love* and *Grails* (1995 and 1992 World Fantasy Award nominees for Best Anthology), DC Comics/HarperPrism's *Sandman: Book of Dreams*, TOR Books' *Free Space*, Avon Books' *Forbidden Acts*, Warner Books' *Excalibur*, Pocket Books' *Phobias* series, White Wolf's *Dark Destiny* series, Michael Moorcock's *Elric: Tales of the White Wolf* and *Pawn of Chaos: Tales of the Eternal Champion*, with many additional works both in print and in progress. Ed's original fiction appears in a number of anthologies as well; his first novel, *Killing Time*, is forthcoming from White Wolf. His credits also include over a decade of work as a music critic and photojournalist. A graduate of the Emory University School of Medicine, Ed is a clinical and educational consultant in Atlanta. He is fond of human skulls, exotic snakes, and underground caves.

In his spare time, he writes grant proposals and coordinates professional training conferences for the Georgia Department of Education, and is listed in the Who's Who Among U.S. Executives and International Who's Who of Professionals. His community service is extensive. He presently co-chairs a Judicial Foster Care Review Panel under the direction of the Council of Juvenile Court Judges of Georgia.

An art enthusiast and collector, Ed has published limited edition lithographs by Brian Froud, Don Maitz, Michael Whelan and Janny Wurts. He is also an agent to the literary, game and comic genres. Additionally, he devotes an amazing amount of effort as Chairman to Atlanta's DragonCon and Atlanta Comics Expo. He has also chaired the 1990 Origins convention, 1992's World Fantasy Convention and Nebula Awards Weekend, and 1995's World Horror Convention and North American Science Fiction Convention (NASFic).

Theodore Krulik

Theodore Krulik's encyclopedia of the *Amber* novels of the late Roger Zelazny, *The Complete Amber Sourcebook*, was published in January, 1996, by Zelazny's long-time publisher, Avon Books. Zelazny acted as consultant for the *Sourcebook* and enthusiastically endorsed it. Mr. Krulik is also the author of the definitive literary biography *Roger Zelazny*, published by Crossroad/Ungar/Continuum in 1986, which brought to the public for the first time the more personal concerns of Roger Zelazny and made some fascinating revelations about the sources of Zelazny's ideas. He has published essays on the novels of Richard Matheson and on James Gunn's *The Immortals* and is currently working on a historical fantasy that takes place three thousand years ago. A long-time member of the Science Fiction and Fantasy Writers of America and the Science Fiction Research Association, Mr. Krulik edited a film column for the SFRA for many years. In the mundane world, he is a teacher of English at Hillcrest High School in Queens, New York.

Alexis Glynn Latner

Houston writer Alexis Glynn Latner has become a regular contributor to *Analog* with her stories of near-future technological extrapolation and its effects on the human condition.

Joy Marie Ledet

Joy Marie Ledet is a talented fantasy artist who creates wonderful original illustrations in graphite, color pencil and acrylics. Joy is also a gifted and respected sculptor who produces delightful sculptures usually featuring her signature dragons and teddy bears. This year Joy is honored to be a Chesley nominee in the category Best Monochromatic Work: Unpublished for her graphite drawing of "Twig". Visit the Art Show and see Joy's art and then come visit her at the Pandora's Booths in the Dealer's Room. Joy always likes to meet and get to know the people who appreciate and buy her art.

Guy H. Lillian III

Guy H. Lillian III is a long-time fan writer and editor with a penchant for hyperbole. In real life he is a lawyer (feel free to hold that against him).

Brad Linaweaver

Brad Linaweaver is the author of the award-winning novel *Moon of Ice*, which has now appeared in both hardback and paperback in America and has been published in England. He's sold about fifty short stories, some to magazines like *Amazing*, *Fantastic*, *Galaxy* and *Argos*, and others to a wide variety of anthologies.

He is the author of *Sliders, The Novel* (Boulevard), based on the popular Fox TV series. He is co-author, with Dafydd Ab Hugh, of four *Doom* novels, based on the popular video game from id Software. His non-fiction has appeared in a wide diversity of publications, including *National Review*, *Famous Monster of Filmland*, *Femme Fatales*, and *the Atlanta Journal-Constitution*. As an editor, he has co-edited *Weird Menace* with movie producer Fred Olen Ray and *Free Space* with Ed Kramer. He also did editorial work on the special Heinlein tribute issue of *New Libertarian*.

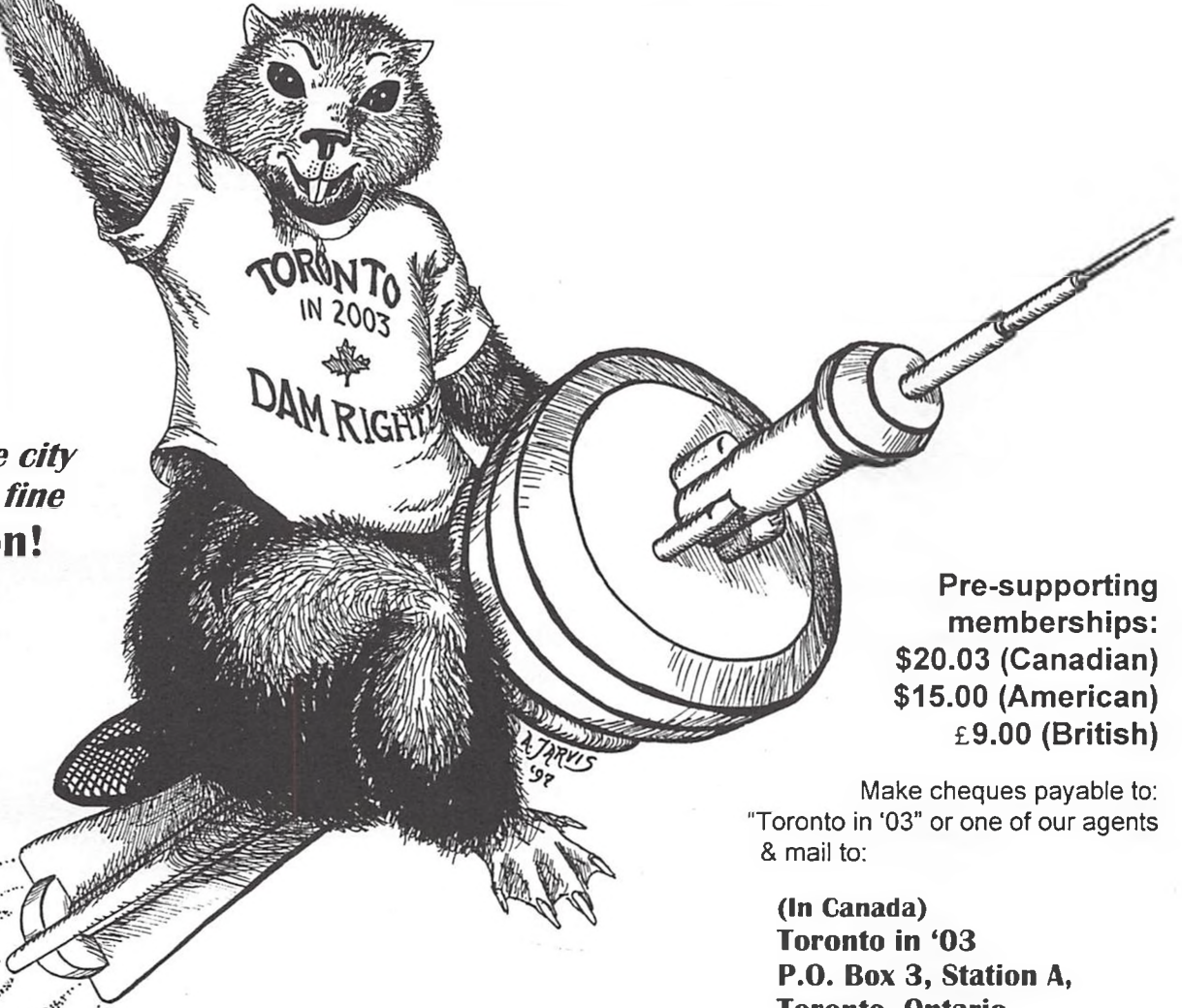
Media credits include adaptations of two Poe stories for *Horror House*, broadcast on NPR, and original story credits on the movie *Jack-O and the Competitor*. His story "A Real Babe" will be performed at LoneStarCon2 by ARTC and will star Brinke Stevens. Brad has made cameo appearances in the feature films *Attack of the Sixty Foot Centerfold*, *Cyberzone*, *Possessed By the Night*, *Masseuse*, *Fugitive Rage*, *Passion for Murder*, *Passionate Revenge*, *Nightshade* and *Dark Secrets*. He also appears in the BBC documentary *Building the Perfect Beast* about Frankenstein and, yes, he once did a scene with Kato Kaelin before he became America's most famous houseguest (Kato, not Brad).

Perrienne Lurie

Perrienne Lurie is the e-mail liaison for Bucconeer, the 1998 Worldcon, where she will also be working on programming. She was a member of the bid committee and edited the bid 'zine, *Fenzance Factsheet* as well as serving as e-mail liaison. She has been active in fandom since 1979 and has been a member of the con com for Baltimore (Green Room, Programming), Disclave (Filk, Program Book, Program Ops), I-Con (NY Information desk), and numerous Worldcons (Ops, Program Ops). In real life, she is public health physician in the Division of Communicable Disease Epidemiology at the Pennsylvania Department of Health.

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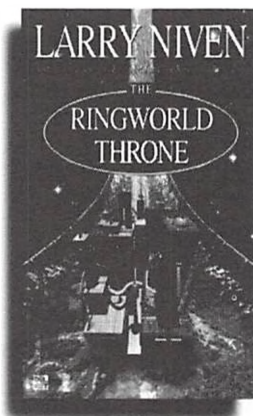
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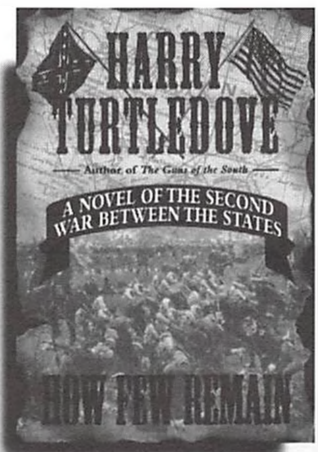
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Program Participants (Continued)

Jeff Mariotte

Jeff Mariotte is working hard to be named the busiest guy in comics. Besides being VP of Marketing for Wild Storm Productions (part of Image Comics), he's a writer on various comics titles, most recently *Hazard*, *Wet Works/Vampirella*, and the forthcoming *Desperadoes*. He is also co-owner of Mysterious Galaxy, a bookstore in San Diego specializing in sf/fantasy/mystery/horror. He occasionally finds time to write fiction and is working on the best kind of novel – one which is already sold. He has a wonderful wife, two kids, two cats and a dog.

Louise Marley

Louise Marley, the author of *Sing the Light*, is a classical concert and opera singer, a mezzo-soprano known to Northwest audiences for her frequent performances with Seattle Opera, the Seattle Symphony, and St. James Cathedral Concerts. Her performances have taken her across the United States and to Italy and Russia. She recently appeared as Tisbe in Seattle Opera's *La Cenerentola*, and as Plentiful Tewke in the Seattle Symphony's performances of Howard Hanson's *Merry Mount*, which will be released on CD. She has been a busy recitalist in recent years, presenting programs centered on her specialty, American sacred song.

Sing the Light, her first novel, appeared in 1995 from Ace Science Fiction. *Sing the Warmth* was released in the fall of 1996, and the third novel, *Receive the Gift*, will be out in 1997, completing the trilogy of *The Singers of Nevya*.

Sing the Light is a story of singers. On the ice world Nevya, only the psi-Gifted singers make survival possible for their people. Sira, the youngest and the best of *The Singers of Nevya*, must discover why the Gift is disappearing and reform her culture in order to preserve it. *The Singers of Nevya* is both adventure and allegory and offers insight into a life devoted to art.

Joe Mayhew

Joe Mayhew is a prolific fan artist and creator of delightful cartoon strips. He wields the pen behind some of the scurviest-looking pirates in the Buccaneer Worldcon ads. Joe is also a wood-carver who has created a marvelous selection of walking sticks.

Craig Miller

Craig Miller is a writer/producer of television with over fifty produced credits. His projects for this year have included writing two episodes of Showtime's Horror Anthology series *The Hunger* as well as co-creating and co-executive producing *Pocket Dragon Adventures*, an animated series based on Real Musgrave's characters, debuting this October in North America and the following Spring throughout Europe. He also spent time as a Motion Picture Marketing Consultant on such films as *Star Wars*, *The Empire Strikes Back*, etc. And, within fandom, he chaired the 1984 World Science Fiction Convention, L.A.con II, and headed the Program Division for last year's Worldcon, L.A.con III.

Michael Moe

Pick all that apply:

A. Michael has no life right now, and consequently nothing of interest to report here.

B. He was born in Kansas and raised on the plains by wolves – no gypsies – no wolves . . . would you believe gypsy werewolves? Yeah, that's the ticket: raised by gypsy werewolves. That's my story and I'm sticking to it.

C. He's an engineer with the Water Quality Division of the Oklahoma Department of Environmental Quality. And not just any kind of engineer – he's a Professional engineer (and he's got the license to prove it). In his copious free time, he has written role-playing game adventures, comics scripts and short stories. He is still working on a novel involving dinosaurs, zombies and Indians.

Judith Moffett

Judith Moffett was born in Louisville in 1942, grew up in Cincinnati, and earned a PhD in American Civilization from the University of Pennsylvania, where she taught a science-fiction course for 15 years before moving to Salt Lake City. Her nine books include poetry, literary criticism, and 3 SF novels: *Pennterra*, *The Ragged World*, and *Time, Like an Ever-Rolling Stream*. Her short fiction has been nominated for three Nebulas and a Hugo. She and her husband will soon move to Cincinnati, and thence to their farm in Kentucky, where, in addition to completing her *Hefn* trilogy, Judy will raise bees and sell honey.

Paula Helm Murray

Paula's short fiction has appeared in *Sword & Sorceress IV and VIII*, *Spells of Wonder*, *MZB's Fantasy Magazine* and *Eldritch Tales*. She has served for several years as the Art Show Goddess for both ConQuest in Kansas City and ConTraception to great acclaim. She is also the household's Net guru, figuring out all the twists of the InfoBahn for the less fortunate. Her hobbies include various types of needlework and collecting disgustingly cute soft toys. She resides in Kansas City with her husband and Margene.

Linda Nagata

Linda Nagata is the author of three hard science fiction novels, all published by Bantam since 1995. *The Bohr Maker* won last year's Locus Award for best first novel. Her other novels include *Tech Heaven and Deception Well*. Her short fiction has been in *Analog* and *Fantasy & Science Fiction*. She lives in Hawaii.

Elizabeth Moon

Elizabeth Moon is a native Texan who grew up south of the King Ranch, has degrees from two Texas universities, and now lives in a small town north of Austin. She has written both science fiction and fantasy, at every length from short-short to "enormous". Her most recent works include *Remnant Population* (which was nominated for a Hugo this year) and *Once a Hero*, and stories in anthologies such as *Sisters in Fantasy*, *Chicks in Chainmail*, and *Women at War*. She likes fast horses, dark chocolate, rock-bottomed creeks, and home-made bread.

Vera Nazarian

Vera Nazarian is an emigre from the Soviet Union, currently residing in the United States. She is a writer and artist, and her fantasy short fiction has appeared in numerous *Sword and Sorceress* and *Darkover* anthologies edited by

Program Participants (Continued)

Marion Zimmer Bradley and in *Marion Zimmer Bradley's Fantasy Magazine*. Some upcoming works include a story in *Dimensions of Madness* anthology. She has just completed her first novel and is a member of SFWA and ASFA, with artwork exhibited in the Art Show.

Ingrid Neilson

Ingrid Neilson is a Florida artist nationally known for her whimsical ink & watercolor drawings of dragons, griffins and other creatures of fantasy. She began exhibiting at major conventions, beginning with the 1977 Miami Worldcon, and has several awards to her credit including a "Best of Show" at the 1988 New Orleans Worldcon. Her early fan work appeared in *Vampirella*, *The Comics Journal*, and Marvel's *Epic* magazine, and she still is a frequent contributor to convention publications around the world. Her professional work includes logo design for the Intergalactic Trading Company and inking for the WarP Graphics comics *Space Ark*, *Mythadventures*, and *Elfquest: New Blood #1*. A member of the Association of Science Fiction & Fantasy Artists (ASFA), Ingrid currently oversees ASFA's Chesley Awards (SF/Fantasy Art's equivalent of the Oscars). You can see Ingrid's artwork on the recent CD-ROMs *Dragons & Dinosaurs* and *Rockets & Robots*. Upcoming projects include the CD-ROMs *Wizards, Witches & Warlocks*, *Space Toons*, and *A Child's Garden of Fantasy*.

Gerald "G. David" Nordley

Gerald Nordley (Major, USAF, Retired) received his BA in physics from Macalester College in St. Paul, Minnesota, and his Masters in Systems Management from the University of Southern California, Los Angeles. While in the U.S. Air Force he was an Astronautical Engineer at the Satellite Test Center, Space Division, Rocket Propulsion Lab. Gerald has been a full-time writer since 1991. A partial list of his non-fiction work includes such thought-provoking titles as "Relative Particle Beams for Interstellar Propulsion" (referenced paper, 1993), "The Graphic Demise of FTL" (*Speculations*, 1997), "Fuzzy Logic" (book review, *Mindsparks*), and "Do Boomba Count?" (guest editorial, *Analog*, 1994). His short fiction has appeared numerous times in *Azimov's* and *Analog*, as well as in *Tomorrow*, *Fantasy & Science Fiction*, *Midnight Zoo*, and *Mindsparks*. His novella "Into the Miranda Rift", first published in *Analog* in July 1993, was included in the 11th Edition of *The Year's Best Science Fiction* in 1994.

John Norman

John Norman is the author of the longest, most complex, most carefully worked out alternate-world series in the history of science fiction.

Patricia Duffy Novak

Patricia Duffy Novak lives in Alabama with her husband, Jim, her daughter, Sylvia, one dog and four cats. She holds a BA and MA in English, and a PhD in Agricultural Economics. Her short fiction has appeared in *Sword and Sorceress*, *Marion Zimmer Bradley's Fantasy Magazine*, *Realms of Fantasy*, *Adventures of Sword and Sorcery*, and various volumes of Marion Zimmer Bradley's *Darkover* anthologies.

Richard Parks

Richard's stories have appeared in *Azimov's*, *Amazing*, *Science Fiction Age*, *Realms of Fantasy*, *Tomorrow*, and *Dragon Magazine*, plus anthologies such as *Blood Muse*, *The Shimmering Door*, and *Robert Bloch's Psychos*, among others. His fantasy "The Ogre's Wife" won the *Science Fiction Age* Reader's Poll for short story in 1995. When he's not writing, Richard works full-time as a computer tamer. He says, "I'd think of an interesting hobby for my spare time, if I had any."

Hayford Peirce

Hayford Pierce was born in Maine in 1942 and attended Exeter, Stanford, and Harvard. He moved to Tahiti in 1964 and lived there until 1987. At various times he was part owner of a button factory, a garden center, a 1-hour laundry, and a computer business. Hayford began writing in 1974 with science fiction sales to *Analog*, *Galaxy*, and *Omni*, then had a few mystery shorts in *Alfred Hitchcock's Mystery Magazine*. In 1987 he moved to San Francisco and became a full-time writer. After having three science-fiction novels published by Tor, he resumed writing short fiction in 1992 and has had a number of stories in *Analog* and *Ellery Queen's Mystery Magazine*. He now lives in Tucson.

Lawrence Person

Austin writer Lawrence Person's short stories and poetry have been published in *Asimov's* and in Mike Resnick's *Alternate* anthologies. His story "Details" made *Locus's* Annual Recommended Fiction List a couple of years ago. Lawrence has been a major contributor to the criticalzine *Nova Express*, and he's currently one of the organizers of the Turkey City Writers' Workshop.

Linn Prentis

Linn Prentis is a fairly new agent, working for herself but with an office at the Virginia Kidd Agency. She also works for the agency. Fiction is what she does, and she has a special interest in SF/Fantasy. Most of her authors – but not all – are fairly new. She handles stories. She's sold a few books and has sales pending.

Vol Ranger

Vol Ranger flings herself out of perfectly good aircraft, forges boldly into particle physics faculty parties, and grows dozens of varieties of chile peppers in the interests of research. She writes science fiction short stories, mystery novels and erotica, and is a member of SFWA, MWA, and Sisters in Crime. She's a sysop on Genie's Science Fiction Round Tables and DM.net (SF-VOL). Vol makes her home in the San Francisco Bay region and attracts all the beach moon jellies and no fish at all.

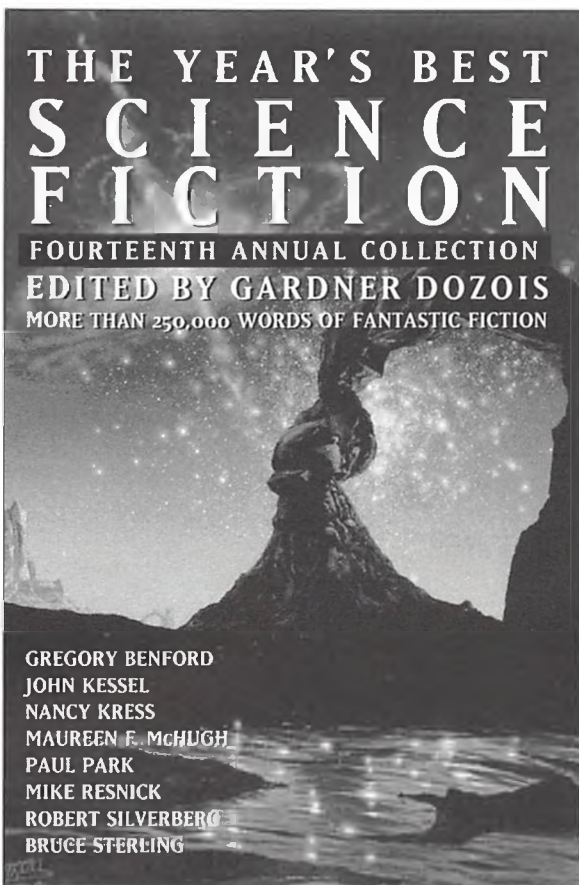
Peggy Ranson

Peggy Ranson is a Hugo Award-winning fan artist and a professional illustrator. Her best work includes her pen-and-ink mermaids and fantastical beasts.

Katya Reimann

Katya Reimann is the author of the *Chronicles of Tielmark*, including *Wind from a Foreign Sky* (hardcover 1996, softcover April

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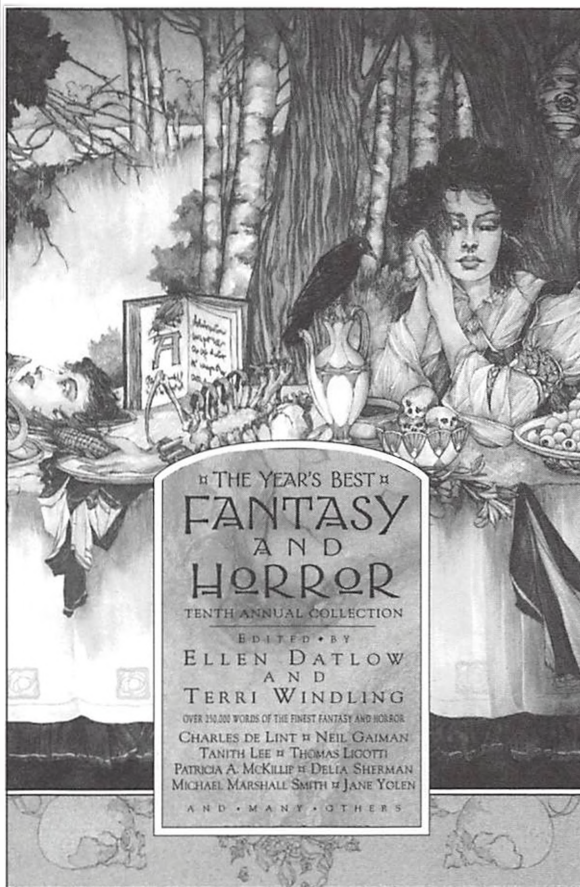
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Program Participants (Continued)

1997, Tor) and *A Tremor in the Bitter Earth* (forthcoming Winter 1998, Tor) with a third, as yet in its conceptual stages, contracted for the following year. *Wind From a Foreign Sky* made *Locus's* 1996 Recommended Reading List, First Novel category. When not writing fantasy novels, she plugs away at *Pocketclock*, a science fiction novel that plagues her by never quite being completed. She was recently nominated for the John W. Campbell Award for the Best New Science Fiction Writer. Katya lives in Cambridge, Massachusetts, where she shares ownership of Cheka, a red and white male Basenji – the most cat-like of dogs.

Mike Resnick

Writer/editor Mike Resnick has won more awards than we can count for his fiction. His novels include *Birthright: The Book of Man*, *Ivory: A Legend of Past and Future*, *The Dark Lady: A Romance of the Far Future*, and *Galactica Discovers Earth*. His recent short fiction has been collected in *Will the Last Person to Leave the Planet Please Shut Off the Sun?* His best-known work is probably the recently-concluded series of *Kiranyaga* stories set in a science-fictional African society. Resnick's most recent novel is *The Widowmaker Reborn*.

Carrie Richerson

Austin writer Carrie Richerson has published some wonderful short fiction in *The Magazine of Fantasy and Science Fiction* and *Pulphouse*. Carrie is a two-time finalist for the John W. Campbell Award for the Best New Science Fiction Writer.

Madeleine Robins

Madeleine Robins edits comic books, writes science fiction and fantasy (*Holocaust of Stone* is forthcoming from Tor), as well as five Regency romances, bakes muffins for PTA bake sales, and is startled to find that she is part of a Major Political Demographic (i.e., a Soccer Mom) even though she is not Republican. At all. She lives in New York City with her husband Daniel Caccavo, a recording engineer, and two daughters: Juliana and Rebecca. She is having it all, but wonders where to put it.

Troy Rutter

Troy Rutter, currently working for Warner Bros. Online producing the online areas for *Babylon 5*, began his work for the show as a fan while enrolled at Iowa State University. Creating the first *B5* mailing list and contributing articles to what became "The Lurkers Guide," Troy was approached by Warner Bros. due to his extreme enthusiasm for the show. Working closely with the cast and crew, Troy's "dream job" also includes answering the ever present "next season" e-mail. Going from a fan to a member of the show is every fan's dream, and Troy has some interesting insights.

Robert J. Sawyer

Robert J. Sawyer of Toronto, Canada, won the Nebula Award for Best Novel of 1995 for *The Terminal Experiment*; that book was also a Hugo Award finalist. His novel *Starplex* is a current Hugo nominee. Rob is also the author of *Golden Fleece*, *Far-Seer*, *Fossil Hunter*, *Foreigner*, *End of an Era*, *Frameshift* and *Illegal Alien* (coming in December 1997). Rob's work has appeared in *Analog*, *Amazing*, and many anthologies. He's won three Aurora Awards

(Canada's top honor in SF) as well as Le Grand Prix de l'Imaginaire (France's top SF award), and he's twice been a finalist for the Japanese Seiun Award.

Randy Shepherd

Randy Shepherd is not an author, editor, or artist. But he is a Lone Star personality whose 6'4" long, tall Texas frame in Western attire, including cowboy hat and boots, has turned heads at Worldcons from Glasgow to L.A. He is a connoisseur of Mexican food, with a goal to sample it in the city of every convention he attends worldwide. In real life, he is a lawyer (but don't hold that against him). He is an avid gamer (meeting with fellow enthusiasts once a week) and a big fan of Michael Moorcock's fiction. He is a driving force behind and co-chair of the Cancún in 2003 Worldcon bid. At LoneStarCon2, you can expect him to be rustling up strays and riding herd to ensure success.

Sherlock

Sherlock is the pen name of a talented Texas fan artist and first-time Hugo nominee. She is the creator of the ubiquitous illustrated signs around LoneStarCon2.

Susan Shwartz

By the time LoneStarCon2 rolls around, Susan Shwartz and Josepha Sherman will have a *Star Trek* (classic) hardcover out – *Vulcan's Forge*. The paperback of Susan's historical fantasy *Shards of Empire* will be out sometime this year, and she's working on revisions of a very big, gaudy book on the First Crusade. She figures that this brings the total of books that she has written, co-written or edited up to about 20, which, she says, surprises her! In addition, she's got about six or seven pieces of short fiction in the pipeline, from a Highwayman story for Jennifer Roberson's anthology series from DAW to a "dinostory" for Mike Resnick. Susan's most recent publication is "Revolts in the Desert" in *Children of Dracula* (White Wolf, edited by Ed Kramer), which she considers the most squalid story of her career. This says a lot coming from a woman who says, "I write some of the nastiest battle sequences you wouldn't want to read over lunch."

Lisa S. Silverthorne

Lisa's short fiction has appeared in *Blood Muse*, *Bending the Landscape*, and the *Sword & Sorceress* anthologies. She is currently working on several novels. Her dream is to become a published novelist. She works as a microcomputer support specialist in a university library system. She shares her home with her feline furpups: Seville and Marshall.

Brad Sinor

Not long ago Brad happened to encounter an old friend who he hadn't seen for several years. The friend asked if Brad was still writing. Brad's wife Sue held up his wrist and said "If there is still a pulse he's still writing." Brad's short fiction can be found in three of the *Merovingen Nights* anthologies, *Time of the Vampires* and *A Horror A Day*. His non-fiction work has turned up in such diverse places as *Star-Log*, *Baby Boomer Collectibles*, *California Highway Patrolman*, *Dark Zones*, *Weird Tales* and many others.

Program Participants (Continued)

Martha Soukup

Martha writes stories, several dozen over the past decade. Four have been nominated for Hugos; one, "A Defense of the Social Contracts", won a Nebula. As she writes this, she thinks her collection has been published for Worldcon: check at the Dream Haven table in the dealers' room. In addition to publishing stories for odd adults and odder kids (check *A Nightmare's Dozen* or *A Starfarer's Dozen* from Harcourt for the latter, she might just be working on some short middle-grades books.

Bruce Sterling

Bruce Sterling, author, journalist, editor, and critic, was born in 1954. He has written six science fiction novels and two short story collections. He edited *Mirrorshades the Cyberpunk Anthology*. He also wrote the non-fiction book *The Hacker Crackdown: Law and Disorder on the Electronic Frontier* (1992). He has written regular columns on popular science and literary criticism for *The Magazine of Fantasy and Science Fiction*, *Interzone*, and *Science Fiction Eye*. Sterling is on the board of directors of EFF - Austin, a local Texan electronic civil liberties group. He lives in Austin with his wife and two daughters.

Sean Stewart

Hot new writer Sean Stewart lays strong claim to the title of "best SF writer born in Lubbock". He's actually spent most of his life in Canada, but he moved back to Texas (Houston, to be precise) recently to our delight. Sean has made a name for himself by writing several very good but different novels over the past couple of years. His books include *Passion Play* (Aurora winner), *Nobody's Son* (another Aurora winner), and *Resurrection Man*. His newest novel is *Clouds End*.

Diana Harlan Stein

Diana Harlan Stein has a pen which never seems to cease creating whimsical fan art and illustrations. Only another creation, a new daughter, has slowed it down.

John Strickland, Jr.

John Strickland, Jr. lived near Niagara Falls between 1946 and 1976 when he moved to Austin. He earned a BA in anthropology with a minor in biology at SUNY-Buffalo in 1967, and then another BA in computer science at St. Edwards in Austin in 1986. To earn money, he is currently a programmer/analyst for the State of Texas. He has attended about 40% of the Worldcons since the 1966 Tricon in Cleveland. He was on the con committee for the 1975 Anonycon I in Niagara Falls, NY, assisted with the first LoneStarCon (NASFic) and is assisting with Science Programming for LoneStarCon2. He has been an active member of the L5 Society (now the National Space Society) since 1976, and belongs to several other national space groups. In his "spare" time he writes and does other projects for the pro-space groups and other organizations. Some of his interests include solar power satellites and energy policy, national space policy, access to space, space colonization and terraforming.

Michael Swanwick

Michael Swanwick's *Stations of the Tide* was honored with the Nebula Award in 1992. "The Edge of the World" received the Theodore Sturgeon Award in 1989. Just this year his story "Radio Waves" won the World Fantasy Award. His books include *In the Drift*, *Vacuum Flowers*, *Griffin's Egg*, *Stations of the Tide*, *The Iron Dragon's Daughter*, and a short story collection, *Gravity's Angels*. Another collection, *A Geography of Unknown Lands* is currently available from Tiger Eyes Press. His new novel, *Jack Faust*, has just been published by Avon Books.

Lucy Synk

Lucy Synk has been freelancing for over 10 years, ever since leaving Hallmark Cards. While mostly exhibiting at science fiction cons, and fine art shows, Lucy has also been published in several magazines, done covers for several magazines and books including *Wizard's Worlds* by Andre Norton. She has also done several book and magazine covers for publishers in Europe. In 1995, she did artwork for the fantasy playing cards "Towers in Time" by Thunder Castle Games and "Fantasy Adventures" for Mayfair games. As of October 1995, Lucy made a *big* change in her life. Though she'll continue doing her own artwork, Lucy accepted a wonderful full-time position as mural painter and illustrator for Chase Studio, one of the world's top designers of exhibits and dioramas for Natural History Museums. She works a 4-day week, which allows her time to attend chosen art shows and do her own artwork.

Diann Thornley

Diann Thornley's third novel, *Dominion's Reach*, was released by Tor earlier this year. Her two previous books are *Ganwald's Child* and *Echoes of Issel*. Diann has participated at a number of WorldCons as well as local conventions over the past few years and was Guest of Honor at a convention in Ohio in March. Her areas of expertise include the military (she is a former active-duty Air Force officer, currently in the Reserves), future medicine, developing characters and their cultures (both human and nonhuman), and the business aspects of writing as a profession.

B. J. Thrower

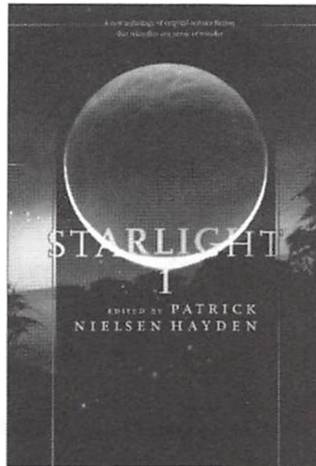
B. J. Thrower's most recent short fiction publications have been a science fiction short story in the Starlance Publications' anthology *Distant Journeys*, a short story in White Wolf's hardcover anthology *Bending the Landscape: Fantasy*, and a science fiction novelette in *NonStop Science Fiction Magazine*. She has a novelette upcoming in *Asimov's* and has been previously published in markets such as *Terminal Fright* and *Aboriginal SF*. She served for 2 years as the vice-president of Oklahoma Science Fiction Writers (OSFW), and is an active SFWA member. She lives in Tulsa with her husband, two daughters, and a male Norwegian forest cat so large he even impresses the vet. She's been employed at the University of Tulsa Law Library since March, 1990, which is practically as long as she's been writing.

Mark W. Tiedemann

Mark W. Tiedemann began writing as a child by doing his own comic books. He took up the camera in high school and worked as

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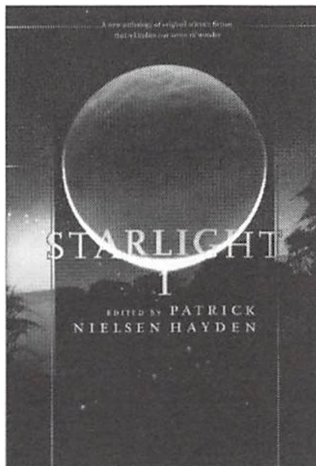
"The Cost to Be Wise" by Maureen F. McHugh

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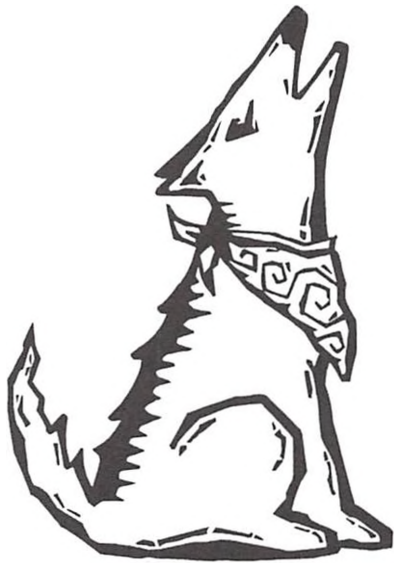
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Program Participants (Continued)

a professional photography for more than 20 years. He took up writing about the time he met his partner, Donna, and has been working at it ever since. Mark attended Clarion in 1988 and made my first pro sale in 1989, to *Asimov's*. He has subsequently sold and/or published about 30 short stories. He has sold three novels to White Wolf Publishing. He says, "I write full time and pursue my other interests 'on the side'."

Bjo Trimble

Bjo Trimble started as an artist and printers assistant but ended up a professional writer. She won an honorable mention in the National Watercolor Society and was nominated for a Science Fiction Achievement Award (Hugo) for her fan cartoons. Her two published books are *The Star Trek Concordance*, an Original Series encyclopedia now in bookstores or available from 800-TREKKER, and the humorous, but out-of-print *On the Good Ship Enterprise*. Bjo has written for *Starlog*, *Future Life*, *Mother Earth News*, *Starburst*, *Galaxy Science Fiction*, plus both the U.S.A. and the United Kingdom Official *Star Trek* Fan Club magazines. She and John started and directed many advocacy campaigns from "Save *Star Trek*" to zone changes to getting the first shuttle named Enterprise. She is an avid space buff and acted on the original L5 Society Board of Directors. She is editor/writer of *Bjo Trimble's Sci-Fi Spotlight*, a popular entertainment media newsletter. She keeps up on the latest movie/TV updates and rumor-kill in the film and TV industry and can amuse an audience for hours with true stories of celebrity encounters. She was the first science fiction and fantasy forum manager for MicroSoft Network (MSN) but left that duty to open her own web site. Bjo and John are writing a mystery, their first fiction novel collaboration. When not in front of the computer or amusing convention attendees, Bjo prowls woods and fields as a natural dye researcher. She teaches crafts and is an award-winning fiber artist and costume designer.

John Griffin Trimble

John Griffin Trimble discovered fandom in the late 1940s, and has been a member of the Los Angeles Science Fantasy Society (LASFS) since the early 50s. He married Bjo in 1960; they have two daughters, Kathryn and Lora, plus a foster daughter, Jennifer. John was one of a select committee to revamp archaic Hugo Awards rules into those used today. A member of the Society for Creative Anachronism since its 3rd meeting in 1966, he twice served on the SCA Board of Directors and helped rewrite the by-laws. With Bjo, he organized the original World Science Fiction Convention Art Shows (which spawned all other convention art shows!), and reorganized the KPFK Christmas Crafts Faires into profitable events. He was a mainstay in the "Save *Star Trek*" mail campaign and active in space advocacy movements. Together, the Trimbles chaired the highly acclaimed Equicon and Filmcons (they are *still* good friends!) John auctions at many charity events, and MCs convention programs. They set up Lincoln Enterprises, the first *Star Trek* mail order company, for Gene Roddenberry, and were MGM Studios' fan liaison for *Clash of the Titans*. John is sometimes mistaken for TV's *Frugal Gourmet*, Jeff Smith, or for fantasy author Terry Pratchett. In real life, he is a telephone pollster for the Gallup Organization, which samples public opinion for news companies, political organizations, and commercial products. He is editorial support for *Bjo Trimble's Sci-Fi Spotlight*, acting as

reviewer, and Earth new columnist. He claims never to have had a dull moment in 36 years of marriage with Bjo.

Kathryn Trimble

Kathryn Trimble loves to keep busy at a convention – with time off for swimming and dances – by stuffing packets, running errands, helping with children, and wringing charity donations from attendees. She traveled to cons in the U.S.A., New Zealand, Australia and England, where she made many friends. Kathryn is an active member of the Kingwood Quilt Guild and participates in projects such as Quilts for Kids for Women's Centers for abused children. She sells stickers and erasers at conventions to support the convention charity, or for a favorite Trimble charity, Canine Companions for Independence. Kat firmly believes that a warm hug can cure many of the world's problems. She is a mental 9-year old in an adult body, who lives in Texas with her parents.

Denise Vitola

Denise Vitola is the author of several science fiction novels and short stories. Her current series for Berkley-Ace is a futuristic crime/mystery story that features Detective Ty Merrick. The newest novel in this five book series is *Opalite Moon*. Her next novel, *Manjinn Moon*, will appear in April, 1998.

Sage Walker

Southwestern SF writer Sage Walker has contributed to the *Wild Cards* series. Her first novel *Whiteout*, a virtual reality thriller, recently won the *Locus* Award for Best First Novel.

Don Webb

Austin writer/guru Don Webb has created an immense and diverse body of work in short fiction of all imaginable categories. A "typical" piece for him is "Paradise Lost", a first contact/deal with the devil/Adam and Eve story. His short fiction collections include *Uncle Ovid's Exercise Book* and *A Spell for the Fulfillment of Desire*.

Toni Weisskopf

Toni Weisskopf is a long-time Southern fan and reader of SF. She currently holds the position of executive editor at Baen Books. Under the name T.K.F. Weisskopf, she is the co-editor, with Greg Cos, of two SF anthologies for Baen: *Tomorrow Sucks* and *Tomorrow Bites*, about vampires and werewolves respectively. With Josepha Sherman, she has compiled and annotated the definitive volume of subversive children's folklore, *Greasy Grimy Gopher Guts*, published by August House. A graduate of Oberlin College with a degree in anthropology, Weisskopf is the mother of a delightful 4-year old daughter. And Weisskopf's parents are still proud of her, despite the titles of her books.

Martha Wells

College Station resident and new homeowner Martha Wells's first novel, *The Element of Fire*, was a finalist for the 1993 Compton Crook/Stephen Tall Award and a runner-up for the 1994 Crawford Award. The paperback edition of her second novel, the science fantasy *City of Bones*, is just out in bookstores. She is cur-

Program Participants (Continued)

rently working on a novel set in the same world as *The Element of Fire*, but in a different era with different characters. Martha's favorite things are her cats, her husband, and MST3K.

K. D. Wentworth

Oklahoma writer K. D. Wentworth won the Writers of the Future Contest in 1988, and since then she's been on a roll. She's published more than thirty short stories in a variety of genres. Del Rey Discovery has published her novels *The Imperium Game*, *Moonspeaker*, and *House of Moons*. She attributes her success to having a very large dog and a wonderful husband, not necessarily in that order.

Leslie What

Leslie What has published fiction in *Asimov's Science Fiction*, the magazine of *Fantasy & Science Fiction*, *Realms of Fantasy*, *Lilith*, *Hysteria*, and in several anthologies, including *Bending the Landscape: Fantasy* (White Wolf, March 1997) and *The Fortune Teller* (DAW books, August 1997). She wrote the narrative script for an independently produced video shown on PBS and has performed with and written comedy for the Oregon Repertory Theater and the Radar Angels. She is the Artistic Co-Director of What! Lunch? Enterprises. You can find her website at: <http://www.sff.net/people/leslie.what>.

Mel. White

Mel is an artist, computer graphics artist, BBS sysop, short story writer, cartoonist, poet, small press publisher, and swordswoman. She collaborated with Robert Lynn Asprin on the *Duncan and Mallory* graphic novels. Witty, ornery, talented. Does wicked cartoons.

Rick Wilber

Rick Wilber's short stories and poems are found in *Asimov's*, *Analog*, *Fantasy & Science Fiction*, *Science Fiction Age* and a variety of other magazines and anthologies. He teaches journalism and fiction writing at the University of South Florida, writes textbooks and trade books on writing fiction and non-fiction, edits *Fiction Quarterly* for *The Tampa Tribune*, writes an SF/F review column for the *St. Petersburg Times*, and is Administrator of the Isaac Asimov Award for Excellence in Undergraduate Writing in Fantasy and Science Fiction.

Walter Jon Williams

Walter Jon Williams and Susan Lucci are in a dead heat for the number of awards each has been nominated for without winning. He expects to pull ahead one of these days. His latest work is *City on Fire*, in which things blow up real good.

J. Steven York

J. Steven York makes things up for a living. His writing credits include two non-fiction books, hundreds of non-fiction articles, and short stories appearing in publications such as *Analog*, *Science Fiction Review*, *VB Tech*, *Tomorrow*, *F&SF*, and anthologies such as *Nanodreams* and *The Ultimate X-Men*. He was a contributing writer on the Sierra computer game *Missionforce Cyberstorm* and has contributed over 300 pages of original science fiction to the upcoming Sierra space-colony simulation game *Outpost 2*. For reasons not entirely clear to him, his story *Hunter's Dawn* is required reading in some Australian high-schools. Upcoming projects include a novel based on the *Generation-X* Marvel comic, several original novels, and more computer games. His hobbies include model and amateur rocketry and expanding his collection of over four-hundred toy robots. He lives in Eugene, Oregon with his wife Chris and a large, stupid, dog named Myrtle.

Sarah Zettel

Sarah Zettel started writing fiction in 4th grade and never stopped. Her obsession has followed her through ten cities, four states, two countries and one university, where she received a BA in communications. Her short fiction has appeared most recently in *Analog*. Her first novel, *Reclamation*, was nominated for the Phillip K. Dick Award for distinguished SF. She is currently at work on her third SF novel. ★





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We hope that you decide to join ASFA and we are looking forward to your becoming a member. Please feel free to contact us if you have any questions or require more information.

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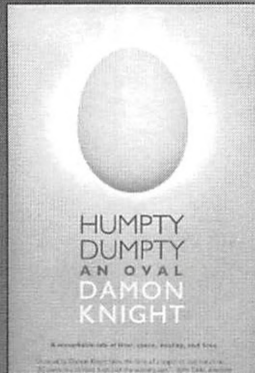
- Active (Professional artists) Supporting (Other artists)
 Affiliate (all others who do not actually create artwork)

Sub-Categories (Select *only three* – for Directory listings only):

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|--|---|--|--|
| <input type="checkbox"/> Agent | <input type="checkbox"/> Cartoon/Comic Artist | <input type="checkbox"/> Illustrator | <input type="checkbox"/> Professional Artist |
| <input type="checkbox"/> Amateur Artist | <input type="checkbox"/> Critic | <input type="checkbox"/> Interest in Art | <input type="checkbox"/> Publisher |
| <input type="checkbox"/> Art Show Management | <input type="checkbox"/> Computer Artist | <input type="checkbox"/> Jeweler | <input type="checkbox"/> Sculptor |
| <input type="checkbox"/> Art Collector | <input type="checkbox"/> Editor | <input type="checkbox"/> Painter | <input type="checkbox"/> Semi-Pro Artist |
| <input type="checkbox"/> Art Director | <input type="checkbox"/> Fabric Artist | <input type="checkbox"/> Photographer | <input type="checkbox"/> Student |
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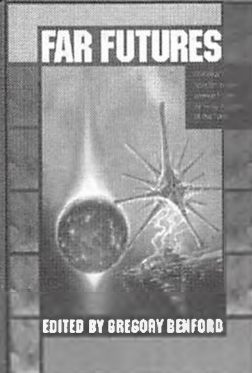
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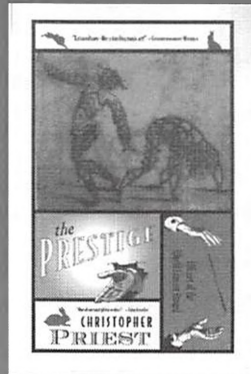
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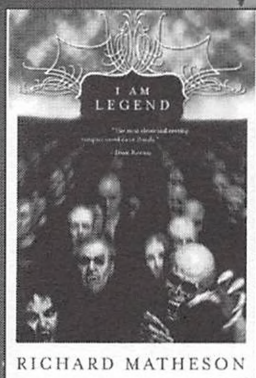
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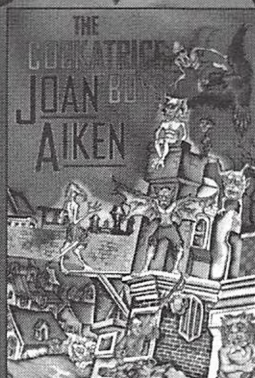
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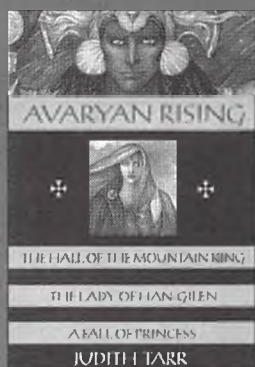
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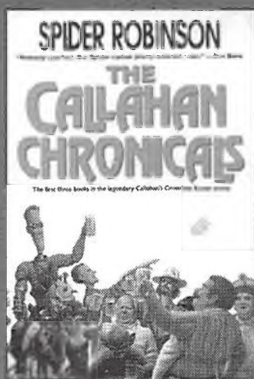
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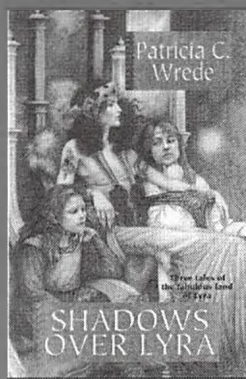
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First Fandom

by Mark Schulzinger

First Fandom is an organization of science fiction fans who have either been active in some aspect of fandom since 1939 or who can demonstrate fanaticism of at least 30 years' duration. It is a service organization which presents an annual Hall of Fame award to individuals who are elected by the membership. Its first Hall of Fame recipient was E.E. Smith, Ph.D., who was inducted into the Hall of Fame in 1963. Since 1994 it has made a posthumous Hall of Fame award. Beginning in 1998 it will be presenting yet another award: the Sam Moskowitz Award for Excellence in Science Fiction Collecting.

First Fandom has had, and still does have among its members, some of the most influential and beloved names in the history of science fiction. Its members represent a wide range of fans, artists, authors and editors, all of whom were in the vanguard of the development and expansion of the genre.

First Fandom welcomes as members all those who who can meet its criteria and encourages other fans to become Sustaining Members of the organization. Sustaining patrons have all the rights of members including attendance at First Fandom annual reunions but cannot vote in First Fandom matters.

The organization publishes a quarterly magazine, *ScientiFiction*, which contains news, letters, and even fiction which it purchases. Dues and subscriptions are \$6.00 per year. Interested parties are urged to contact Mark Schulzinger, Secretary-Treasurer, 4 Nevada Circle, Gallup, NM 87301. The e-mail address is mschulzi@cnetco.com.

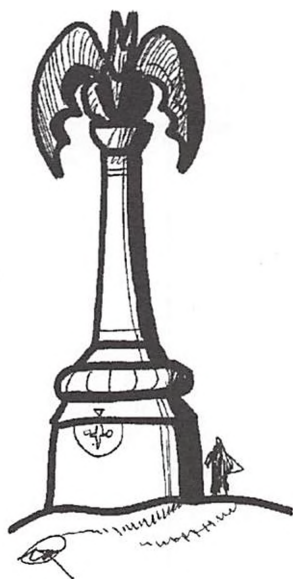
Hall of Fame Recipients

1963	E. E. Smith, PhD
1964	Hugo Gernsback
1966	David H. Keller
1967	Edmond Hamilton
1968	Jack Williamson
1969	Murray Leinster
1970	Virgil Finlay
1971	John W. Campbell, Jr.
1972	C. L. Moore
1973	Clifford Simak
1974	Forrest J. Ackerman Sam Moskowitz
1975	Donald A. Wollheim

1976	Harry Bates
1977	Frank Belknap Long, Jr.
1978	E. Hoffman Price
1979	Raymond Z. Gallun
1980	George O. Smith
1981	Stanton A. Coblentz
1982	William Crawford
1983	Manley Wade Wellman
1984	H. L. Gold
1985	Wilson Tucker Robert Bloch
1986	Julius Schwartz Donald Wandrei
1987	Beatrice Mahaffey
1988	Lloyd Arthur Eshbach Charles D. Hornig Neil R. Jones David A. Kyle
1989	Frederik Pohl Donald Grant L. Sprague de Camp
1990	Robert A. Madle Alex Schomburg Edd Cartier
1991	Robert A. W. Loundes
1992	Nelson Bond J. Harvey Haggard Arthur Saha Arthur Widner
1993	Ray Beam
1994	Everett Bleiler André Norton
1995	Jack Speer Harry Warner, Jr.
1996	Frank W. Kelly Erle Melvin Korshak
1997	Hal Clement

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1994	Gerry de la Ree
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1996	Henry Kuttner
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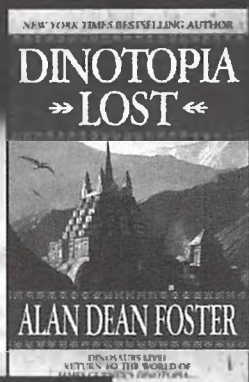
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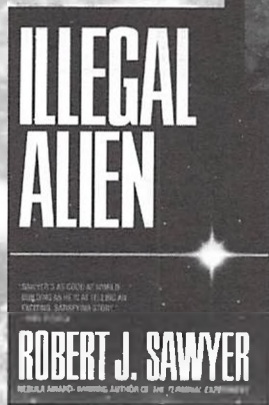
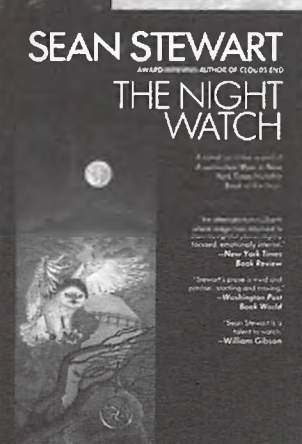
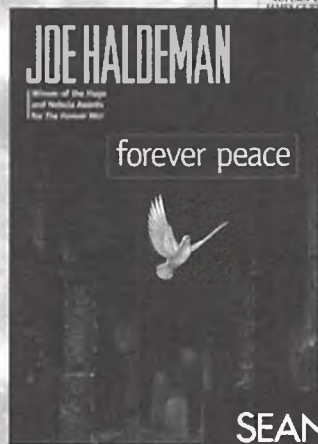
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Fan Funds

TAFF – Trans-Atlantic Fan Fund

The Trans-Atlantic Fan Fund was created in 1953 for the purpose of providing funds to bring well-known and popular fans familiar to those on both sides of the Atlantic. Since that time TAFF has regularly brought North American fans to European conventions and European fans to North American conventions. TAFF exists solely through the support of fandom. The candidates are voted on by interested fans all over the world, and each vote is accompanied by a donation of not less than \$2 or £1. These votes, and the continued generosity of fandom, are what make TAFF possible.

TAFF Delegates

1954	A. Vincent Clarke (Unable to make trip.)
1955	Ken Bulmer
1956	Lee Hoffman (Declined funds)
1957	Bob Madle
1958	Ron Bennett
1959	Don Ford
1960	Eric Bentcliffe
1961	Ron Elik
1962	Ethel Lindsay
1963	Wally Weber
1964	Arthur Thomson (Atom)
1965	Terry Carr
1966	Tom Schluck
1968	Steve Stiles
1969	Eddie Jones
1970	Elliot Shorter
1971	Mario Bosnyak
1973	Len & June Moffatt
1974	Peter Weston
1976	Roy Tackett, Bill Bowers (Tie; funds insufficient for both; Bowers withdrew)
1977	Peter Roberts
1979	Terry Hughes
1980	Dave Langford
1981	Stu Shiffman
1982	Kevin Smith
1983	Avedon Carol
1984	Rob Hansen
1985	Patrick & Teresa Nielsen Hayden
1986	Greg Pickersgill
1987	Jeanne Gomoll
1988	Lilian Edwards & Christina Lake
1989	Robert Lichtman
1991	Pam Wells
1992	Jeanne Bowman
1993	Abigail Frost
1995	Dan Steffan
1996	Martin Tudor
1997	Janice Murray

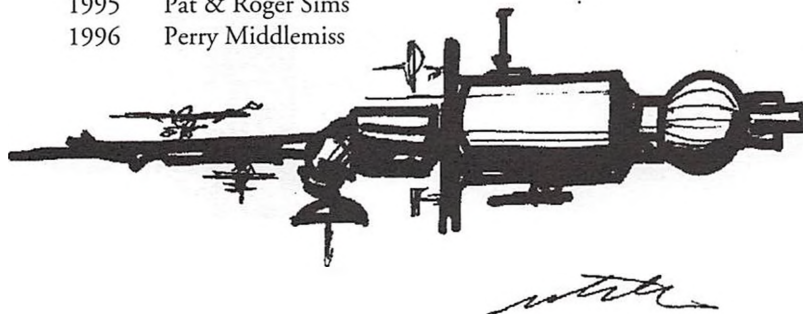
DUFF – Down Under Fan Fund

Since 1972, the Down Under Fan Fund, a fan-sponsored fellowship, has encouraged closer ties between science fiction fans in Australasia and North America through an alternating annual exchange of representatives. DUFF is supported by voluntary contributions from fans all over the world. DUFF delegates attend Worldcon or a national convention in the host country and visit fans they might otherwise never meet in person. Delegates are responsible for raising funds and administering DUFF until a new delegate from their continent is elected and are expected to publish trip reports which can be sold to aid the fund.

Anyone who is active in fanfom may vote. "Active fandom" means involved in fannish pursuits, such as fanzine writing or reading, convention running or attending, amateur film/video production, or club participation. Voting is limited to natural persons.

DUFF Delegates

1972	Lesleigh Luttrell
1974	Leigh Edmonds
1975	Rusty Hevelin
1976	Christine McGowan
1977	Bill Rotsler
1978	Paul J. Stevens
1979	Ken Fletcher & Linda Lounsbury
1980	Keith Curtis
1981	Joyce Scrivner
1982	Peter Toluzzi
1983	Jerry Kaufman
1984	Jack Herman
1985	Marty & Robbie Cantor
1986	Nick Stathopoulos, Lewis Morley & Marilyn Pride
1987	Lucy Huntzinger
1988	Terry Dowling
1989	John D. Berry
1990	Greg Turkich
1991	Art Widner
1992	Roger Weddall
1993	Dick & Leah Zeldes Smith
1994	Alan Stewart
1995	Pat & Roger Sims
1996	Perry Middlemiss



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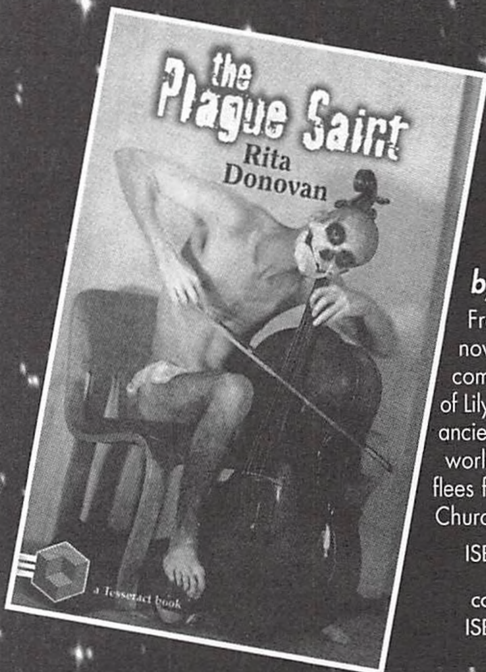


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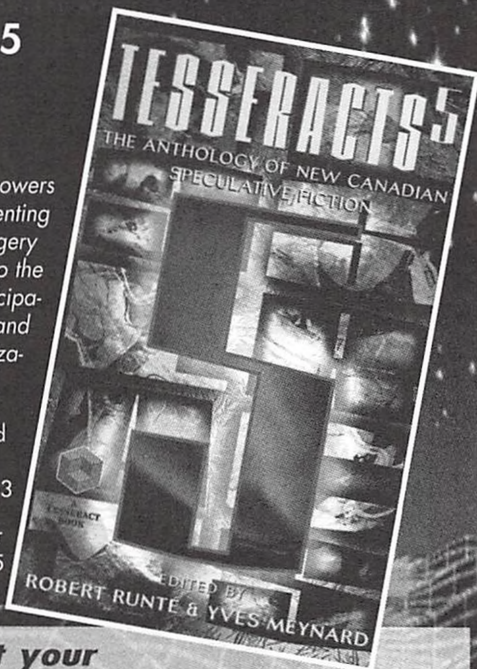
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EVENTS

Thursday, August 28

12 Noon

Convention declared open at
Dealers Room Door

7:00 pm

Opening Ceremonies
Marriott RiverCenter
Grand Ballroom A, B & C

8:00 pm

Meet the Program Participants
Marriott RiverCenter
Grand Ballroom D,E & F

Friday, August 29

8:00 pm

Regency Dance
Marriott RiverWalk
Alamo Ballroom A, B & C

Saturday, August 30

12 Noon – 2:00 pm

Babylon 5 Program
Marriott RiverCenter
Grand Ballroom A-K

8:00 pm

Hugo Ceremonies
Marriott RiverCenter
Grand Ballroom A-K

8:00 – 10:00 pm

Chili Cookoff
Con Suite – Marriott River Center

8:00 – 10:00 pm

Dance
Marriott River Walk
Alamo Ballroom A, B & C

Sunday, August 31

8:00 pm

Masquerade
Marriott RiverCenter
Grand Ballroom A-K

8:00 – 10:00 pm

Dance
Marriott RiverWalk
Alamo Ballroom A, B, & C

Monday, September 1

2:00 pm

Closing Ceremonies
Marriott RiverCenter
Grand Ballroom A-K

Masquerade Entertainment

Heather Alexander / *Special Guest of Friends of Filk*

Friends of Filk was organized in 1988 by Oregon and Washington fans who wanted to bring music guests to local conventions. Fans volunteer to work at the Friends of Filk dealer's table to raise funds for this purpose, with merchandise generously provided at a discount by Firebird Arts & Music of Oregon Inc., which was at that time leaving the science fiction convention market. For many years we have brought musicians to OryCon, the Portland and Seattle Westercons, and other local conventions. Local fans have been able to meet many musicians who might never otherwise make it to a Pacific Northwest convention, including Peter Beagle, Meg Davis, Michael Longcor, Larry Warner, Tempest, Golden Bough, and Heather Alexander.

When we were told that the 55th Worldcon, LoneStarCon2, was looking for someone to entertain at the masquerade half-time, we said we knew someone who could definitely accomplish this feat. Heather Alexander has been entertaining folks in the Celtic music world and in fandom for many years and has an extremely loyal following on the West Coast. Each year her renown has been spreading farther across the U.S. and she has always supported local fandom on her various tours.

So now we of Friends of Filk are happy to introduce an international audience at LoneStarCon2 to a truly remarkable and extraordinary singer, songwriter and musician, Heather Alexander!

Cecilia A. Eng, President
Friends of Filk

About Heather Alexander

Born in the San Francisco Bay Area, Heather Alexander was raised with the customs of the isles firmly bred into her by her mother and grandmother, both natives of Britain. Her father, a full blooded Missourian and a prominent jazz vocalist/guitarist of the forties began Heather's musical education at the age of six when he started teaching her guitar. By age nine, she was teaching herself to play the violin. She later began composing songs and honed her skills with several years of private study in music, voice and drama. Heather has performed in a broad spectrum of contexts – from opera to country music.

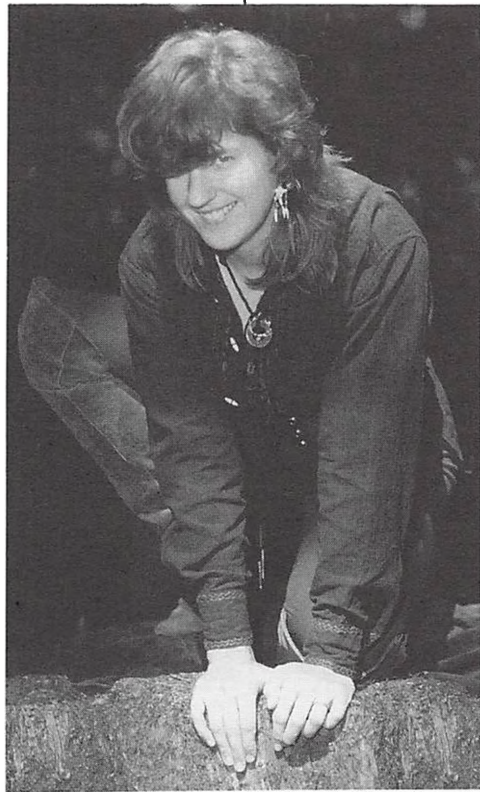
In 1985, she joined a country-and-western band as vocalist and lead fiddler, while at the same time finding her niche in Celtic music by playing fiddle for the Irish and Scots dancers at the Renaissance Pleasure Faire. Since that time, her

original music has been heavily influenced by the traditions of her roots.

She and three other Faire musicians founded a group in 1987 to perform traditional Irish tunes and Heather's original music, in a semi-electric context. When the group split, she blended her love of Celtic music with her desire to play rock-and-roll, forming Phoenix, a Celtic Fusion band, performing original and traditional music with a solid rock and roll sound. They produced an album, *Keeper of the Flame*, which was released on Heather's own label, Sea Fire Productions early in 1990. Both the album and the band achieved a high degree of local popularity, and their fame began to spread. Sadly, in 1991, Phoenix broke up due to artistic differences.

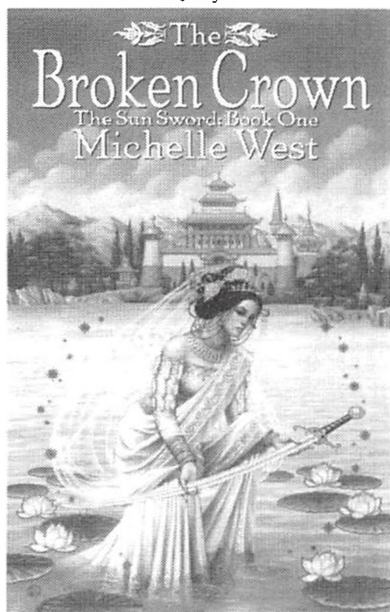
Now, Heather performs solo at pubs, coffee houses and festivals from L.A. to Seattle, and with other groups throughout California and Nevada. She has worked with and opened for many notables, including the Bay Area's Tempest, Tommy Maken, the Clancy Brothers, Ed Miller, and Alex Beeton.

She has performed on several albums, either as an instrumentalist, vocalist, composer or arranger. In 1985, she undertook a project with publisher Firebird Arts & Music to create albums based on fantasy novels and short stories. This relationship lasted, on and off, for nearly eight years. In 1994, Heather produced her first solo CD, *Wanderlust*, with backup from Rob Wullenjohn and Lief Sorbye of Tempest and concert harpist Jenny Lindner. Released on her independent label, Sea Fire Productions, *Wanderlust* has been well received across the U.S. Her next album, *Life's Flame*, is a solo project recorded live in July 1996, and *Midsummer*, her latest album, is also now available on both cassette and compact disc.

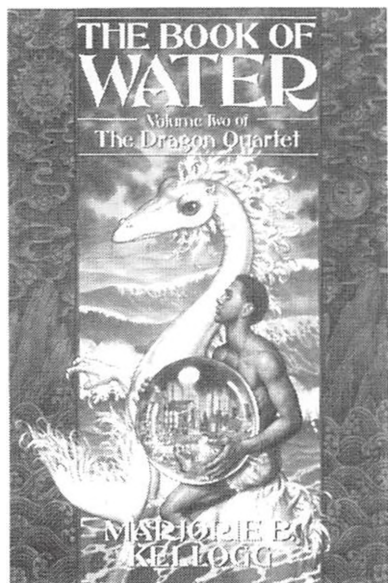
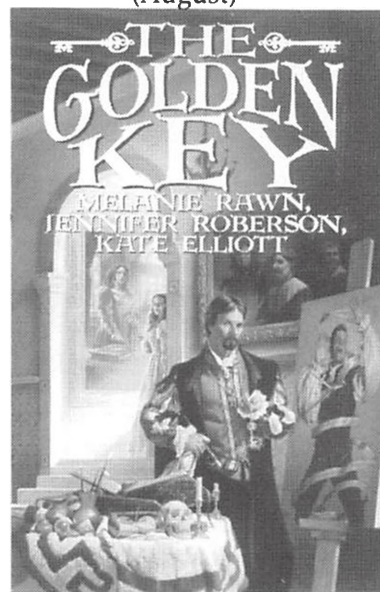


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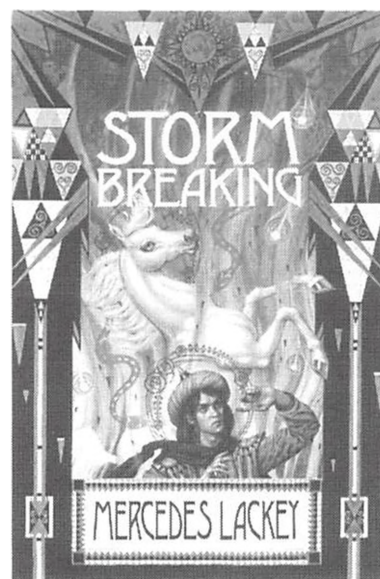
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Melanie Rawn, Jennifer Roberson,
and Kate Elliott
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Writers' Workshop

by Shirley Crossland

Thanks to all the wonderful writers who made the Writers' Workshop possible by volunteering their time and knowledge critiquing and moderating the session. Special thanks for advice to Adrienne Foster, Wendy Wheeler, Judith Ward, and Teresa Patterson for advice and answering many, many questions. The following writers, editors, and agents deserve thanks for volunteering early: William Barton, Joshua Bilmes, Maya Kaathryn Bohnhoff, Rob Chilson, Randy A. Dannenfelser, Lucienne Diver, Claire Eddy, Scott Edelman, Sheila Finch, Lynn Flewelling, James Alan Gardner, Ashley Grayson, Kathy Ice, K. W. Jeter, Irene W. Fraas, Edward K. Kramer, Denise Lee,

jean Lorrh, Christopher McKitterick, John Moore, Jody Lynn Nye, Lisa S. Silverthorne, Mary Rosenblum, Susan Shwartz, Sherwood Smith, Allen Steele, S. M. Stirling, B. J. Thrower, James Van Pelt, Ray Vukcevic, Sage Walker, Don Webb, Wendy Wheeler, Sheila Williams, William F. Wu, and Janny Wurts.

If you are interested in doing a workshop again next year at the 56th Worldcon, let the committee know by writing to:

Buccoener
P.O. Box 314
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Short Story Contest

by Shirley Crossland

The following stories are finalist in the LoneStarCon2 Short Story Contest.

"Granny Raskin's Egg"

by Rex Anderson

"Simultas"

by Jayme Lynn Blaschke

"Spirit Dwelling"

by L. A. Curlee

"Light Bringer"

by Steven E. Curtis

"Koomb's Tunic"

by Frances R. Gross

"Ice Storm"

by Leigh Kimmel

"On the Dangers of Heeding the Tarot"

by Jay Lake

"Invitation to the Tor-Bel-Dar"

by Rosie Smith

"Deputy Dillo Does the 'Do'"

by Lynda Manning-Schwartz

The winner will be selected by Bill Fawcett, Jody Lynn Nye, and William R. Forstchen. The winner will be announced at LoneStarCon2.





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RiverConSF@aol.com @ <http://members.aol.com/raroehm/rivercon.html>

Chili, The Final Frontier

by Diana Thayer

This last installment in our series of chili recipes is recommended only for chili fanatics or gourmet cooks who have to try everything at least once. It starts from scratch, and I mean that literally. A few concessions are allowed – canned tomatoes can be substituted for fresh, and you don't have to have a cast iron pot though it does affect the taste – but by all means hide your commercial chili powder.

INGREDIENTS

- 4 lbs. lean stew meat – beef, venison, elk, bear, moose, emu or any other dark red meat, ground coarse or in 1/2-inch cubes
- 2 tbsp. pure lard or shortening
- 3 large onions, chopped fine
- 2 tsp. cumin seeds, whole
- 1 tsp. cumin seeds, ground
- 6-8 cloves garlic
- 1 tbsp. ground chiles pasillas
- 1 tsp. crushed chiles quebrados (chile pequins)
- 2 tsp. salt
- 5 jalapeños, fresh, seeded
- 1 lb. tomatoes, peeled and quartered (very ripe)
- 7 dried ancho chiles
- 1 dried New Mexico chiles
- 2 dried jap chiles
- 1 can Mexican beer (Tecate, Corona, DosXX)
- 1-oz. square unsweetened chocolate
- 6-8 cups water
- 1/2 cup masa harina

In a large cast iron pot, brown the meat(s) of your choice in the lard until gray. Add onions and cook until transparent. Combine in food processor or blender the cumin, garlic, chiles Pasillas, chiles quebrados, salt jalapeños, and tomatoes. Blend and set aside to steep. Remove stems, membranes, and seeds for the dried ancho, New Mexico and jap chiles. Place these in a small saucepan and barely cover with warm water. Bring to a boil over medium heat and then simmer about 15 minutes. Next place softened peppers in the processor or blender. Save the

water in which you boiled the peppers. You can use this water to hotten up the chili later. Now blend the peppers with the tomato mixture until smooth and add all this to the cooking meat and onions. Add beer, and chocolate to chili. Turn the fire down real low and simmer without covering at least 2 hours. Stir occasionally to keep it from sticking. Keep the water nearby. Add as needed to keep a soupy consistency. Thirty minutes before you are ready to serve chili combine masa with enough water to make a thin paste and, stirring vigorously, add to the chili. This will bind the chili and thicken it up. Stir chili frequently during the 1st half hour so that it doesn't stick. Taste it at this point to see if it is hot enough for you. If it isn't, add a little of the water the chiles cooked in. But be careful! It is very, very hot!

As with most chilis, this is better the second day, and best on the third. It also freezes well.

One more note: Use caution when working with fresh peppers. Anyone who works with them in quantity should wear plastic gloves to avoid burns from prolonged contact with pepper juice. And don't get your hands near your eyes!

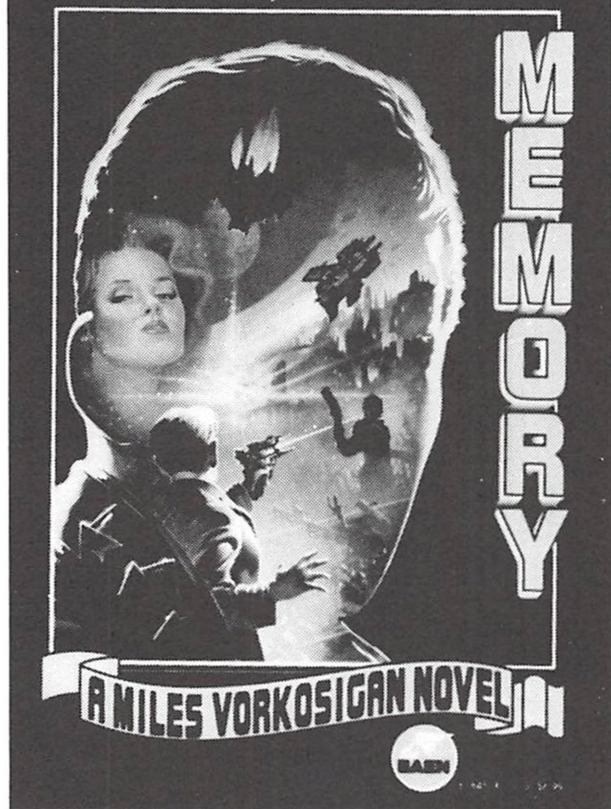


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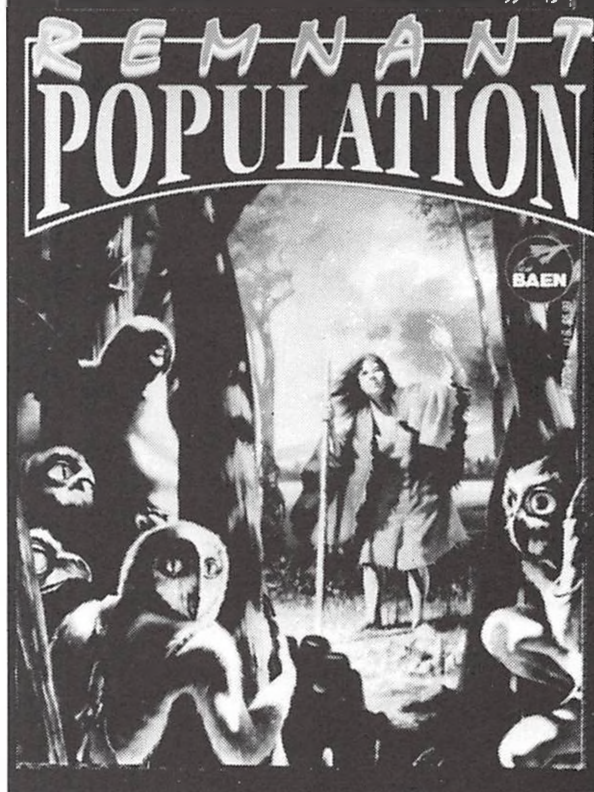
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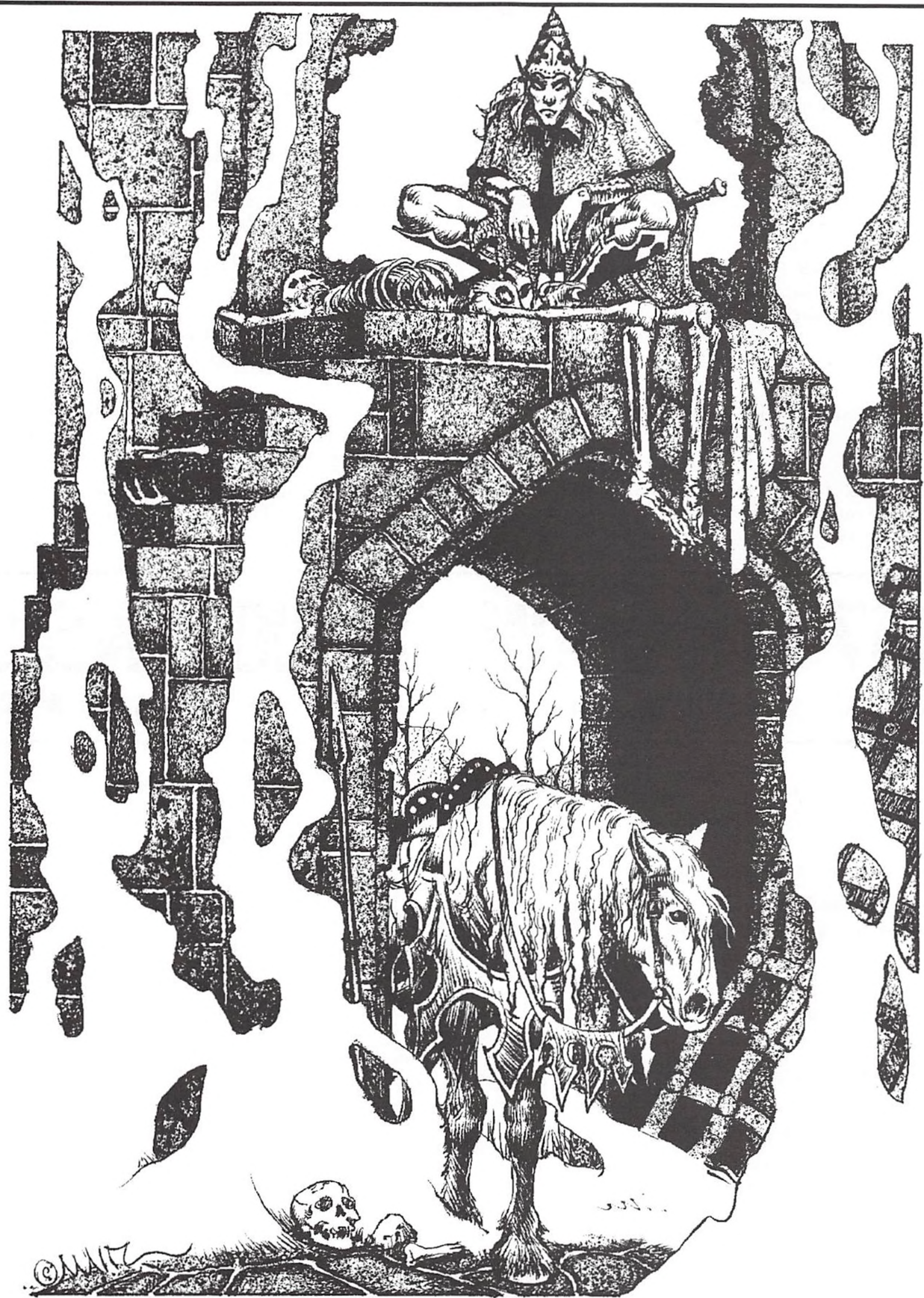
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The Hugo Awards

The Hugo Awards®, also known as the Science Fiction Achievement Awards, were named in honor of Hugo Gernsback, “The Father of Magazine Science Fiction,” as he was described in a special award given to him in 1960.

The Hugos are given annually under the sponsorship of the World Science Fiction Society (WSFS), and administered by the committee of the World Science Fiction Convention (Worldcon) held each year. Both the nominees and the winners are chosen by a popular vote of the membership of the WSFS. This wide franchise and the awards’ long history – the Hugos have been presented annually for more than forty years, making them the oldest continuing awards in the science fiction field – are the distinguishing characteristics of the Hugos. In general, a Hugo Award given in a particular year is for work that appeared in the previous calendar year.

The listing below includes the Hugos and three other types of awards: the Campbell Award, the Gandalf Award, and Special Awards.

The John W. Campbell Award for the Best New Science Fiction Writer has the same nomination and voting mechanism as the Hugo but is not officially a Hugo. It is sponsored by Dell

Magazines. Past sponsors have been Condé Nast Publications (1973-1978) and Davis Publications (1979-1992).

The Gandalf Award (1974-1980) was an award which, like the Campbell Award, was administered by the Worldcon Committee and determined by the Hugo nomination and voting mechanism. It was sponsored by Lin Carter and S.A.G.A. (The Swordsmen and Sorcerers’ Guild of America, Lth.).

Special Awards are determined directly by a Worldcon Committee without any popular nominations or vote. Other awards presented at the Hugo ceremonies are not listed here.

Present WSFS rules allow the Hugo nomination and voting mechanisms to be used only for the Hugo Award and the Campbell Award.

This year’s Hugos, the 44th annual awards, will be presented at a ceremony in the Marriott Rivercenter Ballroom, San Antonio, Texas, on Saturday, August 30, 1997.

The nominees were verified and the ballots counted by the LoneStarCon2 Hugo Administrators, Nina Siros and Scott Cupp.

1997 HUGO AWARD NOMINEES

& THE JOHN W. CAMPBELL AWARD

Best Novel (356 nominations)

Blue Mars by Kim Stanley Robinson (HarperCollins Voyager; Bantam Spectra)

Holy Fire by Bruce Sterling (Orion; Bantam Spectra)

Memory by Lois McMaster Bujold (Baen)

Remnant Population by Elizabeth Moon (Baen)

Starplex by Robert J. Sawyer (Ace; *Analog* 7-10/96)

Best Novella (209 nominations)

“Abandon in Place” by Jerry Oltion (*F&SF* 12/96)

“Blood of The Dragon” by George R. R. Martin (*Asimov’s* 7/96)

“The Cost to Be Wise” by Maureen F. McHugh (*Starlight* 1)

“Gas Fish” by Mary Rosenblum (*Asimov’s* 2/96)

“Immersion” by Gregory Benford (*SF Age* 3/96)

“Time Travelers Never Die” by Jack McDevitt (*Asimov’s* 5/96)

Best Novelette (221 nominations)

“Age of Aquarius” by William Barton (*Asimov’s* 5/96)

“Beauty and the Opéra or the Phantom Beast” by Suzy McKee Charnas (*Asimov’s* 3/96)

“Bicycle Repairman” by Bruce Sterling (*Intersections; Asimov’s* 10/96)

“The Land of Nod” by Mike Resnick (*Asimov’s* 6/96)

“Mountain Ways” by Ursula K. Le Guin (*Asimov’s* 8/96)

Best Short Story (254 nominations)

“The Dead” by Michael Swanwick (*Starlight* 1)

“Decency” by Robert Reed (*Asimov’s* 6/96)

“Gone” by John Crowley (*F&SF* 9/96)

“The Soul Selects Her Own Society . . .” by Connie Willis (*Asimov’s* 4/96; *War of the Worlds: Global Dispatches*)

“Un-Birthday Boy” by James White (*Analog* 2/96)

Best Non-Fiction Book (163 nominations)

The Faces of Fantasy by Patti Perret (Tor)

Look at the Evidence by John Clute (Serconia Press)

The Silence of the Langford by Dave Langford (NESFA Press)

Time & Chance by L. Sprague de Camp (Grant)

The Tough Guide to Fantasyland by Diana Wynne Jones (Gollancz/Vista)

Best Dramatic Presentation (283 nominations)

Independence Day (Centropolis Film Productions/20th Century Fox Film) Directed by Roland Emmerich, Written by

Dean Devlin and Roland Emmerich, Produced by Dean Devlin

Mars Attacks (Warner Bros.) Directed by Tim Burton, Written by Jonathan Gems, Produced by Tim Burton and Larry Franco

Babylon 5 "Severed Dreams" (Warner Bros.) Directed by David J. Eagle, Written by J. Michael Straczynski, Produced by John Copeland

Star Trek: First Contact (Paramount Pictures) Directed by Jonathan Frakes, Story by Ronald D. Moore, Brannon Braga & Rick Berman, Screenplay by Ronald D. Moore & Brannon Braga, Produced by Rick Berman

Star Trek: Deep Space Nine "Trials and Tribble-ations" (Paramount) Directed by Jonathan West, Written by Ronald D. Moore & Rene Echevarria, Story by Ira Steven Behr & Hans Beimler & Robert Hewitt Wolfe, Executive Producers Ira Steven Behr & Rick Berman

Babylon 5 "War without End" and *Babylon 5* "Z'Ha'Dum" were nominated but J. Michael Straczynski declined.

Best Professional Editor (248 nominations)

- Gardner Dozois (*Asimov's*)
- Scott Edelman (*SF Age*)
- Patrick Nielsen Hayden (*Tor*)
- Kristine Kathryn Rusch (*F&SF*)
- Stanley Schmidt (*Analog*)

Best Professional Artist (226 nominations)

- Thomas Canty
- David Cherry
- Bob Eggleton
- Don Maitz
- Michael Whelan

Best Semiprozine (223 nominations)

- Interzone* edited by David Pringle
- Locus* edited by Charles N. Brown
- The New York Review of Science Fiction* edited by Kathryn Cramer, Tad Dembinski, Ariel Hameon, David G. Hartwell and Kevin Maroney
- Science Fiction Chronicle* edited by Andrew I. Porter
- Speculations* edited by Kent Brewster

Best Fanzine (224 nominations)

- Ansible* edited by Dave Langford
- File 770* edited by Mike Glycer
- Mimosa* edited by Dick & Nicki Lynch
- Nova Express* edited by Lawrence Person
- Tangent* edited by Dave Truesdale

Best Fan Writer (202 nominations)

- Sharon Farber
- Mike Glycer
- Andy Hooper
- Dave Langford
- Evelyn C. Leeper

Best Fan Artist (177 nominations)

- Ian Gunn

- Joe Mayhew
- Peggy Ranson
- William Rotsler
- Sherlock
- Brad Foster and Teddy Harvia declined their nominations.

John W. Campbell Award (not a Hugo) (156 nominations)

- (Award for the best new science fiction writer of 1995 or 1996, sponsored by Dell Magazines)
- Michael A. Burstein (second year of eligibility)
- Raphael Carter (first year of eligibility)
- Richard Garfinkle (first year of eligibility)
- Katya Reimann (first year of eligibility)
- Sharon Shinn (second year of eligibility)

Statistics

The chart below shows the total number of ballots marked for each category.

Novel	356	Professional Artist	226
Novella	209	Semiprozine	223
Novellette	221	Fanzine	224
Short Story	254	Fan Writer	202
Nonfiction Book	163	Fan Artist	177
Dramatic Presentation	283		
Professional Editor	248	Campbell	156



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James C. Bassett • Peter S. Beagle

Greg Bear • Gregory Benford

Janet Berliner • *BIG Entertainment*

Alexander Beshler • David Bischoff

Terry Bisson • *Blade*

Lee Brimmicombe-Wood

David Brin

 Poppy Z. Brite

Fred Burke


William Burkett

Charles Grant

Todd Grimson

Elyse Guttenberg

Elizabeth Hand • David Hartwell


 James Herbert • Ken Hood

Imajica CCG • *Independence Day*

Mike Jefferies • *Jonny Quest* • Stephen Jones

Guy Gavriel Kay • Patricia Kennealy-Morrison

Katharine Kerr • Jane Killick • Dean Koontz

 Katharine Eliska Kimbriel • Stephen R. Lawhead • Ursula K. Le Guin

Lost in Space • Brian Lowry • *Magic: The Gathering* • Ann Marston

Anne McCaffrey • Jack McDevitt • Andy Meisler • Stephen Molstad • *Millennium*

Shirley Rousseau Murphy • Terry Pratchett • Precedence Publishing • Allan Rochussen

Paul M. Sammon • Felicity Savage • Robert J. Sawyer • William Shatner

Robert Silverberg • Alison Sinclair • Michele Slung • *Space: Above and Beyond*

Space Precinct • Michael A. Stackpole • Kathlyn S. Starbuck • *Starlog Communications*

Allen Steele • Whitley Strieber • Peter Telep • Quentin Thomas

J.R.R. Tolkien • *12 Monkeys* • Vivian Vande Velde

Margaret Weis & Tracy Hickman

White Wolf Game Studio • Tad Williams

Walter Jon Williams • Gahan Wilson

Douglas Winter

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J.M. Dillard

Michael Dorn

Gardner Dozois

Graham Edwards

Greg Egan

Face Off

Jane Fancher

William R. Forstchen

Neil Gaiman

Lewis Gannett

Robert Gleason

Jane Goldman



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Worlds ahead...

Hugo Award Winners

In the following list, Hugo Awards voted on by the membership are listed first under each year. Special and other awards are listed last.

1953

Presented at the 11th Worldcon in Philadelphia, Pennsylvania

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

1954

No Hugo Awards were given at SFCon in San Francisco, California.

1955

Presented at Clevention in Cleveland, Ohio

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* (John W. Campbell, Jr., ed.)
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

1956

Presented at NewYorCon in New York City, New York

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* (John W. Campbell, Jr., ed.)
Artist: Frank Kelly Freas
Fanzine: *Inside & Science Fiction Advertiser* (Ron Smith, ed.)
Most Promising New Author: Robert Silverberg
Book Reviewer: Damon Knight

1957

Presented at Loncon in London, England

American Professional Magazine: *Astounding* (John W. Campbell, Jr., ed.)
British Professional Magazine: *New Worlds* (E.J. Carnell, ed.)
Fan Magazine: *Science Fiction Times* (James V. Taurasi, Sr., Ray Van Houten, and Frank Prieto, eds.)

1958

Presented at Solocon in South Gate, California

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* (Anthony Boucher, ed.)
Outstanding Artist: Frank Kelly Freas
Outstanding Actifan: Walter A. Willis

1959

Presented at Detention in Detroit, Michigan

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* (Anthony Boucher / Robert P. Mills, eds.)
Professional Artist: Frank Kelly Freas
Amateur Magazine: *Fanac* (Ron Ellik and Terry Carr, eds.)
New Author: No Award
(But Brian W. Aldiss received a plaque as runner-up)

1960

Presented at Pittcon in Pittsburgh, Pennsylvania

Novel: *Starship Troopers* [*Starship Soldier*] by Robert A. Heinlein
Short Fiction: "Flowers for Algernon" by Daniel Keyes
Dramatic Presentation: *The Twilight Zone*
Professional Magazine: *Fantasy & Science Fiction* (Robert P. Mills, ed.)
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"

1961

Presented at Seacon in Seattle, Washington

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* (John W. Campbell, Jr. ed.)
Professional Artist: Ed Emshwiller
Fanzine: *Who Killed Science Fiction?* (Earl Kemp, ed.)

1962

Presented at Chicon III in Chicago, Illinois

Novel: *Stranger in a Strange Land* by Robert A. Heinlein
Short Fiction: the "Hothouse" series by Brian W. Aldiss (collected as *The Long Afternoon of Earth*)
Dramatic Presentation: *The Twilight Zone*
Professional Magazine: *Analog* (John W. Campbell, Jr., ed.)
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 Electronic Corp. for the use of science fiction in advertisements

1963

Presented at DisCon in Washington, D.C.

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* (Robert P. Mills / Avram Davidson, eds.)
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*

1964

Presented at Pacifcon II in Oakland, California.

Novel: *Way Station [Here Gather the Stars]* by Clifford D. Simak
Short Fiction: "No Truce With Kings" by Poul Anderson
Professional Magazine: *Analog* (John W. Campbell, Jr.)
Professional Artist: Ed Emshwiller
SF Book Publisher: Ace Books (Donald A. Wollheim, ed.)
Amateur Magazine: *Amra* (George Scithers, ed.)

1965

Presented at Loncon II in London, England.

Novel: *The Wanderer* by Fritz Leiber
Short Story: "Soldier, Ask Not" by Gordon R. Dickson
Special Drama: *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb*
Magazine: *Analog* (John W. Campbell, Jr., ed.)
Artist: John Schoenherr
Publisher: Ballantine (Ian and Betty Ballantine, eds.)
Fanzine: *Yandro* (Robert and Juanita Coulson, eds.)

1966

Presented at Tricon in Cleveland, Ohio.

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

1967

Presented at Nycon III in New York, New York.

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* (Frederik Pohl, ed.)
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*

1968

Presented at Baycon in Oakland, California.

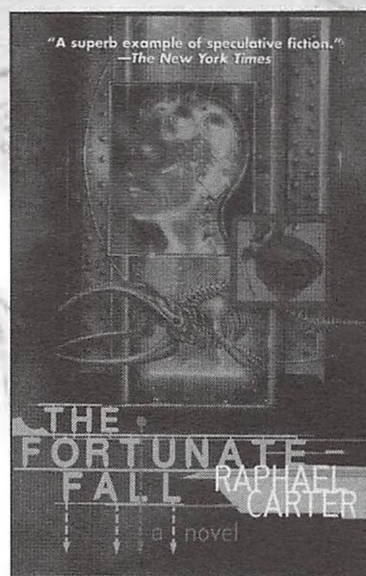
Novel: *Lord of Light* by Roger Zelazny
Novella: (tie) "Weyr Search" by Anne McCaffrey; and "Riders of the Purple Wage" by Philip Jose Farmer
Novelette: "Gonna Roll the Bones" by Fritz Leiber
Short Story: "I Have No Mouth, and I Must Scream" by Harlan Ellison
Dramatic Presentation: "City on the Edge of Forever" by Harlan Ellison (*Star Trek*)
Professional Magazine: *If* (Frederik Pohl, ed.)
Professional Artist: Jack Gaughan
Fanzine: *Amra* (George Scithers, ed.)
Fan Writer: Ted White
Fan Artist: George Barr

page 98

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Special Award: Harlan Ellison for *Dangerous Visions*
Special Award: Gene Roddenberry for *Star Trek*

1969

Presented at St. Louiscon in St. Louis, Missouri.

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
Drama: *2001: A Space Odyssey*
Professional Magazine: *Fantasy & Science Fiction*
(Edward L. Ferman, ed.)
Professional Artist: Jack Gaughan
Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)
Fan Writer: Harry Warner, Jr.
Fan Artist: Vaughn Bodé
Special Awards: Neil Armstrong, Edwin Aldrin, and Michael Collins for "The Best Moon Landing Ever"

1970

Presented at Heicon '70 in Heidelberg, Germany.

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*
(Edward L. Ferman, ed.)
Professional Artist: Frank Kelly Freas
Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)
Fan Writer: Bob Tucker
Fan Artist: Tim Kirk

1971

Presented at Noreascon in Boston, Massachusetts.

Novel: *Ringworld* by Larry Niven
Novella: "Ill Met in Lankmar" by Fritz Leiber
Short Story: "Slow Sculpture" by Theodore Sturgeon
Dramatic Presentation: No Award
Professional Magazine: *Fantasy & Science Fiction*
(Edward L. Ferman, ed.)
Professional Artist: Leo and Diane Dillon
Fanzine: *Locus* (Charles and Dena Brown, eds.)
Fan Writer: Richard E. Geis
Fan Artist: Alicia Austin

1972

Presented at L.A.con in Los Angeles, California.

Novel: *To Your Scattered Bodies Go* by Philip Jose 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*
(Edward L. Ferman, ed.)
Professional Artist: Frank Kelly Freas
Amateur Magazine: *Locus* (Charles N. Brown, ed.)
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

1973

Presented at Torcon 2 in Toronto, Ontario, Canada.

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: (tie) "Eurema's Dam" by R.A. Lafferty and "The Meeting" by Frederik Pohl and C.M. Kornbluth
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*

1974

Presented at DisCon II in Washington, D.C.

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: (tie) *Algol* (Andy Porter, ed.) and *The Alien Critic* (Richard E. Geis, ed.)
Fan Writer: Susan Wood
Fan Artist: Tim Kirk
Campbell Award: (tie) Spider Robinson and Lisa Tuttle
Gandalf Award (Grand Master of Fantasy): J.R.R. Tolkien
Special Award: Chesley Bonestell for his illustrations

1975

Presented at Aussiecon in Melbourne, Australia

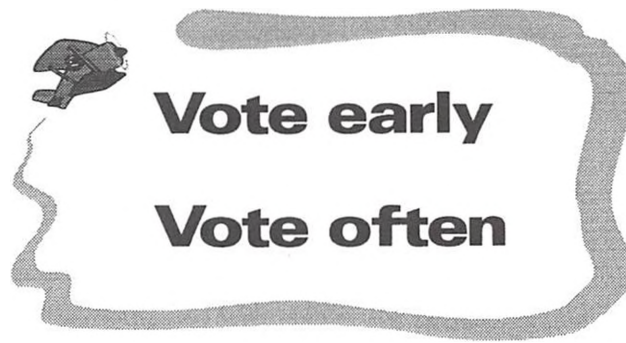
Novel: *The Dispossessed* by Ursula K. Le Guin
Novella: "A Song for Lya" by George R.R. Martin
Novelette: "Adrift Just Off the Islets of Langerhans" by Harlan Ellison
Short Story: "The Hole Man" by Larry Niven
Dramatic Presentation: *Young Frankenstein*
Professional Editor: Ben Bova
Professional Artist: 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
Gandalf Award (Grand Master): Fritz Leiber
Special Award: Donald A. Wollheim as "the fan who has done everything"
Special Award: Walt Lee for *Reference Guide to Fantastic Films*

1976

Presented at MidAmeriCon in Kansas City, Missouri.

Novel: *The Forever War* by Joe Haldeman
Novella: "Home is the Hangman" by Roger Zelazny
Novelette: "The Borderland of Sol" by Larry Niven

CHICAGO In 2000 presents a **Public Service Announcement**



We didn't hire a skywriter: but we did want to get the message out to you. The cheapest way to attend the Worldcon if it's in Chicago in 2000 is to vote in the site selection balloting in San Antonio.

Dewey Defeats Truman: It's the most famous headline in Chicago newspaper history, and it's one that we've taken to heart. Just because we're running unopposed doesn't mean that we shouldn't keep running to the finish line. We want all our supporters to get out and vote, so our membership structure is set up so that you will save money by voting, even if you don't already have a supporting membership in LoneStarCon 2. And if you've collected 20 different Chicago in 2000 trading cards, vote in the site selection balloting, and we win, you'll get a free conversion to an attending membership.

No Pie in the Sky Promises: Instead, we promise you a pie in the face. If you'd like to deliver a pie to the face of a member of the Chicago in 2000 Bid Committee, you can buy our special \$49.95 pre-opposing membership. But if you want to pick the person that you'd like to pie, you'll want our super-special \$99.95 pre-opposing membership. Remember, this offer is only valid if we win, but since we're running unopposed, your chances of delivering a pie are better than ever!

The Ultimate Worldcon – for the Millennium, anyway: We'd be delighted to have the chance to bring you the last – and, we hope the best – Worldcon of the millennium. It's the last big party of the century and the first big party of the Roaring 2000s. You won't want to miss it!

Fandom's Kind of Town: For many fans, Worldcon is their big vacation of the year. When you're not at the con, you'll find there's plenty to do in Chicago. From first-rate theater to big-league baseball, from beaches to blues, from museums to amusement parks, you'll find there's never a dull moment in the great city on the Great Lakes. And as the world's leading air-line hub, there's no city in the country that's easier or cheaper to get to!

The City That Works: Chicago's fannish community is large, diverse, and experienced, and so is our committee. We've worked on everything from Worldcons down to our five – all independently run – Chicagoland conventions. And we're looking forward to returning to the Hyatt Regency Chicago, site of Chicon IV and V, where 2000 sleeping rooms and 210,000 square feet of function space and exhibit halls provide one of the finest Worldcon facilities on the planet!

Vote the Winning Ticket: With your votes, the Chicago in 2000 Committee can bring the 58th World Science Fiction Convention to Chicago. (We're not allowed to get out the graveyard vote any more, so your vote is important!) Presupporting memberships are only \$10 and it's never too late to start collecting our SF and fantasy author and artist trading cards. Or, for \$15, you can get our special starter pack with 6 cards included. We'll be giving out cards until the finish – including two in San Antonio – so you'll have the best possible chance to collect 20 cards.

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Bid Committee officers: Tom Veal, chairman; Becky Thomson, vice chairman; Madrene Bradford, secretary; Dina Krause, treasurer; Jim Rittenhouse, APA editor

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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
Gandalf Award (Grand Master): L. Sprague de Camp
Special Award: James E. Gunn for *Alternate Worlds, The Illustrated History of Science Fiction*

1977

Presented at SunCon in Miami Beach, Florida.

Novel: *Where Late the Sweet Birds Sang* by Kate Wilhelm
Novella: (tie) "By Any Other Name" by Spider Robinson and "Houston, Houston, Do You Read?" by James Tiptree, Jr.
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
Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)
Fan Writer: (tie) Susan Wood and Richard E. Geis
Fan Artist: Phil Foglio
Campbell Award: C.J. Cherryh
Gandalf Award (Grand Master): Andre Norton
Special Award: George Lucas for *Star Wars*

1978

Presented at IguanaCon in Phoenix, Arizona.

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 Scithers
Professional Artist: Rick Sternbach
Fanzine: *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 (Christopher Tolkien, ed.)

1979

Presented at Seacon '79 in Brighton, England.

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 Di Fate
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

1980

Presented at Noreascon Two in Boston, Massachusetts.

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 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

1981

Presented at Devention in Denver, Colorado.

Novel: *The Snow Queen* by Joan 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

1982

Presented at Chicon IV in Chicago, Illinois.

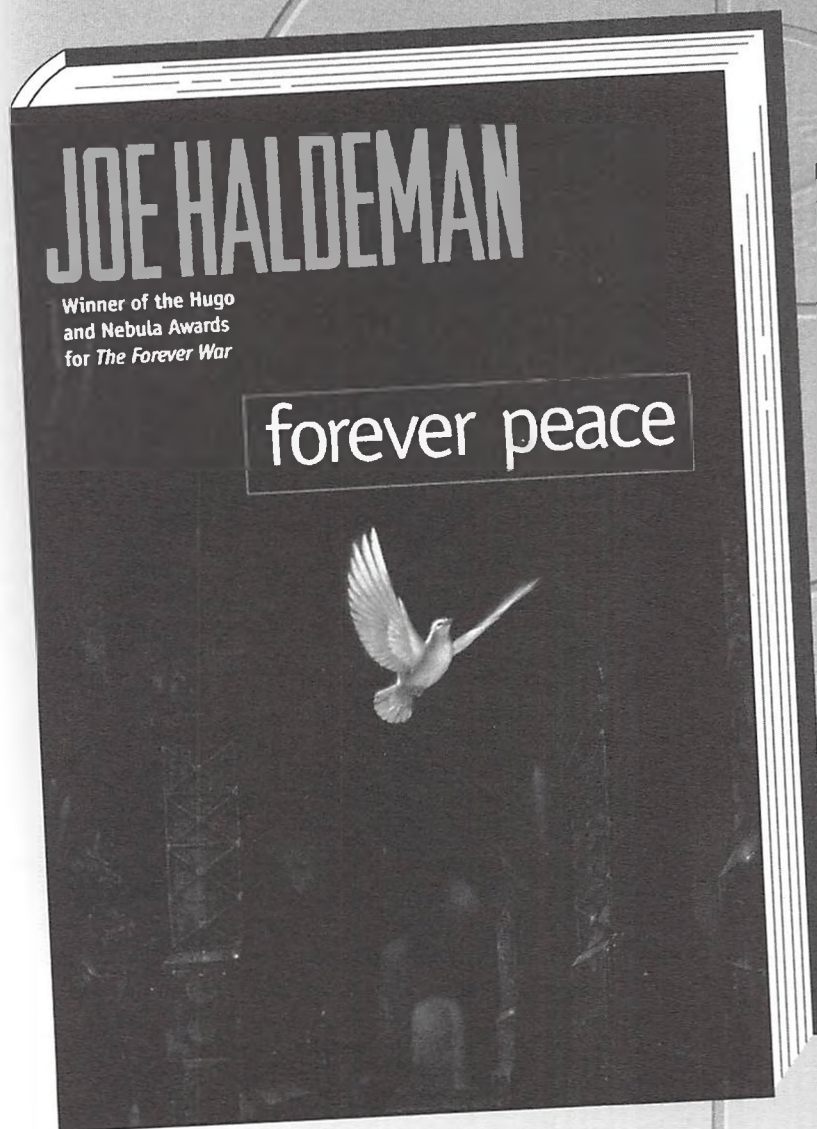
Novel: *Downbelow Station* by C.J. Cherryh
Novella: "The Saturn Game" by Poul Anderson
Novelette: "Unicorn Variation" by Roger Zelazny
Short Story: "The Pusher" by John Varley
Non-Fiction Book: *Danse Macabre* by Stephen King
Dramatic Presentation: *Raiders of the Lost Ark*
Professional Editor: Edward 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 Glycer for "keeping the fan in fanzine publishing"

1983

Presented at ConStellation in Baltimore, Maryland.

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

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By the year 2043, the Ngumi War has raged for eight years. Limited nuclear strikes have been used—on Atlanta and two enemy cities—but the war goes on, fought by “soldierboys”—indestructible war machines run by brain links to human soldiers hundreds of miles away.

Julian Class is one of those soldiers, and for him, war is indeed hell. The psychological strain of being jacked in to his soldierboy—and the genocidal results—are becoming too much to bear. For Julian, it might be worth dying just to stop living.

But he and his lover, Dr. Amelia Harding, have made a terrifying scientific discovery that could literally put the Universe back to square one.

For Julian, however, the discovery isn't terrifying. It's tempting...

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Fan Artist: Alexis Gilliland
Campbell Award: Paul O. Williams

1984

Presented at L.A.con II in Anaheim, California.

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, Volume III* by Donald Tuck
Dramatic Presentation: *Return of the Jedi*
Professional Editor: Shawna McCarthy
Professional Artist: Michael Whelan
Semi-prozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *File 770* (Mike Glycer, ed.)
Fan Writer: Mike Glycer
Fan Artist: Alexis Gilliland
Campbell Award: R.A. MacAvoy
Special Award: Larry T. Shaw for a lifetime of service
Special Award: Robert Bloch for 50 years of excellence

1985

Presented at Aussiecon Two in Melbourne, Australia.

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

1986

Presented at ConFederation in Atlanta, Georgia.

Novel: *Ender's Game* by Orson Scott Card
Novella: "Twenty-Four Views of Mt. 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: *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
Semi-prozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *Lan's Lantern* (George Laskowski, ed.)
Fan Writer: Mike Glycer
Fan Artist: joan hanke-woods
Campbell Award: Melissa Scott

1987

Presented at Conspiracy '87 in Brighton, England.

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 Brain Aldiss with
David Wingrove
Professional Editor: Terry Carr
Professional Artist: Jim Burns
Dramatic Presentation: *Aliens*
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *Ansible* (Dave Langford, ed.)
Fan Writer: Dave Langford
Fan Artist: Brad Foster
Campbell Award: Karen Joy Fowler

1988

Presented at Nolacon II in New Orleans, Louisiana.

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
Professional Editor: Gardner Dozois
Professional Artist: Michael Whelan
Dramatic Presentation: *The Princess Bride*
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *Texas SF Inquirer* (Pat Mueller, ed.)
Fan Writer: Mike Glycer
Fan Artist: Brad Foster
Campbell Award: Judith Moffett
Special Award: The Science Fiction Oral History Association

1989

Presented at Noreascon Three in Boston, Massachusetts.

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
Professional Editor: Gardner Dozois
Professional Artist: Michael Whelan
Dramatic Presentation: *Who Framed Roger Rabbit?*
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *File 770* (Mike Glycer, ed.)
Fan Writer: Dave Langford
Fan Artist: (tie) Brad Foster and Diana Gallagher Wu
Non-Fiction: *The Motion of Light in Water* by Samuel R. Delany
Campbell Award: Michaela Roessner
Special Award: *SF-Lovers Digest* (Saul Jaffe, mod.), for pioneering
the use of computer bulletin boards in fandom
Special Award: Alex Schomberg for lifetime achievement in science
fiction art

1990

Presented at ConFiction in The Hague, Netherlands.

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: *The World Beyond the Hill* by Alexei and
Cory Panshin
Professional Editor: Gardner Dozois
Professional Artist: Don Maitz
Original Artwork: cover of *Rimrunners* by Don Maitz
Dramatic Presentation: *Indiana Jones and the Last Crusade*

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

1991

Presented at Chicon V in Chicago, Illinois.

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
Professional Editor: Gardner Dozois
Professional Artist: Michael Whelan
Dramatic Presentation: *Edward Scissorhands*
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *Lan's Lantern* (George Laskowski, ed.)
Fan Writer: David Langford
Fan Artist: Teddy Harvia
Non-Fiction: *How to Write Science Fiction and Fantasy*
by Orson Scott Card
Campbell Award: Julia Ecklar

1992

Presented at MagiCon in Orlando, Florida.

Novel: *Barrayar* by Lois McMaster Bujold
Novella: "Beggars in Spain" by Nancy Kress
Novelette: "Gold" by Isaac Asimov
Short Story: "A Walk in the Sun" by Geoffrey A. Landis

Professional Editor: Gardner Dozois
Professional Artist: Michael Whelan
Original Artwork: Cover of *The Summer Queen*
by Michael Whelan
Dramatic Presentation: *Terminator 2*
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *Mimosa* (Dick and Nicki Lynch, ed.)
Fan Writer: David Langford
Fan Artist: Brad Foster
Non-Fiction: *The World of Charles Addams* by Charles Addams
Campbell Award: Ted Chiang

1993

Presented at ConFrancisco in San Francisco, California.

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

CON-TEMPORAL SF Convention Calendar

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Campbell Award: Laura Resnick
Special Award: Takumi Shibano for building bridges between
cultures and nations to advance science fiction and fantasy

1994

Presented at ConAdian in Winnipeg, Manitoba, Canada.

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

1995

Presented at Intersection in Glasgow, Scotland

Novel: *Mirror Dance* by Lois McMaster Bujold
Novella: "Seven Views of Olduvai Gorge" by Mike Resnick
Novelette: "The Martian Child" by David Gerrold
Short Story: "None So Blind" by Joe Haldeman
Professional Editor: Gardner Dozois

Professional Artist: Jim Burns
Original Artwork: *Lady Cottington's Pressed Fairy Book*
by Brian Froud and Terry Jones
Dramatic Presentation: "All Good Things" (*Star Trek: The Next
Generation*)
Semiprozine: *Interzone* (David Pringle, ed.)
Fanzine: *Ansible* (Dave Langford, ed.)
Fan Writer: Dave Langford
Fan Artist: Teddy Harvia
Non-Fiction: *I. Asimov: A Memoir* by Isaac Asimov
Campbell Award: Jeff Noon

1996

Presented at L.A.con III in Anaheim, California.

Novel: *The Diamond Age* by Neal Stephenson
Novella: "The Death of Captain Future" by Allen Steele
Novelette: "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

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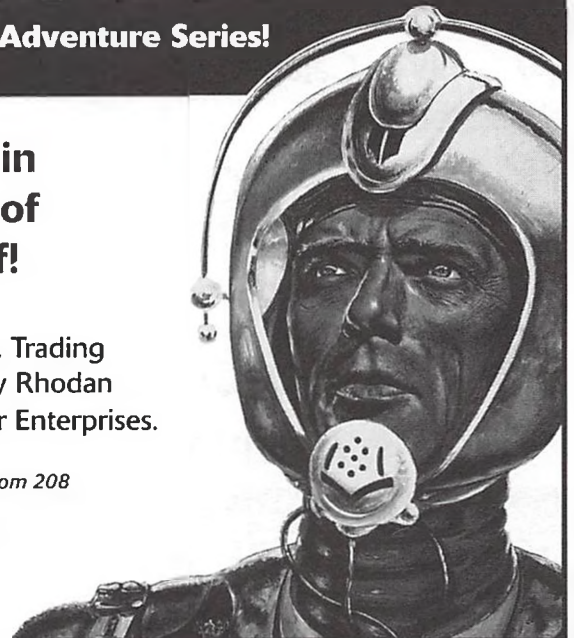
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Perry Rhodan panel to be held Saturday, 11am in Convention Center Room 208

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History of the Worldcon

All information in the following list appears as it did in the official publications of the conventions. Some of the information may vary from that in previous WorldCon publications, but we discovered that no two histories were exactly alike, even taking into account the annual additions. Our main source of information on past Worldcons was Bruce Pelz, who has an almost complete collection of Progress Reports and Program Books. The final call on exactly what information we included and how, however, was our own. In particular, please note that the column marked "Con Chair(s)" contains only the names of Con Chairs as listed in the Program Books. To credit properly all the individuals who contributed at the highest levels to the success of past Worldcons we feel would require more space than we have.

No.	Year	Name	City	Venue	Guests	Con Chair(s)	Attendance
1	1939	Nycon	New York	Caravan Hall	Frank R. Paul	Sam Moskowitz	200
2	1940	Chicon	Chicago	Hotel Chicagoan	E.E. "Doc" Smith	Mark Reinsberg	128
3	1941	Denvention	Denver	Shirley-Savoy Hotel	Robert A. Heinlein	Olon F. Wiggins	90
4	1946	Pacificon	Los Angeles	Park View Manor	A.E. van Vogt E. Mayne Hull	Walter J. Daugherty	130
5	1947	Philcon	Philadelphia	Penn-Sheraton Hotel	John W. Campbell, Jr. L. Jerome Stanton (toastmaster)	Milton Rothman	200
6	1948	Torcon	Toronto	RAI Purdy Studios	Robert Bloch (pro) Bob Tucker (fan)	Ned McKeown	200
7	1949	Cinvention	Cincinnati	Hotel Metropole	Lloyd A. Esbach (pro) Ted Carnell (fan) ¹	Charles R. Tanner	190
8	1950	NorWesCon	Portland	Multnomah Hotel	Anthony Boucher Ted Sturgeo (toastmaster) ²	Donald B. Day	400
9	1951	Nolacon	New Orleans	St. Charles Hotel	Fritz Leiber	Harry B. Moore	190
10	1952	TASFIC ³	Chicago	Hotel Morrison	Hugo Gernsback	Julian C. May	870
11	1953	11th Worldcon ⁴	Philadelphia	Bellevue-Strafford Hotel	Willy Ley Isaac Asimov (toastmaster)	Milton Rothman ⁵	750
13	1954	SFCon ⁶	San Francisco	Sir Francis Drake Hotel	John W. Campbell, Jr. Robert Bloch (toastmaster)	Lester Cole Gary Nelson	700
14	1955	Cleveland	Cleveland	Manger Hotel	Isaac Asimov (pro) Sam Moskowitz (mystery GoH) Anthony Boucher (toastmaster)	Nick Falasca Noreen Falasca	380
15	1956	NewYorCon ⁷	New York	Biltmore Hotel	Arthur C. Clarke Robert Bloch (toastmaster)	David A. Kyle	850
16	1957	Loncon	London	King's Court Hotel	John W. Campbell, Jr.	Ted Carnell	268
17	1958	Solacon	South Gate ⁸	Alexandria Hotel	Richard Matheson Anthony Boucher (toastmaster)	Anna S. Moffatt	322
18	1959	Detention	Detroit	Pick-Fort Shelby Hotel	Poul Anderson (pro) John Berry (fan) Isaac Asimov & Robert Bloch (toastmasters)	Roger Sims Fred Prophet	371
19	1960	Pittcon	Pittsburgh	Penn-Sheraton Hotel	James Blish Isaac Asimov (toastmaster)	Dirce Archer	568
20	1961	Seacon	Seattle	Hyatt House	Robert A. Heinlein Harlan Ellison (toastmaster)	Wally Weber	300
21	1962	Chicon III	Chicago	Pick-Congress Hotel	Theodore Sturgeon Wilson Tucker (toastmaster)	Earl Kemp	550
22	1963	DisCon	Washington, D.C.	Statler-Hilton Hotel	Murray Leinster Isaac Asimov (toastmaster)	George Scithers	600

23	1964	Pacificon II ⁹	Oakland	Leamington Hotel	Leigh Brackett (pro) Edmund Hamilton (pro) Forrest J. Ackerman (fan) Anthony Boucher (toastmaster)	J. Ben Stark Al haLevy	523
24	1965	Loncon II	London	Mount Royal Hotel	Brian W. Aldiss Tom Boardman (toastmaster)	Ella Parker	350
25	1966	Tricon	Cleveland	Sheraton-Cleveland	L. Sprague de Camp Isaac Asimov (toastmaster)	Ben Jason ¹⁰	850
26	1967	Nycon III	New York	Statler-Hilton Hotel	Lester del Rey (pro) Bob Tucker (fan) Harlan Ellison (toastmaster)	Ted White Dave Van Arnam	1500
27	1968	Baycon ¹¹	Oakland	Claremont Hotel	Philip José Farmer (pro) Walter J. Daugherty (fan) Robert Silverberg (toastmaster)	Bill Donaho Alva Rogers J. Ben Stark	1430
28	1969	St.Louiscon	St. Louis	Chase-Park Plaza	Jack Gaughan (pro) Eddie Jones (T.A.F.F.) ¹² Harlan Ellison (toastmaster)	Ray Fisher Joyce Fisher	1534
29	1970	Heicon '70 International	Heidelberg	Heidelberg-Stadthalle	E.C. Tubb (UK) Robert Silverberg (US) Herbert W. Franke (Germany) John Brunner (toastmaster)	Manfred Kage	620
30	1971	Noreascon	Boston	Sheraton-Boston Hotel	Clifford D. Simak (pro) Harry Warner, Jr. (fan) Robert Silverberg (toastmaster)	Anthony Lewis	1600
31	1972	L.A.con	Los Angeles	International Hotel	Frederik Pohl (pro) Buck & Juanita Coulson (fan) Robert Bloch (toastmaster)	Charles Crayne Bruce Pelz	2007
32	1973	Torcon 2	Toronto	Royal York Hotel	Robert Bloch (pro) William Rotsler (fan) Lester del Rey (toastmaster)	John Millard	2900
33	1974	DisCon II	Washington, D.C.	Sheraton Park Hotel	Roger Zelazny (pro) Jay Kay Klein (fan) Andrew J. Offut (toastmaster)	Jay Haldeman Alice Haldeman	3587
34	1975	Aussiecon	Melbourne	Southern Cross Hotel	Ursula K. LeGuin (pro) Susan Wood (fan) Michael Glicksohn (fan) Donald Tuck (Australia) John Bangsund (toastmaster)	Robin Johnson	606
35	1976	MidAmeriCon	Kansas City (MO)	Radisson Muehlbach Hotel & Philips House	Robert A. Heinlein (pro) George Barr (fan) Wilson Tucker (toastmaster)	Ken Keller	2800
36	1977	SunCon	Miami Beach	Hotel Fontainebleau	Jack Williamson (pro) Robert A Madle (fan) Robert Silverberg (toastmaster)	Don Lundry	2050
37	1978	IguanaCon	Phoenix	Phoenix Convention Center; Adams and Hyatt RegencyHotels	Harlan Ellison (pro) Bill Bowers (fan) F.M. Busby (toastmaster)	Tim Kyger	4700
38	1979	Seacon '79	Brighton	Metropole Hotel	Brian Aldiss (UK) Fritz Leiber (US) Harry Bell (fan) Bob Shaw (toastmaster)	Peter Weston	3114

39	1980	Noreascon Two	Boston	Sheraton-Boston Hotel, and Hynes Civic Auditorium	Damon Knight (pro) Kate Wilhelm (pro) Bruce Pelz (fan) Robert Silverberg (toastmaster)	Leslie Turek	5850
40	1981	Denvention Two	Denver	Currigan Exhibition Center and Denver Hilton Hotel	Clifford D. Simak (pro) C.L. Moore (pro) Rusty Hevelin (fan) Ed Bryant (toastmaster)	Suzanne Carnival Don C. Thompson	3792
41	1982	Chicon IV	Chicago	Hyatt Regency Chicago	A. Bertram Chandler (pro) Frank Kelly Freas (pro) Marta Randall (toastmistress)	Ross Pavlac Larry Propp	4275
42	1983	ConStellation	Baltimore	Baltimore Convention Center; Baltimore Hilton and Hyatt Hotels	John Brunner (pro) David A. Kyle (fan) Jack L. Chalker (toastmaster)	Michael Walsh	6400
43	1984	L.A.con II	Anaheim ¹³	Anaheim Convention Center; Anaheim Hilton & Towers	Gordon R. Dickson (pro) Dick Eney (fan) Jerry Pournelle (toastmaster)	Craig Miller Milt Stevens	8365
44	1985	Aussiecon Two	Melbourne	Southern Cross, Victoria and Sheraton Hotels; State Film Centre	Gene Wolfe (pro) Ted White (fan)	David Grigg ¹⁴	1599
45	1986	ConFederation	Atlanta	Marriott Marquis, and Atlanta Hilton & Towers	Ray Bradbury (pro) Terry Carr (fan) Bob Shaw (toastmaster)	Penny Frierson Ron Zukowski	5811
46	1987	Conspiracy '87	Brighton	Metropole Hotel and Brighton Conference Centre	Doris Lessing (UK) Alfred Bester (US) Arkadi Strugatsky (USSR) Boris Strugatsky (USSR) Jim Burns (artist) Ray Harryhausen (film) Joyce & Ken Slater (fan) Dave Langford (special fan) Brian Aldiss (toastmaster)	Malcom Edwards	4071
47	1988	Nolacon II	New Orleans	Marriott and Sheraton Hotels; Municipal Auditorium	Donald A. Wollheim (pro) Roger Sims (fan) Mike Resnick (toastmaster)	John H. Guidry	5300
48	1989	Noreascon Three	Boston	Sheraton-Boston Hotel and Hynes Convention Center	André Norton (pro) Ian & Betty Ballantine (pro) The Stranger Club (fan)	Mark Olson	6956
49	1990	ConFiction	The Hague	Netherlands Congress Centre	Harry Harrison (pro) Wolfgang Jeschke (pro) Joe Haldeman (pro) Andrew Porter (fan) Chelsea Quinn Yarbro (toastmistress)	Kees van Toorn	3580
50	1991	Chicon V	Chicago	Hyatt Regency Chicago and Swissotel	Hal Clement (author) Martin H. Greenberg (editor) Richard Powers (artist) Jon & Joni Stopa (fan) Marta Randall (toastmistress)	Kathleen Meyer	5661
51	1992	MagiCon	Orlando	Orange County Convention Center; Peabody and Clarion Hotels	Jack Vance (author) Vincent Di Fate (artist) Walter A. Willis (fan) Spider Robinson (toastmaster)	Joe Siclari ¹⁵	5452

52	1993	ConFrancisco	San Francisco	Moscone Center; ANA, Parc Fifty Five, and Nikko Hotels	Larry Niven (pro) Alicia Austin (artist) Tom Digby (fan) jan howard finder (fan) Guy Gavriel Kay (toastmaster) Mark Twain (dead GoH)	David W. Clark ¹⁶	7120
53	1994	ConAdian ¹⁷	Winnipeg	Winnipeg Convention Centre; Place Louis Riel, Holiday Inn and Carlton Inn Hotels	Anne McCaffrey (pro) George Barr (artist) Robert Runté (fan) Barry B. Longyear (toastmaster)	John Mansfield	3570
54	1995	Intersection ¹⁸	Glasgow	Scottish Exhibition & Conference Centre; Moat House, Crest, and Central Hotels	Samuel R. Delany (writer) Gerry Anderson (media) Les Edwards (artist) Vin Clark (fan) Peter Morwood & Diane Duane (toast mr. & mrs.)	Vincent Docherty Martin Easterbrook ¹⁹	4264
55	1996	L.A.con III	Anaheim	Anaheim Convention Center; Anaheim Hilton & Towers, and Anaheim Marriott Hotels	James White (writer) Roger Corman (media) Elsie Wollheim (special) Takumi & Sachiko Shibano (fan) Connie Willis (toastmistress)	Mike Glyer	6703
56	1997	LoneStarCon2 ²⁰	San Antonio	Henry B. Gonzalez Convention Center; Marriott Rivercenter, and Marriott Riverwalk Hotels	Algis Budrys (pro) Michael Moorcock (pro) Don Maitz (artist) Roy Tackett (fan) Neal Barrett, Jr. (toastmaster)	Karen Meschke	—
57	1998	Bucconeer	Baltimore	Baltimore Convention Center	C.J. Cherryh (author) Milton A Rothman (fan) Stanley Schmidt (editor) Michael Whelan (artist) Charles Sheffield (toastmaster)	Peggy Rae Pavlat	—
58	1999	Aussiecon Three	Melbourne	World Congress Centre; Centra on the Yarra Hotel	George Turner (pro) Gregory Benford (pro) Bruce Gillespie (fan)	Perry Middlemiss	—

¹ Entertainment Master of Ceremonies.

² Entertainment Master of Ceremonies.

³ For "Tenth Anniversary Science Fiction Convention"; popularly known as Chicon II.

⁴ Popularly known as Philcon II.

⁵ Replaced James A. Williams as Chairman upon Williams' death.

⁶ Though SFCon and Westercon shared hotels, and con chairs over Labor Day weekend, Westercon was held on Friday, September 3, with GoH Jack Williamson, and Worldcon was held Saturday–Monday, September 4–6, with GoH John W. Campbell, Jr.

⁷ Popularly called NYCon II.

⁸ Physically in Los Angeles, but (by mayoral proclamation) technically in South Gate. Combined with West Coast Science Fantasy Conference (Westercon), sharing con chairs, GoHs and facilities.

⁹ Combined with West Coast Science Fantasy Conference (Westercon), sharing con chairs, GoHs and facilities.

¹⁰ Officially jointly hosted by Cleveland,

Detroit and Cincinnati (hence "Tricon",

with Detroit's Howard DeVore and Cincinnati's Lou Tabakow as Associate Chairmen.

¹¹ Combined with West Coast Science Fantasy Conference (Westercon), sharing con chairs, GoHs and facilities.

¹² Replaced Ted White, who withdrew as Fan Guest to dramatize the TAFF winner.

¹³ Like South Gate, part of the greater Los Angeles area.

¹⁴ Replaced John Foyster, who resigned for family reasons.

¹⁵ Becky Thomson was co-chair for the first 2 years after the site was selected, then vice-chair thereafter and at the convention.

¹⁶ Replaced Terry Biffel as Chairman upon Biffel's death.

¹⁷ Combined with Canadian National Science Fiction Convention (Convention).

¹⁸ Combined with the 1995 Eurocon.

¹⁹ Tim Illingworth was co-chair for 15 months.

²⁰ LoneStarCon was the 1985 NASFIC, held in Austin, Texas.

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We'd Like to Give You the Business

by Bruce Pelz

At every Worldcon® there are a series of Program items called The Business Meeting. To anyone who happens to wander in, these items appear to serve little useful purpose – various people on the stage and in the audience spend an hour or two arguing with each other over matters which seem petty, inconsequential and even boring. But to one group of attendees, at least, the Business Meeting is one of the focal points of the convention.

It is here that the democratic process DEfines, REfines and CONfines (sorry) and passes on to future Worldcons® the guidelines for the few Official Duties they must perform: present the Hugos, conduct site selection for future Worldcons®, and hold the Business Meeting. Heavy stuff.

All aspiring Secret Masters of Fandom (SMOFs) / Convention Division are required to attend the Business Meeting. (Fanzine SMOFs are not required to attend unless someone has won the Best Fanzine Hugo for 7 of the last 8 years, making it necessary to change the Rules for that category again. The Filking Division SMOFs never attend, because the Business Meeting is held dur-

ing daylight hours. And there ARE no Gaming Division SMOFs.)

The first session of the BM (yes, yes – the abbreviation is used in SPITE of the obvious comparison being made each time it IS used) is called the Preliminary Session, and it mostly just sets the rules for the rest of the sessions. If someone wants to hear ALL of the ridiculous motions to be presented to the BM, one has to attend the Preliminary Session – because that session can, and does, kill some of the most outlandish ones and not allow them to come up for discussion.

Attendees of the Main Session(s) of the BM discuss – sometimes at tedious length – those motions that have survived the Preliminary Session's winnowing. Most of the motions are eventually voted upon by the assembled discussants (and discussuncles, I suppose). If the motion is one that changes The Rules, it has to be accepted by the BMs of two consecutive Worldcons® before it goes into effect. Stacking the BM with local attendees to pass your pet motion doesn't do much good when next year's Worldcon® will be not only in some other state, but possibly in some other country!

So: why should someone who goes to a Worldcon® as a non-participant go to a Business Meeting? Well, there is SOME entertainment value – at many BMs, you can watch the podium staff get into verbal brawls with each other. (When the audience gets into verbal brawls with each other, it's usually too hard to follow, and the podium staff will object to audience members taking over their jobs.)

See you there?

NOTICE

The deadline for submission of new business to the 1997 Business Meeting is 20:00 (8 PM) (2 hours after opening of convention and 14 hours before the Preliminary Business Meeting), with on-site submissions to be delivered to the Convention Office and put in Kevin Standlee's mailbox.

New York in '39

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Note: In the Constitution and Standing Rules, changes made by the 1996 Business Meeting are indicated as follows: deleted text is ~~struck through~~, and newly added text is underlined.

CONSTITUTION

OF THE WORLD SCIENCE FICTION SOCIETY, SEPTEMBER 1996

ARTICLE I

NAME, OBJECTIVES, MEMBERSHIP, AND ORGANIZATION

Section 1.1:

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

Section 1.2:

WSFS is an unincorporated literary society whose functions are:

- 1.2.1:** To choose the recipients of the annual Hugo Awards (Science Fiction Achievement Awards).
- 1.2.2:** To choose the locations and Committees for the annual World Science Fiction Conventions (hereinafter referred to as Worldcons).
- 1.2.3:** To attend those Worldcons.
- 1.2.4:** To choose the locations and Committees for the occasional North American Science Fiction Conventions (hereinafter referred to as NASFiCs).
- 1.2.5:** To perform such other activities as may be necessary or incidental to the above purposes.

Section 1.3:

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:

The Membership of WSFS shall consist of all people who have paid membership dues to the Committee of the current Worldcon. 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 1.5:

- 1.5.1:** Members of WSFS who cast a site-selection ballot with the required fee shall be supporting members of the selected Worldcon. The rights of supporting members of a Worldcon include the right to receive all of its generally distributed publications.
- 1.5.2:** 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 voting fee and not exceed the difference between the voting fee and the fee for new attending members.
- 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:** Other memberships and fees shall be at the discretion of the Worldcon Committee, except that they 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.
- 1.5.5:** Any member of the Society shall have the right, under reasonable conditions, to examine the financial records and books of account of the current Worldcon Committee, all future selected Worldcon Committees, and the two immediately preceding Worldcon Committees.

Section 1.6:

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:

Every Worldcon 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 1.8:

Each Worldcon Committee should dispose of surplus funds remaining after accounts are settled for the current Worldcon for the benefit of WSFS as a

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whole. Each Worldcon Committee shall submit an annual financial report, including a statement of income and expenses, to each WSFS Business Meeting after the Committee's selection. Each Worldcon Committee shall submit a report on its cumulative surplus/loss at the next Business Meeting after its Worldcon. In the event of a surplus, subsequent annual financial reports regarding the disbursement of said Worldcon surplus shall be filed at each year's Business Meeting by the Worldcon Committee, or any alternative organizational entity established to oversee and disburse that surplus, until the surplus is totally expended or an amount equal to the original surplus has been disbursed.

ARTICLE II HUGO AWARDS

Section 2.1: Introduction.

Selection of the Hugo Awards shall be made as provided in this Article.

Section 2.2: Categories.

2.2.1: Best Novel. A science fiction or fantasy story of forty thousand (40,000) words or more appearing for the first time during the previous calendar year. 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. A story, once it has appeared in English, may thus be eligible only once. Publication date, or cover date in the case of a dated periodical, takes precedence over copyright date. A serial takes its appearance to be the date of the last installment. Individual stories appearing as a series are eligible only as individual stories and are not eligible taken together under the title of the series. An author may withdraw a version of a work from consideration if the author feels that the version is not representative of what said author wrote. 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.

2.2.2: Best Novella. The rules shall be the same as those for Best Novel, with length between seventeen thousand five hundred (17,500) and forty thousand (40,000) words.

2.2.3: Best Novelette.

The rules shall be the same as those for Best Novel, with length between seven thousand five hundred (7,500) and seventeen thousand five hundred (17,500) words.

2.2.4: Best Short Story. The rules shall be the same as those for Best Novel, with length less than seven thousand five hundred (7,500) words.

2.2.5: Best Non-Fiction Book. Any non-fictional work whose subject is the field of science fiction, fantasy, or fandom appearing for the first time in book form during the previous calendar year.

2.2.6: Best Dramatic Presentation.

Any production in any medium of dramatized ~~science fiction or fantasy~~ science fiction, fantasy, or related subjects which has been publicly presented for the first time in its present dramatic form during the previous calendar year. In the case of individual programs presented as a series, each program is individually eligible, but the series as a whole is not eligible; however, a sequence of installments constituting a single dramatic unit may be considered as a single program (eligible in the year of the final installment).

2.2.7: 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.

2.2.8: 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.

~~2.2.8: Best Original Artwork. Any original piece of science fiction or fantasy artwork first published during the previous calendar year.~~

2.2.9: 2.2.10: 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, or (5) announced itself to be a semiprozine.

2.2.10: 2.2.11: 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.

2.2.11: 2.2.12: Best Fan Writer. Any person whose writing has appeared in semiprozines or fanzines or in generally available electronic media during the previous calendar year.

2.2.12: 2.2.13: 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.

2.2.13: 2.2-14: Additional Category. 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 2.3: 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 2.4: 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 2.5: "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 cancelled for that year. In addition, the entry "No Award" shall be mandatory in each category of Hugo Award on the final ballot. In any event, 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.

Section 2.6: Nominations.

Selection of nominees for the final Award voting shall be done by a poll conducted by the Worldcon Committee, in which 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 five (5) equally weighted nominations in every category. The Committee shall include with each nomination ballot a copy of Article 2 of the WSFS Constitution. Nominations shall be solicited for, and the final Award ballot shall list, only the Hugo Awards and the John W. Campbell Award for Best New Writer. Assignment to the proper category of nominees nominated in more than one category, and eligibility of nominees, shall be determined by the Worldcon Committee. No nominee shall appear on the final Award ballot if it received fewer nominations than the lesser of either: five percent (5%) of the number of nomination ballots cast in that category, or the number of nominations received by the third-place nominee in that category.

Section 2.7: 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.

Section 2.8: Voting.

Final Award voting shall be by mail, with ballots sent only to WSFS members. Final Award ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter. Final Award ballots shall standardize nominees given in each category to not more than five (5) (six (6) in the case of tie votes) plus "No Award". 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)). Voters shall indicate the order of their preference for the nominees in each category.

Section 2.9: Tallying.

2.9.1: Counting of all votes shall be the responsibility of the Worldcon Committee, which is responsible for all matters concerning the Awards.

2.9.2: In each category, votes shall first be tallied by the voter's first choices. If no majority is then obtained, the nominee 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.

2.9.3: After a tentative winner is determined, then unless "No Award" shall be the winner, the following additional test shall be made. If the number of ballots containing votes listing "No Award" higher than the tentative winner plus the number of ballots listing "No Award" but not the tentative winner is greater than the number of ballots listing the tentative winner higher than "No Award" plus the number of ballots listing the tentative winner but not "No Award", then "No Award" shall be declared the winner of the election.

2.9.4: 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 2.10: Exclusions.

No member of the current Worldcon Committee nor 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.

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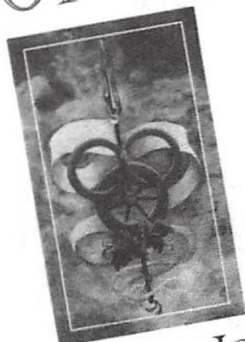
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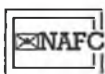
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Section 2.11: Retrospective Hugos.

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.

A R T I C L E I I I F U T U R E W O R L D C O N S E L E C T I O N

Section 3.1:

WSFS shall choose the location and Committee of the Worldcon to be held three (3) years from the date of the current Worldcon. Voting shall be by mail or ballot cast at the current Worldcon with run-off ballot as described in Section 2.9. The current Worldcon Committee shall administer the mail balloting, collect the advance membership fees, and turn over those funds to the winning Committee before the end of the current Worldcon. The minimum voting fee can be modified for a particular year by unanimous agreement of the current Worldcon Committee and all bidding committees who have filed before the deadline. 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 3.2:

Voting shall be limited to WSFS members who have paid at least twenty U.S. dollars (\$20.00) or equivalent towards membership in the Worldcon whose site is being selected. "No Preference" ballots may be cast by corporations, associations, and other non-human or artificial entities. "Guest of" memberships must be transferred to individual natural persons before being cast for other than "No Preference", with such transfers accepted by the administering convention.

Section 3.3:

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 minimum fee in force shall be listed on all site-selection ballots.

Section 3.4:

3.4.1: The name and address information shall be separated from the ballots and the ballots counted only at the Worldcon with two (2) witnesses from each bidding committee allowed to observe. Each bidding committee may make a record of the name and address of every voter.

3.4.2: 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.

3.4.3: "None of the Above" shall be treated as a bid for tallying and shall be the equivalent of "No Award" with respect to Section 2.9. If it wins, 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. When a site and Committee are chosen by a Business Meeting or Worldcon Committee, they are not restricted by region or other qualifications, and the choice of an out-of-rotation site shall not affect the regional rotation for subsequent years.

3.4.4: 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 normal preferential-ballot procedures.

Section 3.5:

To be eligible for site selection, a bidding committee must present adequate evidence of an agreement with its proposed site's facilities, such as a conditional contract or a letter of agreement; and must state 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. Written copies of these rules must be made available by the bidding committee to any member of WSFS on request. For a bid to be allowed on the printed ballot, the aforementioned rules and agreements, along with an announcement of intent to bid, must be filed with the Committee that will administer the voting no later than 180 days prior to the official opening of the administering convention; to be eligible as a write-in, a bid must file these documents by the close of the voting. If no bids meet these qualifications, the selection shall proceed as though "None of the Above" had won.

Section 3.6:

To ensure equitable distribution of sites, North America is divided into three (3) regions as follows:

3.6.1: 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.

3.6.2: Central. Central America, the islands of the Caribbean, Mexico (except as above), and all states, provinces, and territories between the Western and Eastern regions.

3.6.3: 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.

Section 3.7:

Worldcon sites shall rotate in the order Western, Central, Eastern region. A site shall be ineligible if it is within sixty (60) miles of the site at which selection occurs.

Section 3.8:

A Worldcon site outside of North America may be selected by a majority vote at any Worldcon. In the event of such outside Worldcon being selected, there shall be a NASFiC in the region whose turn it would have normally been, to be held in the same year as the overseas Worldcon, with rotation skipping that region the following year. Selection of the NASFiC shall be by the identical procedure to the Worldcon selection except as provided below or elsewhere in this Constitution:

3.8.1: 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.

3.8.2: Bids are restricted to sites in the appropriate region.

3.8.3: The proposed NASFiC voting fee can be set by unanimous agreement of the prospective candidates that file with the administering Committee.

3.8.4: If "None of the Above" wins, or if no eligible bid files by the deadline, then no NASFiC shall be held and all voting fees collected for the NASFiC site selection shall be refunded by the administering convention without undue delay.

Section 3.9:

Each Worldcon Committee shall provide a reasonable opportunity for *bona fide* bidding committees for the Worldcon to be selected one year hence to make presentations.

Section 3.10:

With sites being selected three (3) years in advance, there are at least three 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 whose site is closest to the site of the one unable to perform its duties 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.

A R T I C L E I V
P O W E R S O F T H E B U S I N E S S M E E T I N G

Section 4.1:

Business Meetings of WSFS shall be held at advertised times at each Worldcon. The current Worldcon Committee shall provide the Presiding Officer and Staff for each Meeting. 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); and *Robert's Rules of Order, Newly Revised*. ~~Meetings shall be conducted in accordance with *Robert's Rules of Order, Newly Revised*, the Standing Rules, and such other rules as may be published by the Committee in advance.~~ The quorum for the Business Meeting shall be twelve members of the Society physically present.

Section 4.2:

Each future selected Worldcon Committee shall designate an official representative to the Business Meeting to answer questions about their Worldcon.

Section 4.3:

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 4.4:

There shall be a Mark Protection Committee of WSFS. The Mark Protection Committee shall consist of 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, one (1) non-voting 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 nine (9) members elected three (3) each year to staggered three-year terms by the Business Meeting. Of the nine elected members, no more than three may be residing, at the time of election, in any single North American region, as defined in Section 3.6. 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. 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.

Section 4.5:

4.5.1: The Mark Protection Committee shall be responsible for registration and protection of the marks used by or under the authority of WSFS.



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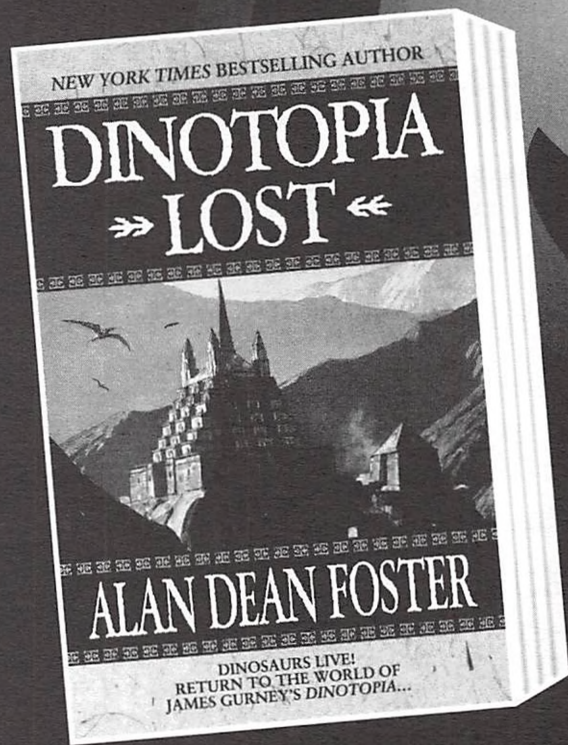
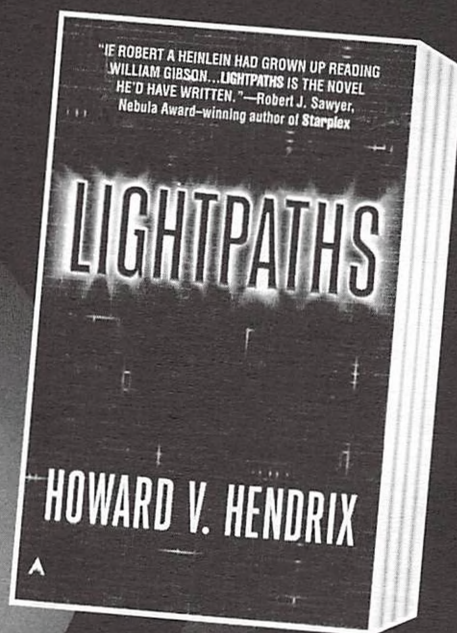
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4.5.2: The Mark Protection Committee shall submit to the Business Meeting at each Worldcon a report of its activities since the previous Worldcon, including a statement of income and expense.

4.5.3: There will be a meeting of the Mark Protection Committee at each Worldcon after the end of the Business Meeting, at a time and place announced at the Business Meeting.

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

A R T I C L E V C O N S T I T U T I O N

Section 5.1:

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 5.2:

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 5.3:

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 5.4:

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.

Section 5.5:

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.

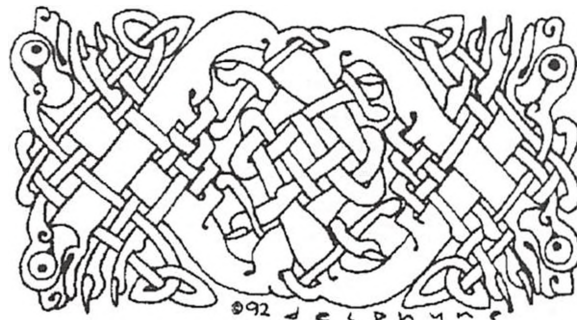
Section 5.6:

The Constitution of WSFS, together with an explanation of proposed changes approved but not yet ratified, and the Standing Rules shall be printed by the current Worldcon Committee, distributed to all WSFS members at a point between nine and three months prior to the Worldcon, and distributed to all WSFS members in attendance at the Worldcon upon registration.

THE ABOVE COPY OF THE WORLD SCIENCE FICTION SOCIETY'S CONSTITUTION IS HEREBY
CERTIFIED TO BE TRUE, CORRECT, AND COMPLETE:

Donald E. Eastlake III
Chairman 1996 WSFS Business Meeting

George P. Flynn
Secretary



Note: The 1996 Business Meeting passed a completely new set of Standing Rules, consisting of a base document and several amendments. Since the base document is believed to contain no substantive changes from the old rules, it was voted to suspend Rule 21 and leave it unmarked; therefore, only the amendments to the base document are marked herein for additions and deletions.

S T A N D I N G R U L E S

FOR THE GOVERNANCE OF THE WORLD SCIENCE FICTION SOCIETY BUSINESS MEETING

Rule 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 4.1 of the WSFS Constitution), regardless of whether such gatherings are called “meetings” or “sessions.”

Rule 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 consider any business not expressly forbidden to it by the Standing Rules or expressly reserved to the Main Business Meeting.

Rule 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 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.

Rule 5: 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 6: 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 5 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 7: 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 8: Short Title.

Any item of new business considered by the Business Meeting shall contain a short title.

Rule 9: Smoking.

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

Rule 10: 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 11: Mark Protection Committee; 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.

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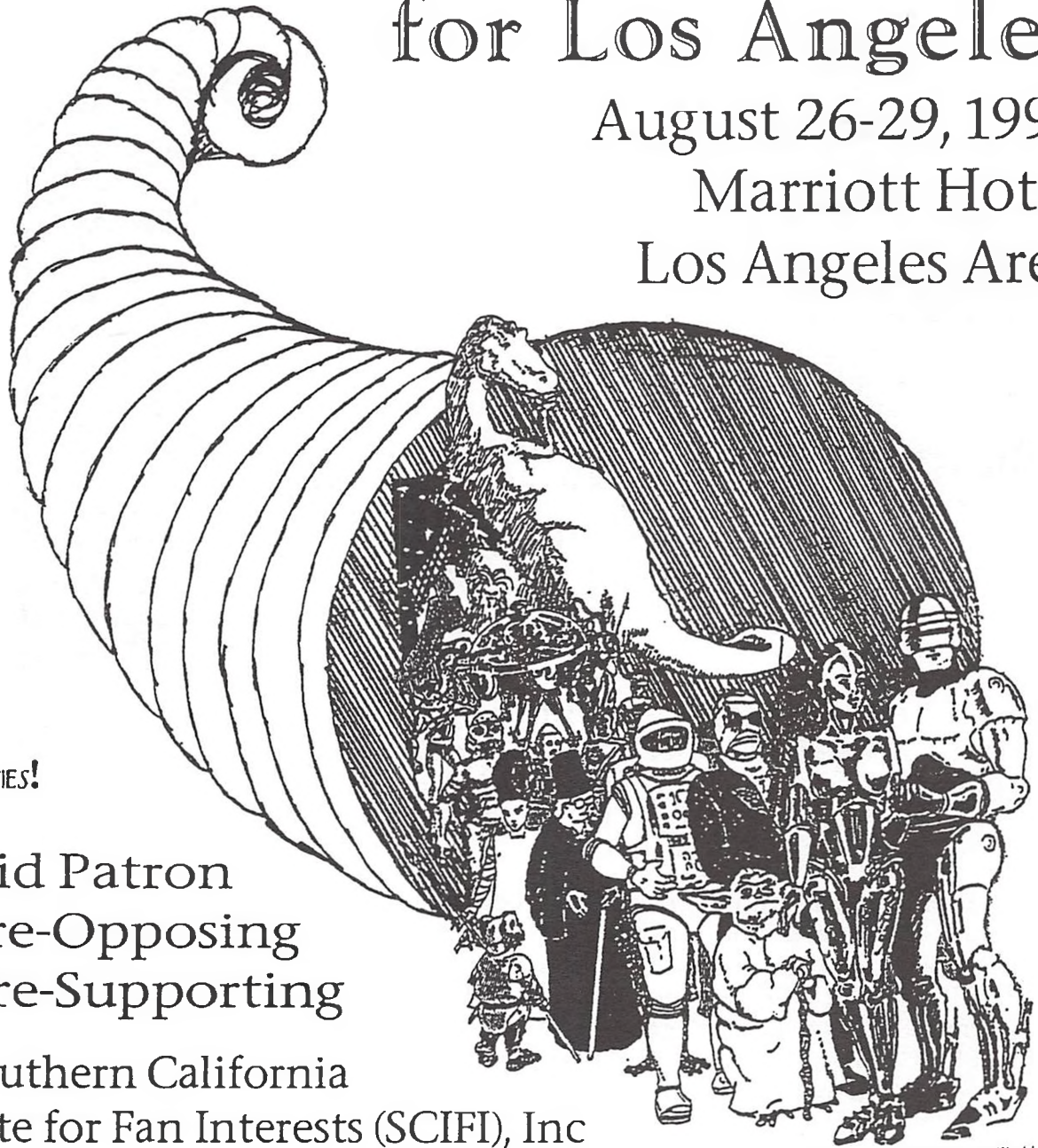
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Rule 12: Mark Protection Committee; Elections.

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. 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. 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.

Rule 13: Mark Protection Committee; Regional Residency Requirements.

In interpreting the regional residence requirements for Mark Protection Committee nominations and elections, members of the committee shall represent their region of residence at the time of their election for their entire term.

Rule 14: Debate Time Limits; Main Motions.

Debate on all motions of less than fifty (50) words shall be limited to six (6) minutes. Debate on all other motions shall be limited to twenty (20) minutes. If a question is divided, these time limits 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. The Business Meeting may, by majority vote, set the initial debate time limits for any motion to any positive whole number of minutes.

Rule 15: Debate Time Limits; 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 16: Debate Time Limits; 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 17: Debate Time Limits; 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.

[Note that since two rules have been added and another moved, the remaining rules have different numbers than in the original base document. The correspondence is as follows:

<i>Original:</i>	—	17–21	30	22–29	—	31
<i>Current:</i>	17	18–22	23	24–31	32	33]

Rule 18: 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 19: 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 20: 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 21: Official Papers; 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 22: Official Papers; 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 23: Numbers, Titles, References, and Technical Corrections.

Numbers and titles of the various parts of the Constitution and Standing Rules are for the sake of easy reference only. They do not form a substantive part of these documents nor of any motion to amend these documents. The Business Meeting Secretary shall incorporate into these documents appropriate changes as required by newly adopted amendments. When making any such adjustments required by this section, the Business Meeting Secretary shall change article and section numbers, titles, and internal cross-references as necessary to maintain a consistent, parallel structure, which shall not be altered

unless the Business Meeting explicitly so directs. The Business Meeting Secretary may change punctuation, capitalization, grammar, and other wording in the Constitution and Standing Rules only insofar as such changes clarify meaning and enhance consistency, and only insofar as such changes do not modify the substantive meaning of the documents.

Rule 24: 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 25: 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 26: Postpone Indefinitely.

The motion to Postpone Indefinitely shall not be allowed.

Rule 27: Amend; Secondary Amendments.

Secondary amendments (amendments to amendments) are not allowed except when the primary amendment is to substitute.

Rule 28: Previous Question.

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

Rule 29: Lay on the Table.

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

Rule 30: Adjournment.

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

Rule 31: Counted Vote.

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

Rule 32: Suspension of Rules.

Rules protecting the rights of absentees, including this rule, may not be suspended.

Rule 33: Standing Rules.

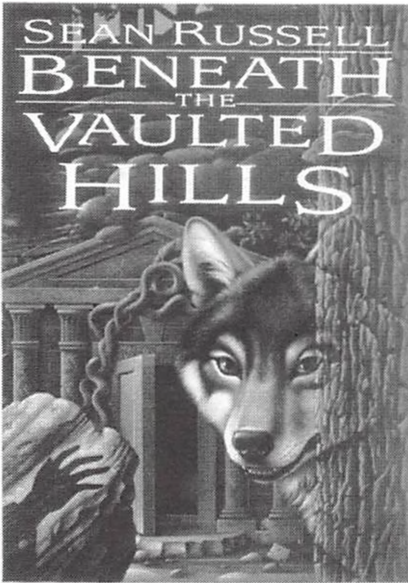
Standing Rules for the Governance of the Business Meeting and related activities may be adopted or amended by a majority vote at any Business Meeting. Amendments to Standing Rules shall take effect at the close of the Worldcon where they are adopted.

THE ABOVE COPY OF THE STANDING RULES FOR THE GOVERNANCE OF THE WSFS BUSINESS MEETING IS HEREBY CERTIFIED TO BE TRUE, CORRECT, AND COMPLETE:

Donald E. Eastlake III
Chairman 1996 WSFS Business Meeting

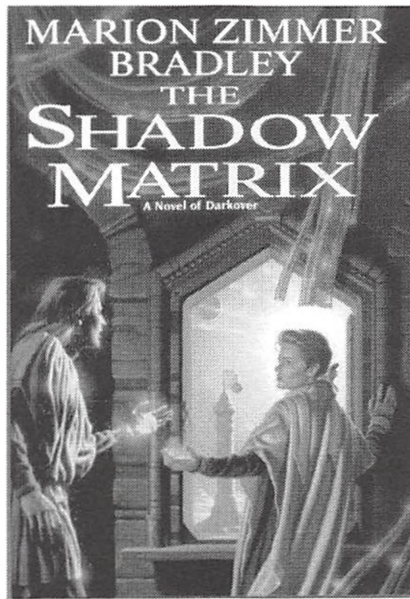
George P. Flynn
Secretary



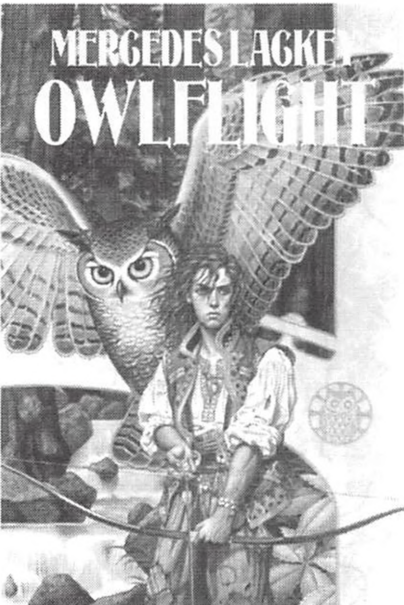


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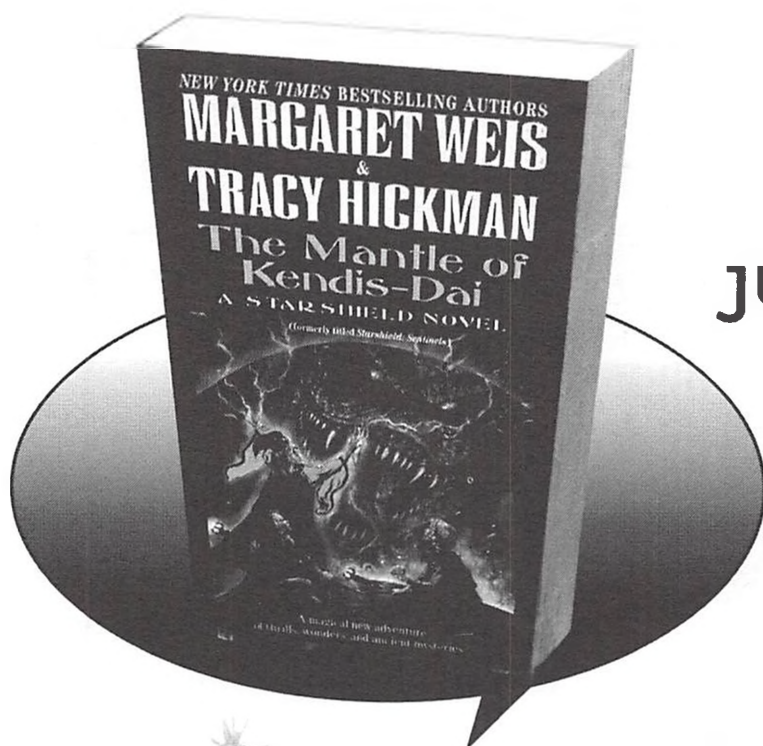
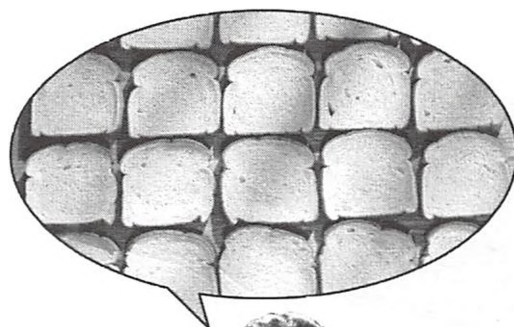


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B U S I N E S S P A S S E D O N

T O L O N E S T A R C O N 2

Items 1 through 11 below have been given first passage, and will become part of the Constitution if ratified at LoneStarCon2.

Item 1: Short Title: Calling a Spade a Spade and Not a Shovel

MOVED, to amend the WSFS Constitution as follows:

In **Section 3.1**, delete the sentence beginning "The minimum voting fee".

In **Section 3.2**, delete the first sentence.

Insert a new section between **Sections 3.1** and **3.2** as follows:

3.x: Voting shall be limited to WSFS members who have purchased at least a supporting membership in the Worldcon whose site is being selected. 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 supporting membership rate shall be twenty U.S. dollars (\$20.00) or the equivalent.

In **Section 1.5.2**, replace "voting fee" by "site-selection fee" (twice).

In **Section 3.3**, replace "minimum fee in force" by "supporting membership rate".

In **Section 3.8.3**, replace "voting fee" by "supporting membership rate".

In **Section 3.8.4**, replace "voting fees" by "supporting membership payments".

This motion would recast all references to the site-selection "voting fee" in terms of a "site-selection fee" or a "supporting membership" in the selected convention. (The same change appears in Items 2 and 5.) It proposes no other changes in current practice.

Item 2: Short Title: Median of the Track

MOVED, to amend the WSFS Constitution as follows:

In **Section 3.1**, delete the sentence beginning "The minimum voting fee".

In **Section 3.2**, delete the first sentence.

Insert a new section between **Sections 3.1** and **3.2** as follows:

3.x: Voting shall be limited to WSFS members who have purchased at least a supporting membership in the Worldcon whose site is being selected. 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 U.S. dollar fees used in the previous three (3) Worldcon site selections.

This motion would change the default site-selection voting fee from the current \$20 to the median of the actual voting fees in the previous three years, allowing the amount to change over time without the necessity of a Constitutional amendment.

(Item 2 adopts the "supporting membership rate" language of Item 1, and the portions common to both motions have been edited to have identical wording. If Item 1 should fail to be ratified, the language of Item 2 would presumably revert to the current "voting fee" terminology.)

Item 3: Short Title: Let the NASFiC Administrator Administrate

MOVED, to amend **Section 3.8.3** of the WSFS Constitution by replacing "the prospective candidates that file with the administering Committee" by "the administering Committee and all bidding committees who have filed before the ballot deadline".

This motion would give the Committee administering a NASFiC selection a say in setting the voting fee, as is already true for Worldcon selection. (The new language copies that in Sec. 3.1.)

Item 4: Short Title: Tally-Ho!

MOVED, to amend the WSFS Constitution as follows:

In **Section 3.1**, replace "Section 2.9" by "Section 3.4".

In **Section 3.4.3**, delete "and shall be the equivalent of 'No Award' with respect to Section 2.9".

In **Section 3.4.4**, replace ", and tallying shall proceed according to normal preferential-ballot procedures." by ". If no majority is then obtained, the bid which places last in the tallying shall be eliminated and the ballots listing it as highest remaining preference shall be redistributed on the basis of those ballots' highest remaining preference, except that 'None of the Above' shall never be eliminated. This process shall be repeated until a majority-vote winner is obtained."

This motion would define the site-selection ballot-counting procedure directly, rather than with reference to the Hugo procedure. Substantively, it would yield a runoff against "None of the Above" without requiring a separate count, but any votes lower than "None of the Above" would become meaningless.

Item 5: Short Title: An Alligator Sandwich

MOVED, to amend the WSFS Constitution as follows:

Move **Section 1.5.5** to become Section 1.8.2. Replace the remainder of **Section 1.5** with the following new sections:

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.

This motion is primarily a rearrangement of the existing text for easier comprehension. However, it incorporates a change of "voting fee" to "site-selection fee" as in Item 1, and Sec. 1.5.1 is new. (If Item 1 is ratified, Sec. 1.5.4 here should really be recast, since Item 1 says that people who pay the fee are supporting members, whether or not they cast ballots.)

Item 6: Short Title: It's a Worldcon, Damn!

MOVED, to amend the WSFS Constitution as follows:

Delete **Section 3.7** and insert a new section before 3.6 as follows:

3.x: A site outside North America is eligible for selection in any year. A site within North America is eligible for selection if it is within the appropriate region, as defined below. The North American regions shall rotate in the order Western, Central, Eastern region. A site shall be ineligible if it is within sixty (60) miles of the site at which selection occurs.

In **Section 3.6**, replace "sites, North America" by "sites within North America, it".

In **Section 3.8:** Delete the first sentence. Replace the second sentence by "If the selected Worldcon site is not in North America, there shall be a NASFiC in the North American region eligible that year."

To quote the maker, this motion would change the Worldcon "from being a North American convention which occasionally happens elsewhere to being a worldwide convention with special provisions for North America." It proposes no change in current practice.

Item 7: Short Title: Which Deadline?

MOVED, to amend the WSFS Constitution as follows:

In **Section 3.8.4**, replace "deadline" by "deadline for the printed ballot"; and replace "all voting fees collected" by "any voting fees collected".

In **Section 3.1**, replace "deadline" by "ballot deadline".

This motion would specify that the "deadlines" referred to in the indicated sections are those for the printed ballot (since Sec. 3.5 now mentions two different deadlines). (This change has also been incorporated in Items 1, 2, and 3.) It would also make clear that no NASFiC election is to be held if no bidders file in time for the printed ballot. If Item 1 is ratified, "voting fees" here would become "supporting membership payments".

Item 8: Short Title: Date Restrictions for the NASFiC

MOVED, to amend the WSFS Constitution by adding the following to **Section 3.8.2:**

A NASFiC shall not be held on any of the dates that the Worldcon for that year is being held, based upon the dates specified in the Worldcon filing papers.

This motion would forbid holding a NASFiC opposite the Worldcon (or at least opposite the Worldcon's originally scheduled dates). It would not affect the site selection for the 1999 NASFiC.

Item 9: Short Title: Best Related Book

MOVED, to replace **Section 2.2.5** of the WSFS Constitution ("Best Non-Fiction Book") by the following:

2.2.5: 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.

This motion would widen the scope of the Best Non-Fiction Book Hugo (a) by including books that are "related to", rather than "whose subject is", SF, fantasy, or fandom; (b) by including books that are fictional, as long as they have significant aspects other than the fictional text (e.g., fictionalized art books such as Dinotopia); (c) by renaming the category.

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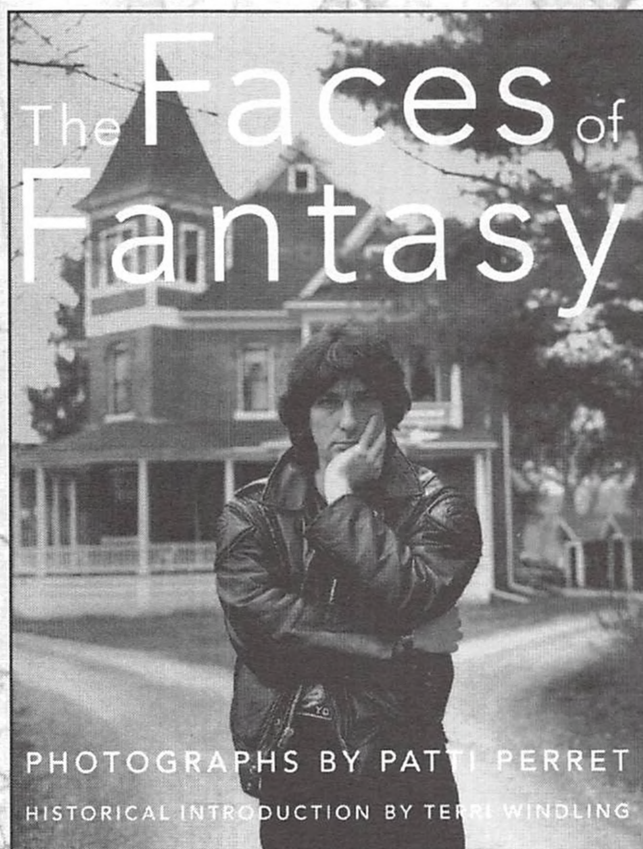
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- Item 10: Defining Residency Requirements**
 MOVED, to amend the third sentence of **Section 4.4** of the WSFS Constitution by replacing “at the time of election” with “at the time they are elected”.
 PROVIDED THAT upon ratification of this amendment, Standing Rule 13 shall be repealed.
- This motion would clarify an ambiguity in wording now addressed by Standing Rule 13. It would have no substantive effect.*
- Item 11: Rules About Rules**
 MOVED, to amend the WSFS Constitution by adding the following new section to **Article V** (probably after current **Section 5.4**):
5.X: 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.
 PROVIDED THAT upon ratification of this amendment, Standing Rule 33 shall be repealed.
- This motion would place the authority for the Standing Rules in the Constitution rather than in the Standing Rules themselves. It would make no other change in current practice.*
- Item 12: Report of the WSFS Mark Protection Committee**
 See the World Science Fiction Society Constitution, **Sections 4.4** and **4.5**.
 Officers: Kent Bloom (Chairman), Scott Dennis (Treasurer), Gary Keith Feldbaum (Secretary).
 Membership: elected until LoneStarCon2: Kent Bloom, Scott Dennis, Donald Eastlake; elected until Bucconeer: Tim Illingworth, Kevin Standlee, Ben Yalow; elected until Aussiecon Three: Stephen Boucher, Gary Keith Feldbaum, Sue Francis; Worldcon appointees: Paul Dormer (Intersection), Robert Sacks (L.A.con III), Randall Shepherd (LoneStarCon2), Covert Beach (Bucconeer), Dick Smith (Aussiecon Three); NASFiC appointee: Wilho Suominen (DragonCon).
 Postal address: P.O. Box 1270, Kendall Square Station, Cambridge, MA 02142, USA.
 E-mail: mpc@wsfs.org
 If you would like to report an apparent infringement on WSFS marks, please write to the committee.
- Item 13: Report of the Nitpicking and Flyspecking Committee**
 The 1986 WSFS Business Meeting voted to create a special committee to research and codify all resolutions of the WSFS Business Meeting that are still in force. This committee has submitted reports to Business Meetings since 1987, and has each year been continued to report to the next Business Meeting.
 Chairman: Donald E. Eastlake, III.
 Postal address: 318 Acton St., Carlisle, MA 01741, USA.
 E-mail: dee@cybercash.com
- Item 14: Report of the Worldcon Runners' Guide Editorial Committee**
 This committee was established by the 1989 WSFS Business Meeting, and has been continued ever since. A new edition of the Worldcon Runners' Guide was submitted at the 1996 Business Meeting; copies are available for \$15 in person, \$18 by mail from Ross Pavlac, P.O. Box 816, Evanston, IL 60204-0816, USA; e-mail at 76636.1343@compuserve.com
- Item 15: Report of Special Committee on Extending Dramatic Presentation Eligibility to Entire Seasons**
 The 1995 WSFS Business Meeting considered the following motion:
 MOVED, to amend **Section 2.2.6** of the WSFS Constitution by replacing the second sentence with
 In the case of individual programs presented as a series, any of the following may be eligible: (a) a single program; (b) a sequence of installments constituting a single dramatic unit; (c) an entire season considered as a whole. In cases (b) and (c), eligibility shall be in the year of the final installment or program. Once a sequence of programs (including an entire season) has appeared on a final Hugo ballot as a collective nominee, no collective nominee including that sequence or any part thereof shall be eligible in any subsequent year. If two or more overlapping sequences are nominated in the same year, only the one with the most votes shall appear on the final ballot.
- Questions having arisen as to the interpretation of such terms as “program”, “season”, and “production”, it was voted to refer the motion for clarification to a committee directed to report at the 1996 Business Meeting; the committee failed to report, and was continued to the 1997 Business Meeting. (The committee may also consider other motions on the same subject.) The committee may be contacted through Sharon Sbarsky, P.O. Box 453, Needham, MA 02194, USA; e-mail at sbarisky.sharon@mail.ndhm.gtecs.com
- Item 16: Report of Constitutional Revision Working Group**
 The 1996 WSFS Business Meeting authorized Kevin Standlee to convene a working group to draft a revision of the WSFS Constitution (similar to the earlier Standing Rules Working Group). The working group may be reached through Kevin Standlee, P.O. Box 64128, Sunnyvale, CA 94088-4128, USA; or by e-mail at wsfs-rules@lunacy.com

Item 17: Worldcon Reports

Items 17.A through 17.E can occur at any session of the Business Meeting.

Items 17.F through 17.I will be at the Site-Selection session.

17.A Financial report by Intersection.

17.B Financial report by L.A.con III.

17.C Financial report by LoneStarCon 2.

17.D Financial report by Bucconeer (may be combined with 17.G).

17.E Financial report by Aussiecon Three (may be combined with 17.H).

17.F Report of the 2000 site selection and presentation by the winner.

17.G Presentation by, and Question Time for, Bucconeer.

17.H Presentation by, and Question Time for, Aussiecon Three.

17.I Presentation by 2001 candidates (time permitting).

Two items of new business have already been submitted for the 1997 Business Meeting:

Item 18: Short Title: WSFS-Sponsored Publications

MOVED, to amend the WSFS Constitution by adding the following section to Article IV:

4.x: The Business Meeting may create or recognize sponsored publications that further the purposes of the Business Meeting or the Society. Status as a WSFS-sponsored publication shall continue until revoked. These publications may report to the Business Meeting, accept corporate aegis, and provide for their own organization and continuation, provided that changes to the organization of publications *created* by the Business Meeting must be reported. The Business Meeting may instruct and reorganize *created* publications, alter *created* publications into recognized publications, or appoint an officer or committee to restart a sponsored publication that has died.

PROVIDED THAT initially the created publications are "Resolutions of Continuing Effect" and "The Worldcon Runners' Guide" (formerly committees of the Business Meeting) and the recognized publications are "W.O.O.F." and "Apa:WSFS".

[submitted by Robert E. Sacks, Covert Beach, Robert J. MacIntosh, Samuel C. Pierce, B. Shirley Avery, A. Martin Gear, Michael Mason, Tim Illingworth, Linda Ross-Mansfield, Glen A. Boettcher, Mike VandeBunt, David A. Cantor, Martin Hoare, Ann A. Broomhead, Oz Fontecchio, Judith C. Bemis, Lew Wolkoff, Sara Paul, Larry Ruh, Richard S. Russell, and Victoria A. Smith]

[The Secretary notes that the use of italics for emphasis (as with "created" above) appears nowhere in the present text of the Constitution.]

Sponsors' argument: The temporary committee structure does not adequately provide for continuing work; it also does not provide for not-for-profit tax-exempt funding. At the same time, the independent apas do not have access to the Business Meeting.

Item 19: Short Title: Master in Our Own House

MOVED, to amend the WSFS Constitution by inserting in the third sentence of **Section 4.1**, before the words "and Robert's Rules of Order, Newly Revised", the words

the customs and usages of WSFS (including the resolutions and rulings of continuing effect);

[submitted by Robert E. Sacks, Bob Matthews, Covert Beach, Robert J. MacIntosh, Samuel C. Pierce, A. Martin Gear, Michael Mason, Robert L. Hillis, Brian L. Burley, Elizabeth L. Gross, Ross Pavlac, Martin Hoare, Ann A. Broomhead, Lew Wolkoff, Richard S. Russell, and Victoria A. Smith]

Sponsors' argument: It has been asserted that Robert's Rules of Order, Newly Revised takes precedence over the customs of the Society. The Standing Rules Working Group has debated whether the Society usages on friendly amendment, objection to consideration, the taking and correcting of minutes, and the independence of Worldcon Committees are correct under the parliamentary authority. It is time to decide who is to be the Master and who the Servant.

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1996 WSFS Business Meeting

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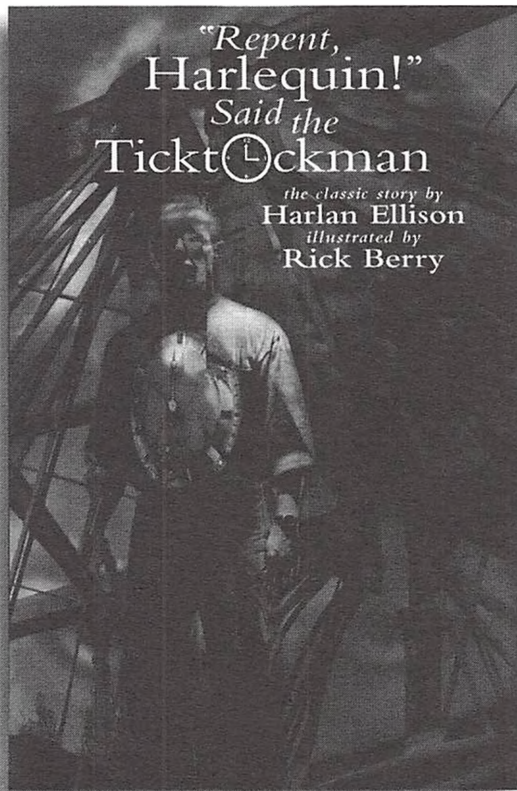
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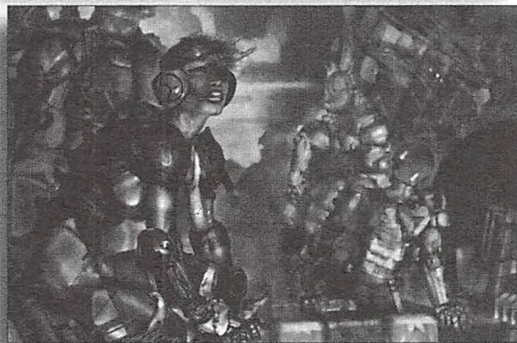
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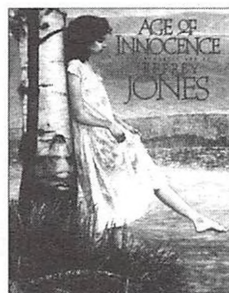
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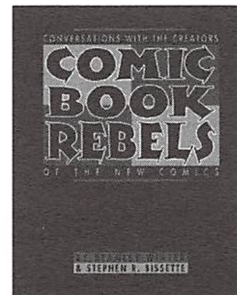
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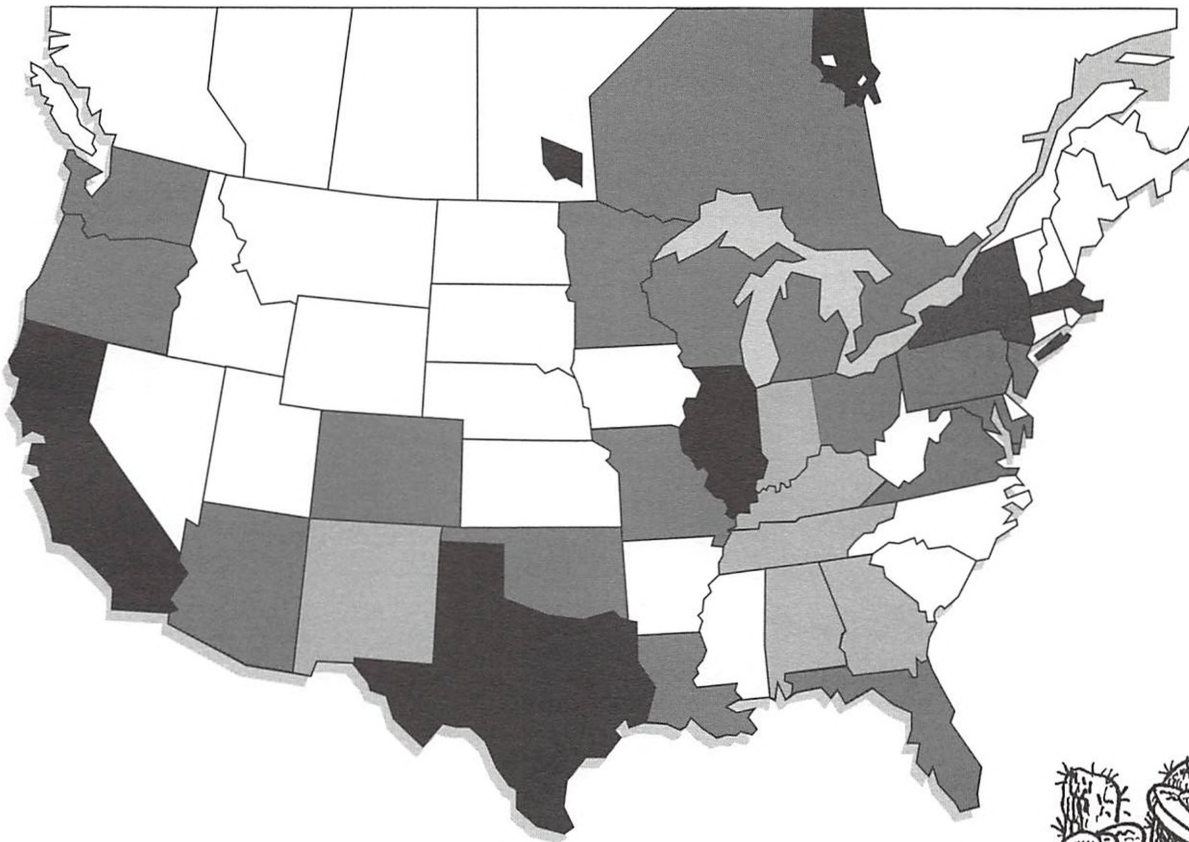
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California	504	Michigan	77	South Carolina	5
Colorado	58	Minnesota	69	South Dakota	1
Connecticut	29	Mississippi	13	Tennessee	40
Delaware	1	Missouri	100	Texas	721
Florida	81	Nebraska	13	Utah	11
Georgia	44	Nevada	7	Vermont	1
Hawaii	3	New Hampshire	15	Virginia	73
Idaho	4	New Jersey	61	Washington	93
Illinois	208	New Mexico	43	Washington, D.C.	12
Indiana	49	New York	186	Wisconsin	60
Iowa	19	North Carolina	17	West Virginia	1
Kansas	20	North Dakota	1	Wyoming	2
Kentucky	34	Ohio	80		



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Denmark	1	Sweden	2
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Germany	15	Ukraine	1
Japan	40	United Kingdom	82
Mexico	1	United States of America	3351
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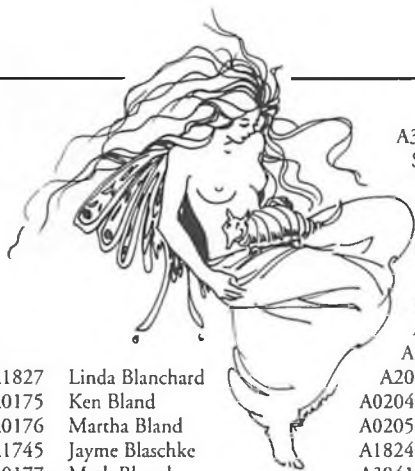


FIRST CONTACT: NEEDLES, ARIZONA

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A0070	Alyson L. Abramowitz	A3227	Doug Andrew	A1860	Charles Baker	A2416	Par Behling
A0071	Florence Achenbach	A0103	Craig K. Andrews	A2312	Irwin Baker	A2415	Ruth Behling
A1661	David Ackerman	A2813	Elizabeth Andrews	A2826	J. N. Baker	A0148	Lynn P. Behrns
A0072	Eve Ackerman	A0104	John C. Andrews	S1733	Frank Balazs	A3728	Jim Belfiore
A0073	Pat Ackerman	A3487	Joyce S. Andrews	A1637	John Baldwin	A1608	Chere Belknap
S0074	Justin Ackroyd	A2814	Kris A. Andrews	A2272	Merl M. Baldwin	A1607	Jim Belknap
S3400	Catherine Adamic	A3486	Arlan Andrews, Sr.	A1638	Sharon L. Baldwin	A1538	Bernard J. Bell
S2408	Margaret Adamic	S0105	Harry Andruschak	A0128	Henry Balen	A3002	Hilari Bell
A2037	Andrew A. Adams	C3540	Joey Angeli	A0129	Gerri Balter	S3506	Theresa Bell
A2599	Bruce Adams	A2864	Kat Angeli	A2423	Michael Banbury	A1822	Maria Bellamy
A0075	Frank Adams-Watters	A2863	Ron Angeli	A2412	Bandit	A2018	Alan Bellingham
A0076	Suzanne Adams-Watters	A1820	Karen Angulo	A2422	Mari Bangs	A0149	Joanne Belton
S0077	Sue Ellen Adkins	A2689	David Angus	A1541	Bruce Bantz	A0150	Judith C. Bemis
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A3192	Postoria Aguirre	C3444	Hoshimi Aoyagi	S2411	Elizabeth Barber	A2933	Rod Bennecke
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S0082	Duncan W. Allen	A2247	Deborah Armbruster	H0006	Ruth Barrett	A2718	Trish Benson
A0083	Guy Allen	A2370	John Armistead	A0134	Sean Barrett	A0155	Mitchell Davidson Bentley
A0084	Kevin Allen	A2978	Andrew Armstrong	A0135	Mark Bartlett	A2903	Catherine Benway
S0085	Kurt W. Allen	A2977	Helen Armstrong	A0136	Kirby A. Bartlett-Sloan	S3406	Nancy Berberick
A2069	Mark R. Allen	A3684	Billye Arnoult	A1636	Marie Bartlett-Sloan	A3513	Jan Berried Berend
A2217	Matthew Allen	A2887	Douglas E. Arnoult	A0137	Adrain Barton	A3382	Guy Berger
A0086	Robert Allen	A3683	Malcolm Arnoult	S1513	Andrew Barton	S3268	Theresa Berger
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A2647	Peter D. Aller	S2409	Roberta Arthur	A2070	Julie Bassett	A1497	Marilyn Berry
A2622	Gordon Alley	A2113	Catherine Asaro	S0139	Gary Bateman	A0159	Terry Berry
A0089	Susan Allison	A2173	Kim Ashley	A3179	Kenn Bates	S2049	Richard Bertelsen
A3548	Lee Allred	A3360	Lisa Ashton	A1603	Mike Battle	A0160	Andrew Bertke
A2250	Doreen Allshouse	A3359	Robert D. Ashton	A1604	Wendy Battle	A0161	Leroy F. Berven
A0090	Aaron Allston	S0112	Joseph Aspler	A0023	Kurt Baty	A1537	Sue Berven
A0091	Paul Allwood	A0113	Agnes Marie Asscherick	A1728	E. Susan Baugh	S0162	Christine A. Beshier
A0093	Harry L. Alm	A0114	Odie Asscherick	A1727	Michael Baugh	A3415	Allison Stein Best
A0092	Marilyn L. Alm	A0115	William M. Archison	S0140	James Baxter	A2700	Michele Bethke
A2952	Jens Altmann	A1936	Thomas G. Atkinson	A2417	Stephen Baxter	A2919	Jill Beves
S0094	Carol Ann Alves	A0116	Bonnie Atwood	A3144	Austin Bay	A3556	Tina Beychok
S0095	James W. Alves	A0117	Deb Atwood	S2844	Claudia Beach	A0163	Maurice Beyke
A0022	Marilyn Ambos	A0118	Ted Atwood	A0141	Covert Beach	A0164	Sherri A. Beyke
A2067	Michael Ambrose	A0119	Roy Auerbach	S2845	Ken Beach	A0165	Ajay Bhushan
A2259	Donna Amos	S0120	Billie Aul	A1892	Grady Beard	A3025	Nancy J. Biancamano
A2258	Ken Amos	A0121	Russell Ault	A0142	Robin Beal	A2612	Lorraine R. Bier
A1864	Dan Amudsun	A2406	Alicia Austin	S0143	Stephen Geoffrey Beare	A2613	Lorraine R. Bier
A1863	Gay Amudsun	A0122	Kevin Austin	A2271	Susan Beasley	A0166	Clint Bigglestone
A1958	Gerald Ray Amy	A0123	Margaret Austin	S1495	Howard Beatman	A1871	Wayne Billing
A0096	Andrew A. Anda	A0124	B. Shirley Avery	A0144	Allan Beatty	S1369	Lee Billings
A3365	Bryan Andersen	A0125	Bill Avery	A3222	Amy Bechtel	A0167	Joshua Bilmes
A3498	Caleb Anderson	A1765	Deborah Awad	A2869	Christine A. Beck	A3079	J. K. Birdsong
A0097	Claire Anderson	A0312	David Axler	A1648	Martha Beck	S0168	Sheryl Birkhead
A0098	Dave Anderson	A1754	Sue Aycock	A2870	Patrica Beck	A0169	Rebecca D. Bisbee
S0099	Deb Anderson	A1981	Don Ayres	S1821	Thomas Beck	A0170	Robert Bisbee
A0100	Elizabeth Anderson	S1774	Karen Babich	A0024	Tom Becker	A0171	Dainis Bisenieks
A3601	Frank Anderson	A2425	Charles Backman	A0145	William Becker	A0172	James Daniel Bishop
S2392	Jay Anderson	S3393	C.S.F. Boston Baden	A0146	Cathy Beckwith	A0025	Leonard Bishop
S2351	Joy Anderson	A3314	L. James Badini	A0147	Harry Beckwith	A2897	Michelle Bishop
A3100	Kevin J. Anderson	A3606	S. Badrich	S2410	Asbed Bedorossian	A0173	William J. Bishop
A1766	Lorraine Anderson	A2218	Jody Badum	A3258	R. W. Beecher	A2988	Jenny Blackford
A0101	Lynn Anderson	A2236	Fredrika E. Baer	A3212	Ann L. Beeching	A2989	Russell Blackford
A3033	Polly Anderson	A0126	Margene S. Bahm	A1503	Jeff Beeler	A0174	Mark L. Blackman
A3468	Rex Anderson	A2797	Diana Bailey	A2307	William R. Beeman	A2591	Mora Blackmarsh
		A2424	Mark Bailey	S3674	Michael P. Beemer	A2011	Robert Blackwood
		A2796	Robin Wayne Bailey	A2407	Jinx Beers	A2947	John Blaker



- A1827 Linda Blanchard
A0175 Ken Bland
A0176 Martha Bland
A1745 Jayme Blaschke
A0177 Mark Blattel
S2803 Ted Bleaney
A3536 Sheryl Bleuel
A3348 William Blevel
A0180 David Bliss
A3166 Rudiger Block
S0181 Gary S. Blog
A2151 Suzanne Blom
A3288 David M. Bloom
A0182 Kent Bloom
A2125 Michael Bloom
A3289 Stella Bloom
A0183 Mary-Rita Blute
S3267 Andrew Boardman
A3702 Robert Boardman
A0184 Scott Bobo
A3568 Sonja A. Bock
A0185 Dana Boden
S0186 Glen A. Boettch
A0026 David Bogen
A0027 Karen Bogen
A2875 Debbie Bohdal
S2932 Darlene D. Bolesny
A0188 Robert Bolgeo
A3399 Richard Bolinski
A3385 R. Merrill Bollerud
S3324 Angela R. Bond
S0189 Seth Bondar
A2438 Gail Bondi
C2439 John-Stephen Bondi-
Ernochazy
A0190 Vicki Bone
A3136 Terry Boren
A2195 Ashley Bostel
A0191 Alex Boster
A0192 Mitchell Borwin
A0193 Seth Botwin
A2857 Alex Bouchard
A0194 Kenneth D. Boucher
A1667 Mandy Boucher
A0195 Stephen Boucher
A3201 Elizabeth Lawhead Bourne
A3200 Mark Bourne
A0196 Amy S. Bouska
A1567 Patricia R. Bowerman
S0197 Michael L. Bowker
A2637 Dean Bowman
A2081 Brian Boyd
A1787 Quentin Bracken
A0198 Charles K. Bradley
A3096 Dean Bradshaw
A3097 Debra Bradshaw
A2121 Thomas Brady
A1969 Cecilia Brammer
A1968 Fred Brammer
A2184 Richard Brandshaft
A0016 Richard Brandt
A2117 Patricia Brans
A1545 Cynthia Brantley
A1546 John D. Brantley
A3647 Mary Brascugli
S0199 David Bratman
A3315 Jennifer Brehl
A0200 Seth Breidbart
A0201 Esther S. Breslau
A0202 Michael Breslau
A020 Richard Bretney
A2871 Alta Brewer
A3066 Alisa Brewster
A3065 Kent Brewster
A2044 Claire Brialey
A0204 Barrett L. Brick
A0205 George S. Brickner
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A3041 Greg Bridges
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C3086 Miri Bridges
C3087 Ted Bridges
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A0214 Phylis S. Brown
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A3452 V. S. Brown
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A1858 William Brown
A3238 William M. Brown
A0217 Michael P. Browne
A1601 Guy Clayton Brownlee
A1616 David H. Brummel
A1689 Michael J. Bruno
A3672 Emily Brunson
A0218 Anthony J. Bryant
S0219 Edward Bryant
A0220 Carol Buchanan
A0221 Ginjer Buchanan
A1568 Charles Buck
H0001 Algis Budrys
H0002 Edna Budrys
A3295 Mark Budz
A2678 Lois McMaster Bujold
A2679 Paul Bujold
A3114 Emma Bull
A0222 Margaret Bumby
A3597 Kathryn Bunch
A0223 Bruce Burdick
A2261 Susan Burgard
A2096 Ann Burgess
A1264 Mike Burk
A2216 Diana Gallagher Burke
A2215 Martin R. Burke
S0224 Kathleen Burkhart
A0225 Brian Burney
A1645 Crispin Burnham
S0226 Allan D. Burrows
S2587 Eleanor Burstein
S2586 Joshua Burstein
S0227 Michael A. Burstein
S2598 Nomi Burstein
A2026 Roger Burton-West
A2685 Nora Bushlow
A2684 Todd Bushlow
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A0230 Mary Aileen Buss
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A3145 Lillian E. Butler
S1569 Samuel Butler
A1736 Diana L. Bynum
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A2123 Ahliana Byrd
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A1805 Kevin Calhoun
A1806 Kevin Calhoun
S3320 Christine Callahan
A3351 Paul Callahan
A1515 Donna Camp
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A3001 Carl E. Campbell
A3005 Dougal Campbell
S2257 Evan Campbell
A0234 K. I. M. Campbell
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A2052 Lillian Stewart Carl
A0242 Gordon Carleton
S3321 C. Elizabeth Carley
S0243 Nancy Carlson
A1920 Vivian Carlson
A0244 Sharon Caroll-Ventura
S3545 Amy Carpenter
A3685 Phil Carpenter
A1533 Paul Carpentier
A3663 D. Elaine Carr
A0245 Cathy Carroll
S0246 Elizabeth Carroll
A0247 Johnny Carruthers
A0248 Dana Carson
A2985 Linda Carson
A0249 Melinda Carson
A2072 Rebecca L. Cartwright
S0250 Sharon A. Carty
A3590 Tod Casasent
A3341 Merle Casci
A2176 Mary Lee Cascio
S0251 Suzanne Casement
A0252 Coreen Casey
A0253 Susan Casper
A2179 Andrew Cassel
A0255 Dennis Caswell
A0256 Ann Catelli
A1740 Arnel Cates
A3369 Jeanne Cavelos
A1789 Bill Cavin
A1790 Cokie Cavin
A0257 Ann Cavitt
A2781 J. Cooper Cazedessus
A2780 Judith Cazedessus
A2782 Leidy Cazedessus
A2779 C. Cazedessus II
A0258 Ann Cecil
S0259 William T. Center
A2430 Adrienne Chaffee
A0260 David Chalker
A0261 Jack L. Chalker
A0262 Glenn Chambers
A2760 Jackie Chambers
A0263 Ron Chambers
A0264 Susan Chambers
A1493 Ann Layman Chancellor
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A0266 John P. Chapman
A0267 Judith Chapman
A3436 Ash Charlton
A1823 Julianne Chatelain
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A2177 C. J. Cherryh
S2713 Craig Cheslog
A1593 Tim Chessmore
A2878 Maryanne Chewing
A0268 William L. Child
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A0271 Walter Chisholm
A0272 Emily Christensen
A3593 Janet Christian
A3448 Keith Christian
A1551 Mike Christie
A0273 Robert Christmas
A3447 Michael L. Christy
A1966 Ewan Chrystal
A2429 Alina Chu
A3414 Katherine Anne Chung
S1756 Richard J. Chwedyk
A2228 Michael Ciagala
A1832 Carl Cipra
A0274 Gerry Clancy
A3562 Brian Clark
A3585 Brian M. Clark
A0275 David W. Clark
A3165 Fiona Clark
S3430 Ivan Clark
A2725 Kenneth Clark
S0276 Mary M. Clark
A2726 Michele Clark
S3431 Susan Clark
S0277 Charles Clarke
A0278 Gavin Claypool
A0279 Fred Cleaver
A3211 David A. Clegg
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A0281 Ruie Luc Clifford
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S2426 David Clink
A2728 Brenda W. Clough
S0283 Vincent Clowney
A1840 Beverly Cobb
A1839 Gary Cobb
A0284 Nancy L. Cobb
S2124 Stewart Cobb
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S3558 J. A. Coffeen
A1833 Calvin Coghlan
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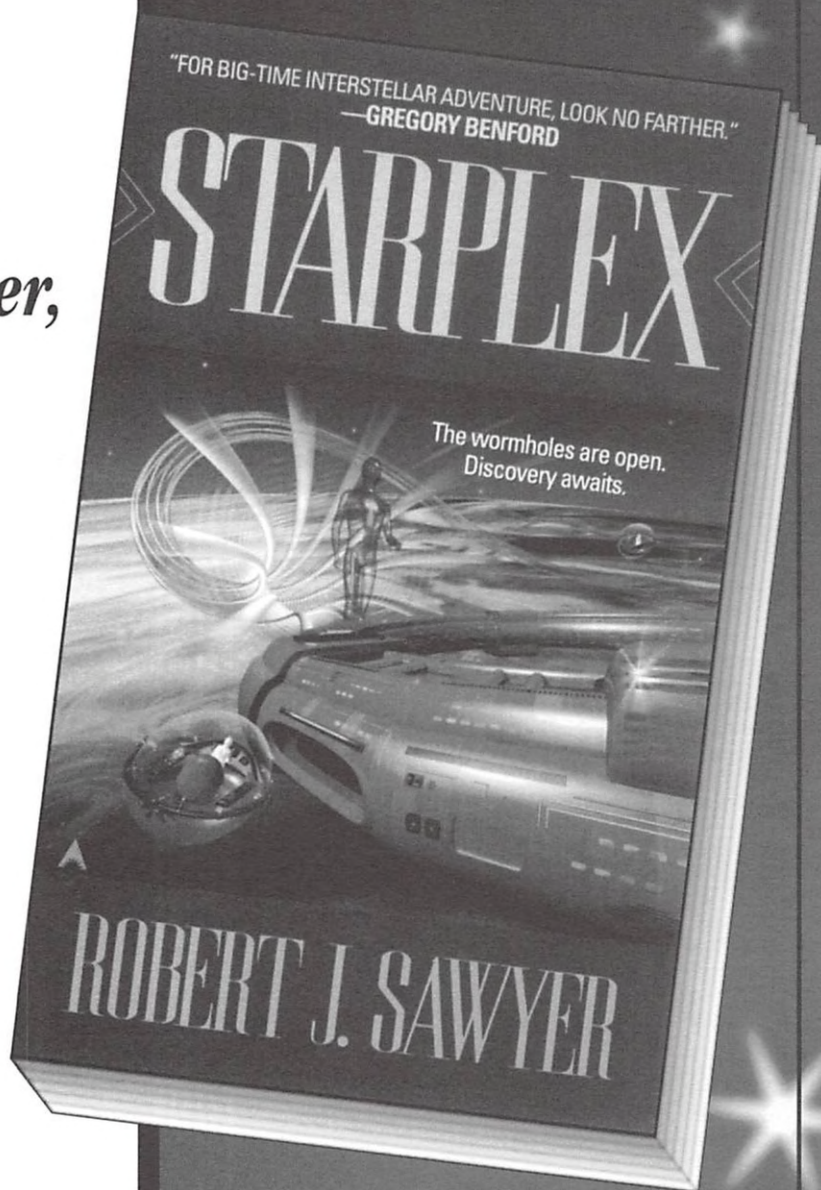
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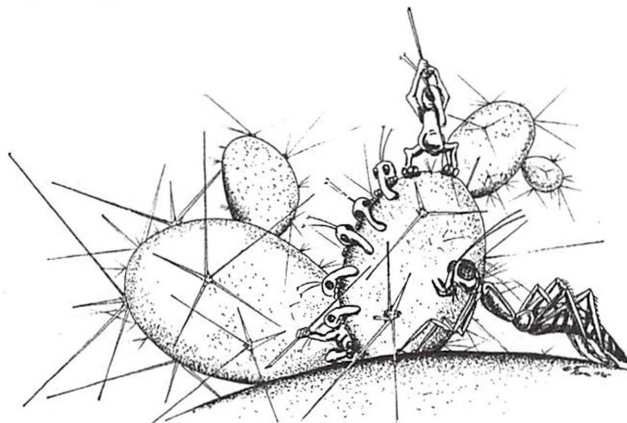
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A1552	Sherry Coldsmith	A2035	Chris Croughton	A2994	Genevieve Davison	A0352	Cynthia Dickinson
S2643	Adelmer Cole	A3575	David Crowley	A2993	Jaqueline D. Davison	A2761	Sandra Diersing
A3595	Allan Cole	A1997	Nichola Crowther	S0332	John Day	A3671	Diane Kristine Dieter
S1948	Anita Cole	A1996	Peter Crowther	A0333	Joy Day	A0353	Ann Dietz
A2468	Corey S. Cole	A2975	Bill Cruise	A0334	Genny Dazzo	A3578	Chris Dietz
A3516	Julia Cole	A2974	Ruth Cruise	A2621	James M. de Castellvi	A0354	Frank Dietz
A0287	Larry Cole	C2976	Sarah Cruise	A0335	Susan de Guardiola	A0355	Ann Dietz
A2467	Lori Cole	A0068	Ctein	A2420	Al De La Rosa	A3579	William Dietz
C2469	Michael Cole	A2428	Joseph Cullity, Jr.	A0336	John de Longpre	S0356	Tom Digby
S3465	Mike Cole	A0313	Lowell Cunningham	A1527	John de Longpre	A0357	Patricia A. Diggs
S3416	Richard Cole	A0314	Sandy Cupp	A1865	Carol Dean	S0030	Joe DiMaggio
A0288	Stephen P. Cole	A0315	Scott A. Cupp	A1866	Cleon Dean	A0358	Jan DiMasi
A0289	Susan Cole	A2343	Lu Ann Curlee	S0337	Mark L. DeBard	A0359	Nicholas J. DiMasi
S2155	Franklin Coleman	S0316	Sheila D. Currie-Alder	A2724	Shirley DeCarufel	A0360	Carolyn S. Ding
A0290	Gaines A. Coleman	A2065	S. L. Curtis	A2723	Steve DeCarufel	S0361	Carolyn S. Ding
A3524	Howard Coleman	A2979	Steven Curtis	A0338	LouEllen Decker	S0362	Pierre Dionne
A3537	Loren L. Coleman	S2427	Alison Cuyler	A1600	Edith DeGolyer	A3015	Lucienne Diver
A0291	Earlynn Collier	A0317	Raymond C. Cyrus	A2097	Edith DeGolyer	A2191	Chad Dixon
S0292	Christina Collins	A0318	Emily Dachowitz	A1924	Dawne Dela Cruz	S3458	Douglas Dixon
S0293	Gerald L. Collins	A0319	Mark Dakins	A3695	Joseph Delaney	A3440	Robert Dobson
A3462	Lisa Collins	A2144	Angelo Dalessio	A0339	Barbara Delaplace	S0363	Vincent Docherty
A3397	Rhonda Collins	A2316	Patricia Daly	A0340	Linda DeLaurentis	A2661	Bill Dodds
A3461	Rhon Collins	A1701	Mickey A. Dammann	A3356	Alyx Dellamonica	S0364	David Doering
A0296	Jack Collinson	A3534	Jackie Dana	A3528	Margaret Delorenzo	S0365	Keri Lyn Doering
A2730	Christine Collrer	A3151	Elizabeth T. Danforth	C3429	Timmy DeMarco	A1780	Tanya Doherty
S3319	Clifford Charles Colson	A3383	Stephen Daniele	A0341	Tom DeMarco	A0366	Tom Doherty
S0297	Carol Colwell	A0320	Michael B. Dann	S0342	Linda Deneroff	A1781	Tom Doherty
A0298	Jazmyl Concolor	A3141	Randy A. Dannenfelsler	A2030	Jay Denkbeim	A3392	Paul G. Dolenac
A0299	Byron P. Connell	A3248	Paul-Andre Danon	A0343	Gay Ellen Dennett	A2868	Dorothy Domitz
A0300	Christine V. Connell	S2378	Barbara Darrow	A1987	Karl Denninger	A0367	Laura Domitz
A2274	Patrick Connors	S2381	Daniel Darrow	A2998	Anna Dennis	A2867	Robert Domitz
A3640	Cat Conrad	S2379	Frank Darrow	A0344	Jane Dennis	A0368	Carol Doms
S0301	Joshua L. Conrad	S2380	Sharon Darrow	A0345	Scott C. Dennis	A2625	Dennis Doms
A3729	William G. Contento	C1685	Alan Dashoff	A2927	Barbara Denton	A3052	Chris Donahue
A0302	Glen Cook	C1686	Jared Dashoff	A2825	Bradley Denton	A3050	Linda Donahue
A2669	Glen Cook	A0321	Joni Brill Dashoff	A2615	Dale Denton	A1882	Sharon Donahue
A0303	Norman L. Cook	A0322	Todd Dashoff	A1618	Gary Denton	A2433	Ira Donewitz
A3413	Laura Cooksey	A3599	Ellen Darlow	A2360	Robert DePrez	A2874	John F. Donigan
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A0028	Earl Cooley	A0323	James Stanley Daugherty	A2202	David DeRubeis	A3031	Bev Doolittle
S0305	Laura Coombs	A0324	Kathryn Daugherty	A2326	Apurva Desai	A3030	James Doolittle
A2219	Heather Coon	A0325	Marci Daugherty	A1834	Steven Desjardins	A3032	Jayson Doolittle
A0306	Chris Cooper	A3185	Diana Davenport	A0346	James Detry	A2371	Clif Dopson
A2189	Kate Cooper	A3483	John Davey	A0348	Martin E. Deutsch	A0370	Paul Dormer
S1857	Jeffrey L. Copeland	A0326	Jo Davidsmeyer	A1914	William DeVaughan	A0371	Leo Doroschenko
A1792	Tim Corbett	A3664	Anne Davidson	A2702	Lois Deveneau	A0372	Michelle Doty
S0067	Otto Cordray	A0327	Howard L. Davidson	S3017	Jeanne DeVore	A2435	Greg Dougherty
A3246	Mike Corey	A3412	Phil Davies	A0349	John DeVoy	A1639	Robert Dougherty
A0307	John Cornetto	A2045	Stephen Davies	A3318	Peter DeWeerot	A2076	Carole Nelson Douglas
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A3491	Janis Cortese	A1553	Clifton Davis	A3378	Josephine DiChario	A0374	L. Warren Douglas
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S0309	Janet Costello	A0329	Maureen Davis	A3379	Nick DiChario	A0376	John Douglass
A2194	Del Cotter	A0330	Randy Davis	A2991	Karla Dick	A0377	Frank Dowler
A0719	David Countryman					A0378	Bill Downs
A2263	David Countryman					A1735	Frances Doyle
S3325	F. Brett Cox					S0379	James Doyle
A1870	Charles Crain					A0380	Gardner Dozois
A3123	Glynn Crain					S2892	S. Drabin
A0311	Merce Crain					A3380	Kim Drake
A1807	John G. Cramer					S3069	Donna Drapeau
A1808	Pauline B. Cramer					A1141	Ed Dravecky
A1901	Lindsay Crawford					A1972	Michael Drawdy
A1951	James Creamer					A1761	Marc A. Drexler
A1722	Pat Creasy					A0381	Doug Drummond
A2073	Bill Crider					A1523	David Kennedy Drysdale
A2074	Judy Crider					A2592	Eric Du Marn
A1762	Althea Cripps					A0011	Fred Duarte
A1763	Dennis Cripps					S0382	Matthew F. M. Duarte
C1764	Gregory Cripps					A0383	Darien Duck
A2957	David J. Crockett					A0384	John Duff
A0029	Shirley A. Crossland					A0385	Lynn E. Duff



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S0386	Kyle Duncan	A2810	Glen Engel-Cox	A3459	Jane Fisher	A0475	Barry Freeman
A0389	Thomas Dunham	A2809	Jill Engel-Cox	A2589	Mike Fisher	S0476	Deb Freeman
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A3398	Lee Dunning	A0413	Kurt Erichsen	A2812	Andy Fitch-Wallish	A0480	Doug Friauf
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A3569	Lisa N. Dyer	A3037	Guido Essers	A0447	George Flentke	A1694	Jim Fuerstenberg
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A2000	Marianne J. Dyson	A3479	Josie Estes	A2601	Leslie Fleury	S0482	C. K. Fulton
A2003	Ted Dyson	A3080	Tonya Estes	A3282	Linda Flewelling	A0483	Kathy Fulton
A0393	Christine J. Dziadosz	A0418	Wilma Estes	S2640	Patricia Flood	A3587	Tooru Fumoto
A2523	Lunatic E'Sex	A0419	Judith Ann Eudaly	S0448	Terry Floyd	A2193	Nigel Furlong
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A0394	Martin Easterbrook	A3573	Jennifer Evans	A0450	John L. Flynn	S0484	Carol Fyfe
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A0396	Donald E. Eastlake	S0420	Mike Evans	A0540	Carol Flynt	S2454	Sharon Gaffney
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A3653	Liz Eddy	A0425	Steven Fansher	A1717	Gordon Ford	A0229	Thomas Galloway
A3654	Steve Eddy	A0426	Jennie Faries	S0455	Jeffrey E. Ford	S0488	John David Galt
A2911	Scott Edelman	A0427	Bill Farina	A0456	Karen Susan Ford	A1556	Ruben Gamboa
A0399	Laurie Edison	A0428	Cynthia D. Farinelli	C3565	Chris Forgey	S2656	June Garcia
A0400	Chris Logan Edwards	A0429	Michael P. Farinelli	A3564	Cindy Forgey	A1675	Lynn R. Garcia
A3019	Danielle Edwards	A2959	Dale Farmer	C3566	Eric Forgey	A3450	Dan Gardner
A2341	Robert Edwards	A0430	Bruce Farr	A3563	Gerry Forgey	A2984	James Gardner
A0031	George Alec Effinger	A2847	Randy Farran	A0457	Rob Fortin	A1718	Jay Gardner
A3169	Alexander Efimov	A0431	Doug Faunt	A0458	Michael R. Fortner	A3220	Richard Garfinkle
A1614	Emily Egan	A0432	Bill Fawcett	A0459	Steve Forty	S2655	Tom Garner
A2617	Rod Eggleston	A3607	Fred Feaster	A0460	H. Richard Foss	A3482	David Garnett
A2618	Shari Eggleston	A0433	Moshe Feder	A0461	Jace Foss	A0489	Ken Garrison
A2440	Bob Eggleton	A2447	Linda Fedick	A0462	Gordon C. Fossum	A0490	Elizabeth Garrott
S0401	Toshiqui B. Ehalla	S3024	Louisa Feimster	A0463	Adrienne Foster	A0491	Judith Ann Gaskins
A2567	Avi Ehrlich	A3104	David Feintuch	A0464	Brad W. Foster	A1535	Carson Gaspar
S0402	Dana D. Eilers	A3204	Becky Feld	A0465	Cindy Foster	A2584	Robert Gates
A0403	Janice M. Eisen	A3205	Harold Feld	A1885	James Fountas	A0492	Chuck Gatlin
A0404	Lise T. Eisenberg	A0434	Gary K. Feldbaum	A1884	Peter Fountas	A0493	Maria Gavelis
A0405	Susan Eisenhour	A0435	Allison Feldhusen	S0466	Christopher John Fowler		
C1921	James Eisenman	A0436	Michael Feldhusen	A2361	Andy Fox		
A1918	Richard Eisenman	A3546	Lois Felker	A1971	Bobbi Fox		
A1919	Wanda Eisenman	A0437	Tom Feller	S0467	Crickett Fox		
A3184	Phyllis Eisenstein	S0438	Bob Fenner	A3283	Marcha Fox		
A2980	Adam E. Ek	A1891	Mary Eileen Fenske	A2444	Teresa Fox		
S0406	Marjii Ellers	A0439	Susan Ferer	A3574	John Foyt		
A2023	Herman Ellingsen	A2916	Sharon Fetter	A0468	John Frambach		
A2804	Michele Ellington	A1760	Mark Fewell	A0470	Steve Francis		
A2836	Diane Elliott	A2126	Rosa Field	A0471	Sue Francis		
S0407	Russ Elliott	A1755	Carl C. Fields	A0472	William C. Francis		
A1721	Stephen E. Ellis	A2885	J. Eddie Fields	S2907	Barbara Franjevic		
A3571	Harlan Ellison	S2965	Joseph Figer, Jr.	A0033	Brad Frank		
A3572	Susan Ellison	S2196	Mike Figg	S3103	Howard Frank		
A3619	Travis Elmore	A2077	Otto Filip	S3102	Jane Frank		
S0408	Mark Elrod	A0440	Katie Filipowicz	A3311	Wayne Franklin		
A2101	P. N. Elrod	A1554	Margaret A. Fincannon	A1659	Alex Frantz		
A0409	Virginia Ely	A3067	Shelia Finch	A2446	Shirley Frantz		
A1975	John Emanueli	A0441	jan howard finder	S2894	Douglas Fratz		
		A3012	Kim Finney	A0473	Todd Frazier		



...And another thing,
no one is going to
believe me: I'm a
science fiction writer.

A2785	Dennis Gazdecki	S3331	Steve Gill	A0511	Barry Gold	A1893	Robert Graham
A0494	Sandra Gazdecki	A2094	Kerry Gilley	A0512	Lee Gold	A0520	Elyse Grasso
A0495	Helen Gbala	A0187	Kerry Gilley	A0513	Lynn Gold	A2943	Bill Graves
A1698	Mary Helen Gearhart-Gray	A3105	Richard H. Gilliam	A0514	Steve Gold	A1699	David L. Gray
S0496	Glenn Gebauer	S0504	Ron Gillies	A3334	Valerie Goldstein	A2945	Debbie Gray
A0497	Nancy Geiger	A2452	Alexis A. Gilliland	A0515	Larry Gomez	A2944	Don Gray
A0498	Janice Gelb	A2450	Lee Gilliland	A2886	Jack Gonzalez	A1737	Laurence Gray
A3197	David Gemmell	A3233	Laura Anne Gilman	A0516	Kay Goode	A2075	Troy Gray
A3198	David Gemmell	A0505	Erica Van Dommelen Ginter	A3111	G. E. Goodhand	A0521	Ashley Grayson
A1828	Mike Genovese	A0506	Karl Ginter	S0517	Joy Goodin	A0522	Carolyn Grayson
A0499	Karl Gentili	A3703	Barbara Gipson	A0518	Sarah Goodman	A2939	Brian Graziano
A2095	Sandra Gerdes	A2448	Beniot Girard	A3208	Kathleen Ann Goonan	A3340	Conor Green
A2395	David Gerrold	A1669	Pamela Girard	A2449	Marc Gordon	A0523	Eleanor Green
A2396	Sean Gerrold	A1670	Traci Girard	A3116	Denise Gore	A0035	Jon B. Green
A2280	Gail Gerstner-Miller	S3391	Pinky Gish	A3115	Richard Gore	A3174	Lucy Green
A3552	Daniel Giancola	A3389	Ray Gish	A2234	Adrienne Gormley	A3342	Owen Green
A0034	John K. Gibbons	A2823	Larry Gitchell	A3221	Kathy Gorney	A0524	Ralph Green
A3716	Austin Gibbs	A3576	S. Guy Giumento	A2324	Robert A. Gott	A2918	Scott E. Green
S0500	David Gibbs	A2996	Gail Glass	A0519	Shayin Gottlieb	A3339	Terence M. Green
A1895	Lynda Gibson	A2014	Ingeborg Glass	A2736	James Gould	A0525	Gary Greenbaum
A3581	Thomas P. Giegel	A2995	James C. Glass	A2339	Steven Gould	A0014	Lisa Greene
A0501	Tom Giese	A3108	Leslie Glasser	A2926	Marty Grabien	A1626	Audrey Greer
S2157	Paul Giguere	A1516	Marc Glasser	S2147	Joyce Carroll Grace	A1557	Earl Greer
A2453	Paul T. Giguere, Jr.	A1514	Ethan Glasser-Camp	S2148	Peter C. Grace	A1558	Joyce Greer
A3276	Lowell Gilbert	A3099	Nita L. Glazewski	A2562	Karl Graeber	C1627	Tiffany Greer
A3301	Shelia Gilbert	A0507	Steve Glennon	A1894	Brenda Graham	A1499	Hugh S. Gregory
A1671	Kerry Giley #2	A0508	Mike Glycer	A0013	E. A. Graham	A3405	Lois Gresh
A0502	Elizabeth Gilio	A2913	Carl Gnam	A3229	Hank Graham	A0527	Brooks Griffith
A0503	Jerry Gilio	S0509	Lane Goddard	A3078	Julian Graham	A0526	Sandy Griffith
S3330	Patricia J. Gill	A0510	Jean Goddin	A3228	Kim Graham	A1964	Ward Griffiths

Greetings & Best Wishes To LoneStarCon 2's Members from the
**International Society of
 Ex-Worldcon Fan Guests of Honor**

which is delighted to induct our newest member,

Roy Tackett

Members (Active & Emeritus):

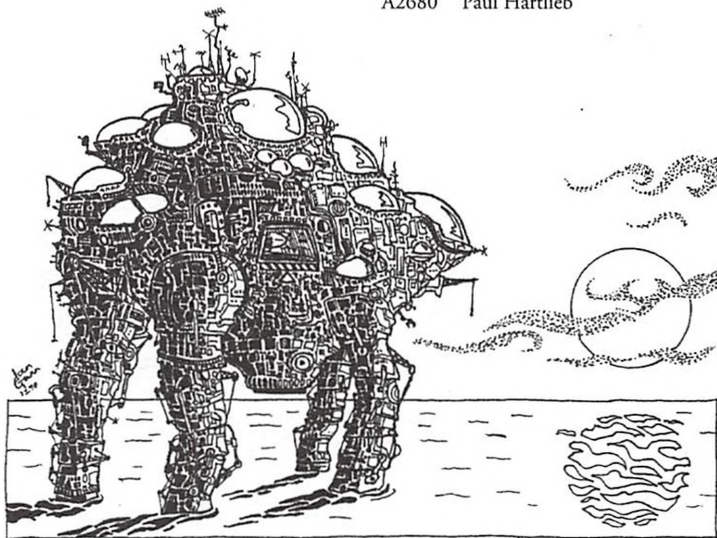
Forrest Ackerman, George Barr, Harry Bell, John Berry, Bill Bowers, Ted Carnell, Terry Carr, Vincent Clarke, Robert & Juanita Coulson, Walt Daugherty, Tom Digby, Dick Eney, Jan Howard Finder, Mike Glicksohn, Rusty Hevelin, Lee Hoffman, Jay Kay Klein, David A. Kyle, David Langford, Bob Madle, Bruce Pelz, Andrew Porter, William Rotsler, Robert Runté, Elliot Shorter, Takumi & Sachito Shibano, Roger Sims, Joyce & Ken Slater, Jon & Joni Stopa, The Stranger Club, Bob Tucker, Harry Warner, Ted White, Walter A. Willis, Susan Wood

Our Motto: "Not Gone, But Pretty Much Forgotten"

For information on the Society and its activities: Social get-togethers, annual picnic, travel discounts, electronic & computer clinic, Claude Degler Ozarks Rest Home, South Gate Again in 2010 Worldcon bid, etc., write ISEWFGOH, c/o P.O. Box 022730, Brooklyn NY 11202-0056. FIAWOL!

Membership List (Continued)

S0528	Joe Grillot	A3698	Stephen D. Haltom	A3668	Roberta Hartlove	A0610	Lisa Hertel
A1843	Ken Grimes	A2080	Elizabeth J. Ham	A0578	J. Ann Hartman	A0611	Mark Hertel
A0529	J. Michael Grimm	A0556	Michael L. Hamblen	A2876	Keith Hartman	A2646	Lindsey Hertel
A2608	Mikus J. Grinbergs	A0012	Casey Hamilton	A0579	Norman E. Hartman	A1799	John Hertz
A0530	Jim Groat	A2884	Dan Hamilton	A0580	David G. Hartwell	A0612	Melanie Herz
A1877	Rebekah Groat	A0557	Nora Hamilton	A0581	Howard Hartzog	S2972	Alan Heuer
A3520	Anne Lesley Groell	A3167	Peter Hamilton	A0582	Jeanne Hartzog	A0613	Marylouise Hewitt
S2593	Brett Groh	A3338	Charles M. Hammill	A2267	Dean Harvey	S3387	David Hiatt
S2594	Mary Groh	A1946	Tony Hammond	A2268	Jean Harvey	A3522	Jane Hiatt
A2742	Joseph Grone	A0558	Jody M. Hancock	A1333	Teddy Harvia	A3523	Jerry Hiatt
A0531	Stephen Grosko	A0559	Larry Hancock	A3285	Paul Hasbrouck	S3386	Kim M. Hiatt
A3244	Bill Gross	A1590	Dan Hangen	A3286	Paul Hasbrouck	A2541	Mikiko Hideshima
A0532	Elizabeth Gross	S0560	Peter Hanlon	A2548	Junko Hashimoto	A3043	Brian Hiebert
A3484	Frances Gross	S0561	Thomas L. Hanlon	C2549	Kenta Hashimoto	A0614	Eugene Hiebert
A0533	Merryl Gross	A0036	Tom Hanlon	A2547	Motohide Hashimoto	A1986	Bill Higgins
A0534	Jacky Gruter-Andrew	S3021	Michael Hanna	C2550	Nana Hashimoto	A3182	Susan R. Higgins
A0535	Oliver Gruter-Andrew	A3236	Gwyneth Hannaford	A2902	Gail Hassell	A2747	Bryan Hilbert
A1619	Chantel Guadiano	S0562	James Hannas	A1739	David Hastie	S0615	Patricia K. Hildebrand
A0536	John Guidry	A1488	Marcie C. Hansen	A0583	Christine Hasty	A0616	C. Andrew Hilgartner
A3064	Eileen Gunn	A0563	Geraldine Haracz	A0584	Rocky D. Hasty	A1844	Betsy Hill
S3051	Ian Gunn	C3561	Anne J. Harbaugh	A2457	Matthew Hatcher	A0617	Christina Hill
S3049	Karen Pender-Gunn	A0564	Chris Harbaugh	A2078	Jason Hatfield	A2262	Susan Hill
S3153	Urban Gunnarsson	A3559	Pamela A. Harbaugh	A3525	Shelley Hatfield	A2924	Theresa Hill
S0537	David Guon	A3560	Randall J. Harbaugh	A2136	Ted Hatfield	A1845	Wesley Hill
A0538	Ellen Gurak	A0110	Barb Hardin	A2099	Mike Hathaway	A0618	Robert L. Hillis
A3147	Paul Guy	A1988	Halina Harding	A2190	Paul Hattori	A3203	Hilda Hilpert
A3438	Gregory Guzley	A2938	Leyla Harding	S0585	Peggy Haufle	A3202	Jessica Hilpert
A0539	Halmer D. Haag	S0565	Matthew Hargreaves	S0586	Ralph Haufle	A3235	Nancy Hilton
A3042	Dana Hager	A3063	Cheri Harland	A2668	Patricia Hauldren	A0619	Robert M. Himmelsbach
A0542	Beatrice (Bunny) Hagerly	A2611	Celina Harmon	A3070	Janet Hauptmann	A2455	Holly Hina
A1989	Paul Haggerty	A0566	Janel K. Harnan	A3071	Rick Hauptmann	A3418	David Hines
A0543	Charlyn Haguewood	A0567	Michael J. Harnan	A0587	Les Haven	A2734	Donald Hines
A0544	Cindy Haight	A0568	John Harold	A3660	Kit Hawkins	A3609	Wes Hinesley
A0545	Elizabeth Hail	A0569	James S. Harper	A3423	Terry Hawkins	A2766	Melissa Hinton
A0546	Guy Hail	A1801	Harold Harrigan	A0588	Shigeru Hayashida	A2767	Samuel Hinton
A0547	Karl Hailman	A1803	Lisa Deutch Harrigan	A0589	Dee Hayden	A2912	Mark Hintz
A0548	Gay Haldeman	A1802	Harold Harrigan III	A1746	David Hayes	A0620	Colin Hinz
A0549	Joe W. Haldeman	A0570	Barbara Harris	A2275	Lisa Hayes	A0621	Scott Hipp
A0550	Beverly A. Hale	A0571	Clayton H. Harris	A2220	Laurie Haynes	A1926	Miho Hiramoto
A0551	Anna Mary Hall	A0572	Craig A. Harris	A2172	Becky Haynie	A3381	David Hirzel
A3091	Betty W. Hall	A0573	Debra Harris	A2171	Jeff Haynie	A2711	Jan Hise
S0552	Gary R. Hall	S2461	George E. Harris	A2204	David Hazlewood	A2710	Tom Hise
A2463	Joanne Hall	A0574	Jonathan N. Harris	A2112	Meri K. Hazlewood	A0622	Debra M. Hisle
A2462	John Hall	A0575	Irene Harrison	A0590	Kim Heaphy	A0623	James M. (Matt) Hisle
S0553	Melinda Hall	S0576	Joy C. Harrison	A3708	Andy Heidel	A0624	Chip Hitchcock
S0554	Rebecca C. Hall	A0577	Claudia Harsh	A0591	Kristine Hejna	A1678	Lucy Hitzfelder
A2079	Bruce G. Hallock	A2116	David Hart	A0592	David Helba	A0625	Jean L. Hoare
A0555	Wayne Halsey	A1982	Karen Hart	A0593	Michael J. Helba	A0626	Martin Hoare
C3699	Sarah Haltom	A3428	M. Hart	A0594	Martin W. Helgesen	A0015	Debbie Hodgkinson
		A1999	James A. Hartley	A3690	Judy Helgeson	A2085	Debbie Hodgkinson
		A2680	Paul Hartlieb	A0595	Stuart C. Hellingner	A1956	Daniel Hoey
				S0596	Karen Helm	A2082	Martin Hoff
				A1677	Mary M. Helm	A2460	Joan Hoffman
				A0597	Andy Hendee	S2019	Matthias Hofmann
				A0598	Leon Hendee	A0627	Joan Hofstetter
				A0599	Arthur L. Henderson	A2349	Al Hohrmann
				A0600	Rebecca R. Henderson	A2459	Tore Audun Hoie
				A0601	Fred (Woody) Hendrick	S2306	Sherlock Hoka
				A0602	Lindia Hendrick	A3127	Judy Holden
				A3594	Howard Hendrix	A3128	Keith Holden
				A0603	Jack Heneghan	A1708	Ron Holik
				A3299	Darin Henley	A3677	David Brian Holland
				A0604	Ron Henley	A0628	John A. R. Hollis
				A2946	Michael Henry, Jr.	A2963	Robin F. Holly
				A0605	Nancy Henson	A2053	Rachel Elaine Holmen
				A2046	Alasdair Hepburn	A2175	Jean Holmes
				A0606	Robert Hepperle	A0629	Melissa Holt
				A3077	Dina Heredia	A2652	Kristina Holzer-Baer
				A3541	Greg Herring	A0630	Francis J. Honeck
				A0607	David A. Herrington	A0631	Susan L. Honeck
				A0608	Mark Herrup	A1749	Mike Honig
				A0609	Philip Herscher	A2697	D. R. Hood
				A3158	Allison Fiona Hershey	A3681	Mike Hooper
				A3710	Jennifer Hershey	A0632	John Hopfner



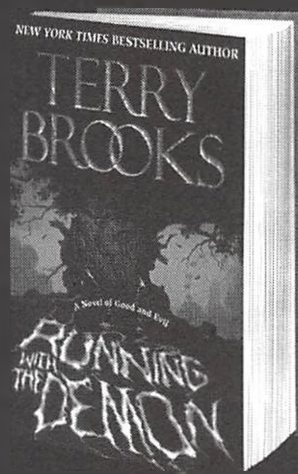
S2398	Michael Hopkins	A1561	Christine James	A2842	Ira Kaplowitz	S2657	Michael Kingsley
A0633	Priscilla A. Hopkins	A2342	Patricia James	A2843	Rebecca Kaplowitz	A2754	Brian Kinney
A1617	Jacqueline J. Horgan	A2896	Belinda Jamison	S0691	Peter Kappesser	A2753	Heather Kinney
S0634	Donna Horn	A2895	John Jamison	S2649	Jeff Kapustka	A2233	DeAnne Kirby
A3627	Etsuko Hosoi	A0664	Paul E. Jamison	A0692	Jordin Kare	S0716	Regina Kirby
S0635	Doug Houseman	A2915	Athena Jarvis	A0693	Mary Kay Kare	S0717	Evan Kirchoff
S0636	Dennis D. Howard	A2914	Peter Jarvis	S0694	Joseph Karpierz	A2772	Carol T. Kirk
A0637	Geri Howard	A2664	Cat Jaster	S0695	Sharon Karpierz	A2771	Geoffrey B. Kirk
A2840	D. Geordie Howe	S3312	Albert Jatho	A1994	Gene Kasmar	A1536	Sabine Kirstein
A2745	Steve Howe	A0665	Linda F. Jencevice	A2721	Yukio Kasuya	A0718	Michele Kitay
A2744	Travis Howe	A0666	Michael A. Jencevice	A2466	James Katic	A2748	Gary Kitchen
A0638	Dave Howell	A3384	Bruce Jenkins	A1494	Keith G. Kato	A2749	Gary Kitchen
S3007	Stan Howell	A2516	Stacy Jenkins	A0696	Ken Katz	A2165	Rick Klaw
A0639	A. L. Howells	A3636	Ken Jenks	S0697	Sunshine Katz	A1734	James Klein
A1509	Winston Howlett	S0667	Leslie Jennemann	A0038	Rick Katze	A2970	Jay Kay Klein
S2401	Charles Hoynowski	A2791	Kara M. Jensen	S3582	David K. Kauffman	S0720	Robert Klein
S0640	Tim Huckelbery	S2899	Rebekah Jensen	A1878	Burt Kaufman	A1714	Lincoln W. Kliman
A1786	J. Huckenpahler	A0668	William Jensen	A2940	Sayuri Kawai	S2465	Steve Klingler
S0641	Cindy Huckle	A2801	Darla Jeter	A2941	Yasuo Kawai	S0721	David Kloempken
A2956	Duncan Hudson	A0669	Geri Jeter	A2471	Hitoshi Kawamura	A3727	Johanna Klukas
S2066	James F. Hudson	A0670	K. W. Jeter	A2470	Mika Kawamura	A0722	Richard Knaak
A2955	Nancy Hudson	A2802	Travis Jeter	A0698	Marion Kawulok	S0723	Kenneth Knabbe
A0642	Sheila S. Hudson	S0671	Samanda b Jeude	A1791	Melissa Keck	A0724	Alice A. Knapp
A0643	Timothy L. Hudson	A0672	Mary Jane Jewell	A3721	Charles Keegan	A2137	Peter Knapp
A0644	Kenneth L. Huebner	A0673	James H. Johns	S0699	Katherine Keene	A0725	Michael Knauer
A2383	Kevin Huff	A1656	Ann Johnson	A2201	Lauren E. Keeper	A1837	Don Kniazan
A2384	Sarah Huff	A0674	Carol Johnson	A0700	Morris Keesan	A1838	Dorrie Kniazan
A2848	Rachel Hughes	A0675	Julie S. Johnson	S2385	Margaret Keifer	A1846	Martha Knowles
A3216	Elizabeth Anne Hull	A0156	Keith Johnson	A1703	Greg Keith	A3407	Thomas W. Knowles
A2330	Matthew G. Hull	A0676	Robin Johnson	A0701	Lorna Keith	C1751	Mana Kobayashi
A0645	Charles R. Hulse	A0677	Tom Johnson	A3004	Fiona Kelleghan	A1752	Mika Kobayashi
A0646	Thomas Humphrey	A3076	Valerie Johnson	A3006	Paddy Kelleghan	A1753	Yoshio Kobayashi
A0647	Julie Humphries	A2999	Virginia L. Johnson	A2357	Michael Keller	A0726	Elizabeth Kobe
A0648	William Humphries	A2641	Eloise Johnston	A2358	Ruby Keller	A3350	Elizabeth A. Kobe
A0649	Jamie Hunger	A3085	Angela Jones	A3219	Alessandra Kelley	A0727	Raymond Kobe
A2276	David M. Hungerford III	A0678	Bonnie K. Jones	A3214	Jared Kelley	A0728	Richard Kobee
A2672	Charles Hunt	A3062	Carole W. Jones	A3510	James Patrick Kelly	A0729	Sally Kobee
A3411	Julianne Hunter	S2464	Cathy Jones	A3682	Mark Kelly	A3489	Tracey Kobett
A0650	M. Elizabeth Hunter	A3045	Craig O. Jones	A2967	Tasha Kelly	S0730	Irvin Koch
S0651	Marc Hunter	A2821	Donald Jones	A0702	Bart Kemper	A0731	Michael Kohne
A0652	Brian Hurley	A2889	E. Jean Jones	A1917	Rayma Kemper	A2345	Barbara Reeves Kolaski
A0653	David A. Hurst	A3020	Jack William Jones	A2910	Mark S. Kennedy	A1571	Rich Kolker
A3083	Robert J. Hutchinson	A3264	Julie Jones	A0703	Michael D. Kennedy	A0732	Samuel Edward Konkin
A2329	Claudia Hutchmacher	A2083	Kathleen Jones	S0704	Peggie Kennedy	A0733	Kenneth Konkol
A1868	Melinda Hutson	A0679	Lenore Jean Jones	A2997	Peggy Kennedy	A0734	Hiroshi Konoya
A2458	Richard Hutter	A2059	Madeline Jones	A2626	Robert Kennedy	S2861	Charlotte Konrad
A0654	Anita Hyman	S0680	Mark Jones	A0705	Allan Kent	A0735	Douglas Kontak
A1710	Carolyn Hyman	A3706	P. Quinnatt Jones	A0706	Jack Kent	A0347	Jennifer S. Kontak
A1709	Mark Hyman	A3547	Rhonda Jones	A3129	Kay Kenyon	A3421	Michael Korkin
A0655	Sara Hyman	S3008	Sally F. Jones	A2183	Claudia Kern	A0736	Daniel Korn
A3082	Kathy Ice	S0681	Terri Jones	A3300	Kelly Kerr	S2015	R'ykandar Korra'ti
A1621	Herbert Illfelder	A2209	Vicky Jones	A1612	Kim Kerr	A3376	Erle Melvin Korshak
A0656	Tim Illingworth	S0682	Wayne Jones	A3533	John Kessel	A2100	Christopher Kosta
A0657	Scott Imes	A2855	William E. Jones	A0707	Greg Ketter	A3584	Mari Kotani
S0658	Robert in 't Veld	S3346	Ann Miller Jordan	A3068	Eva C. Key	A0737	Ronald Kotkiewicz
A3328	Gwen Ingram	S2013	Linda Jordan	A2960	Andrea Montague Kidd	A3157	Greg Koudoulian
A3329	Keeshi Ingram	A0683	Roberta (RoJo) Jordan	A2961	Tom Kidd	A0738	Rick Kovalcik
A0659	Kim Ann Innes	A1570	Earl Josserrand	A0708	Hope Kiefer	A2631	Irene W. Kraas
A2484	Hiroaki Inoue	A2581	Hubert Julian	A3678	Deborah Kilgore	A3160	Dianne Kraft
A2485	Tamie Inoue	A2399	Jennifer Jumper	A3121	James Killus	A1492	Edward Kramer
A1748	Carol Isom	S1521	Joan Juozenas	A0709	Katharine Eliska Kimbriel	S2642	Ellen Kranzer
A3439	William Ivey	A3352	James Justice	S2958	Daniel M. Kimmel	A0739	Ruben Krasnopolsky
A0660	Roy Iwatake	A0684	Cris Kaden	A3517	David Kimmel	A0740	Dina S. Krause
S0661	Ann Marie Jackowski	A0037	Neil Kaden	A2315	Leigh Kimmel	A1472	Diane E. Krawczyk
S0662	Walter Jackowski	A0685	Dave Kadlecek	A0710	Judith Elaine Kindell	S0741	Kathryn Krebs
A1660	Al Jackson	A2375	Randy Kaempfen	A0711	Brian Kindregan	A0742	Laura Krentz
A1560	Jeanan Jackson	A0686	Anita Kafka	A0712	Chiyo Kindregan	A0743	Jack Krolak
A3094	Jennifer Jackson	S0687	Donald Kaiser	A0713	Candis King	A0744	Joseph Krolik
A1559	John Jackson	A3680	Wendi L. Kaiser	A0714	Deborah A. King	S3297	William Kruczek
A2873	Patricia A. Jackson	A0688	Frank Kalisz	A3514	Jeff King	A2738	Cera Kruger
A3349	Tom E. Jackson	A0127	Millie Kalisz	A3691	Matt King	A2222	Roberta Krulik
A0663	Saul Jaffe	A2759	Dania Kanafani	A0715	Robert C. King	A2221	Theodore Krulik
A2160	Ruby Jahr	S0689	Kevin Kangas	A1777	Tappan W. King	A0745	Tommy Kucera
A2633	Ardis Jakubaitis	A0690	Gayle Kaplan	A2158	Trina E. King	A0746	Karen Kugler

Membership List (Continued)

A2400	Charles Kuhlman	A2479	Kathy Laundry	S2278	Elan Jane Litt	A1486	Ben MacFarlane
S0747	Fredda Kullman	A2681	Elizabeth Laurich	A2127	Eric Livings	A1508	Tish MacFarlane
S0748	Thomas Kullman	A2043	Patrick Lawford	A2129	Eric Livings	S0840	Duncan MacGregor
A2057	Waldemar Kumming	S0777	Daniel Lawrence	A2130	Eric Livings	A2317	Sarah Ann Macht
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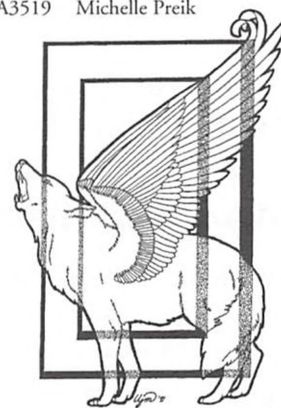
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**WRITER & ARTIST
WORKSHOPS
AVAILABLE!**

Membership List (Continued)

A2510	Janice Preston	A2308	Rhonda A. Reumann	A1155	Jack Rosenstein	A1179	Dale Satterfield
A2509	Richard Preston	S1124	Anders Reutersward	A3553	Gabriel Ross	A1180	Jim Satterfield
A3252	Paul Preuss	A1125	Jim Reynolds	A1540	Hollis Ross	A1181	Susan Satterfield
A2162	George Price	S1126	Lee Reynolds	A1156	Patricia Ann Ross	S1182	Gordon Saunders
A1097	William Priestler	S1127	Linda Reynolds	A1157	Wallace P. Ross	A1183	Michelle Sauve
A1098	Brian Proctor	S1128	Mark E. Reynolds	A1158	Linda Ross-Mansfield	A1680	Natasha Savchenko
A1099	Amy Proni	A1129	Mike Reynolds	S0051	Donna Rosser	A1184	Yuri Savchenko
A1100	Tullio Proni	A1130	Robert Reynolds	S1159	James R. Rosser	S2388	Alan Sawyer
A1101	Leonard Provenzano	A2720	Joyce Reynolds-Ward	A1160	Jeannette Roth	A1185	Robert J. Sawyer
A1102	Tim Pruitt	A1131	John Rezmerski	A2508	Jennifer Roth	S2104	Robert Saylor
A1623	Candace Pullein	A1132	Finni Rice	A2729	Kurt Roth	A0052	Sharon Sbarsky
A1624	Candace Pullein	A3642	Mary Kathleen Rice	A1161	Leslie Roth	S0053	Ed Scarbrough
A1103	Martin Puller	A1520	Andy Richards	A1532	Mark Roth	A1913	Katie Schaefer
S1104	Karen Purcell	A1629	Mark E. Richards	S3277	Robert Roth	A1186	Karen Schaffer
A3494	Larry Purkey	A3183	Mary Richards	A2519	Stefan Roth	S2990	Dianne Scheffing
S1105	Ann Purtell	A3003	Jeff Richardson	A3054	Matthew S. Rotundo	A1782	Vernon Schenck
A1106	Susan Purtell	A1747	Judy Richardson	A3053	Tracy L. Rotundo	A3723	Roger Scher
A3326	Lisa Silverthorne Purvis	A1133	Kathy Ann Richardson	A1726	Sean Patrick Rouse	A1188	Steve Scherer
A1107	Tom Pyter	A2582	Barbara Richer	A1993	Deb Rowan	A3164	Erik Scheuehmann
A1775	Linda Quinton	A2583	Robert Richer	A1990	Gary Rowan	A1189	Ralph Schiano
S2512	Andy Rabenn	A0049	Carrie Richerson	A2962	Nigel W. Rowe	A3614	Stephen Schiavo
A2249	Lewis Ragan	A1620	Juliaann Richter	A1848	Ken Roy	A3646	Milton Schick
A1108	Aragorn Rahm	A1134	Rebecca Rickart	A1162	Peter Rubinstein	A1190	Jon Schild
A2794	Tony Raiola	A3044	Harcourt Riddle	A3395	Greg Ruesch	A1191	Ben Schilling
A2795	Tony Raiola	A3047	Mary Riddle	A1163	Larry Ruh	A1192	Layne Schilling
A1082	Laurie Ramey	C3048	Peter Riddle	A1164	Kristin A. Ruhle	A3500	Marc Schirmeister
A1109	Timothy B. Ramey	A2827	Cindy Ridgway	A3195	Michael Runas	A3133	Steven Schleaf
A2288	Paul Rankin	A2828	Cindy Ridgway	S1165	Mark W. Runyan	A1976	Colette Schleifer
A2163	David Sterling Ranne	A2829	Cindy Ridgway	A2614	Jeff Rupley II	A1977	Mark Schleifer
S1110	Peggy Ranson	A3446	Yamada Rieko	A3272	Kristine Kathryn Rusch	A0054	Mike Schlofner
A1111	Geraldine Rasmussen	A1135	Roberta Riel	A2292	Donna Rusciollelli	A2937	Joyce Schmidt
A1112	Karl S. Rasmussen	A3512	Laura Elizabeth Rigby	A1166	Ed Rush	A1193	Melvin Schmidt
A2166	Traci Rathiff	A1136	Connie L. Riley	A2206	Rebecca Rush	A2936	Stanley Schmidt
A1113	David Ratti	A1137	William Alan Ritch	A2207	Stephen J. Rush	A1688	Barbara Schmidtzinsky
A2290	Gilbert Rau	A1613	Jamie C. Ritchey	A3457	Cheryl Russel	A1194	Gene Schneider
A2291	Marilyn Rau	A1138	Jim Rittenhouse	A3456	Keith Russell	A1195	James Schneider
S1114	Matthew J. Raw	A1139	Susan J. Rittenhouse	A1167	Richard S. Russell	A2520	James Schneider
A1729	Michael H. Rawdon	A1140	Bruce Ritter	A2992	Patricia Rust	A1196	Marlys Schneider
A3040	Melanie Rawn	S1142	Steven J. Ritter	A3265	Carol Rutherford	A2521	Marlys Schneider
A3022	Laura Rayfield	A3081	Uncle River	A3535	Martha Rutishauser	A3709	Peter Schneider
A1115	Eric S. Raymond	A1898	Gretchen Rix	A1168	Tom Ruzecki	A2522	Jeff Schneider
A2356	Michael J. Raymond	A2229	Roxanne Rix	A2231	Charles C. Ryan	A3718	Kim Schoeffel
A2355	Sharon Raymond	A1143	Sharon Roberg	S1169	Daniel Ryan	A2832	Spring Schoenhuth
A1584	Jim Reader	A1962	Carol Roberts	A1170	Elizabeth Ryan	A1758	James-Dean Schofield
A2743	Fred Ream	A2951	Elizabeth Roberts	A2232	Mary C. Ryan	A2650	Alexander Scholz
A1116	Diane Reamy	A2515	Frank Roberts	A3193	Danielle Sabarese	A2651	Alexandra Scholz
A2017	Colette Reap	A1144	Jim Roberts	A1171	Ruth L. Sachter	A1622	Carol J. E. Schorn
A1783	James Reasoner	A1961	John Roberts	A2245	Michael Sackmary	A3107	Marie Schorn
A1847	Livia Reasoner	A2950	John Maddox Roberts	A1172	Robert Sacks	A3106	Peter Schorn
A2513	Jeffrey Rebholz	A0050	Steven D. Roberts	S2841	Thomas Sadler	S1197	Herman Schouten
A1705	Ben Redden	A3217	William C. Robertson	A1649	Dolores Sailors	A2348	Kara Schreiber
A1706	John Redden	A1145	Linda Louise Robinett	C1650	Irene Sailors	A2031	Howard Schrimgeour
A3009	Marjorie Redding	A3313	Madeleine Robins	A2088	Jay Sailors	A2337	Larry D. Schroeder
S0047	Tom Redding	A2133	Richard Robinson	A1937	Don Sakers	A2338	Sue Schroeder
A2784	Dr. Carol Redfield	A1146	Roger Robinson	A3332	Chuck Salley	A2239	Susan Schuck
A2783	Joe Redfield	A2132	Susan Robinson	A2235	David Salter	A2240	Willam Schuck
A1687	Suzanne Reece	A1147	Karen R. Roe	A1173	Clifford Samuels	A3711	Joan Schulhafer
A3280	Franklin Reed	A2260	Robert Roehm	A1174	Drew Sanders	A1565	Donna Schultz
A2746	Stephanie Reed	A1148	Stephanie J. Roelker	A1175	Kathy Sanders	S3675	Kathleen M. Schultz
A3279	Veronica Reed	A2517	Jeff Rogers	A3207	William Sanders	S3676	Robert W. Schultz
A1117	Robert R. Reedy	S1149	Joanne Rogers	A2285	Jim Sanderson	S1742	David Schurtzman
A2931	Michael Reeves	S3638	Keith Rogers	A2289	Jim Sanderson	A1784	Charles Schwartz
S2881	Karl Rehn	A1963	Lisa Rogers	A3670	John R. Sanderson		
S2514	Ariel Reich	A1150	Roberta Rogow	A3669	Lonna C. Sanderson		
A3475	Mark Reichert	A1635	Jennie A. Roller	A1176	Sue Sanderson		
A1118	Malcolm M. Reid	A3196	Nina Romberg	A1657	Richard Sandler		
A3628	Kabutogi Reigo	A1873	Richard Roosa	A2935	David Sandner		
A1119	Susan M. Reitz	A1151	Bill Roper	A2230	Juan SanMiguel		
A2248	Lynne Renihan	A1152	Carol I. Roper	A3089	Kathryn Sanson		
A1120	Carol Resnick	A1153	Arwen Rosenbaum	A1177	John Sapienza		
A1121	Laura Resnick	A2518	Robert Rosenberg	A2929	Grigori Sapunkov		
A1122	Mike Resnick	A3119	Mary Rosenblum	A2837	Gregory Sardo		
A3010	Ross Resnick	A1154	Diane Rosenburg	A1178	Gene Sargent		
A1123	Neil Rest	S1732	Sue-Rae Rosenfeld	A3253	Ilene Satala		



Membership List *(Continued)*

A2602	Susan Schwartz	A3113	Will Shetterly	A1238	Charles Siros	A2735	Melody Snow
A1198	Richard Schwarz	A1929	Sachiko Shibano	A0055	Nina Siros	A1935	Davey Snyder
A1199	Jane Schweppe	A1928	Takumi Shibano	A0018	Willie Siros	A1265	John Snyder
A1200	David Score	A1215	James Shibley	A1239	Paul Siu	A1266	Raymond E. Snyder
A2295	C. T. Scott	A1216	Rickey Shields	A2063	Leslie D. Sivak	A2174	Wendy Snyder
A2055	Eric P. Scott	A1217	Ruth M. Shields	A3060	Glenn R. Sixbury	S1267	Richard So
A1201	Joyce Scrivner	A1631	Layne Shilling	S1240	Madona Skaff	A1268	Richard Soden
A1202	Teri Sears	A1218	Charles Shimada	A1242	Dale Skran	A3650	Herman Soediono
A1644	Jo Seaver	A3308	Sharon Shinn	A1241	Marian Skupski	A3649	Ormin Soediono
A1203	Fabian Sefcovic	A3666	Dianna Shipman	A3714	Robert Slader	S1269	Joseph Sokola
A1849	Dale Seim	S1219	Jim Shippey	A2852	Alan Slate	A1270	Michele Jaye Solomon
S1204	Bill Seligman	A1220	Joey Shoji	A2605	Alexander R. Slate	A3317	Donald Solosan
S1205	Donald Senzig	A3717	Andrew Shoop	A2604	Laurel Slate	S1653	Tom Somer
A1206	Zev Sero	A1221	K. Michiko Short	A2226	Annette Sliwinski	A3148	Laura Somerville
A3644	Cheryl Serr	A1222	Priscilla Shou	A1243	John Sloan	A3149	Terry Somerville
A3645	Don Serr	A3333	Pat Shumate	A1244	Kathleen Sloan	A2269	Mary Susan Sommerfeld
A2456	Lee Sessoms	A1223	Jane T. Sibley	A1245	Barbara Smart	S2891	S. P. Somtow
A1207	Michael Sestak	A2006	Daniel Siclari	A3366	Dave Smeds	S1271	Carolyn Soukup
A2200	James Sewell	A2004	Joe Siclari	A3507	Steve Smiley	A1501	Martha Soukup
A2199	John Sewell	A1224	Ellen Siders	A2928	Valeri Smirnov	A2211	Margaret Spalding
S3152	Jana Shafer	A1225	Renee Sieber	A2704	Bette Rose Smith	A3617	Felecia Speck
S2120	David Shallcross	S1226	Cindy Siefert	A2252	Betty Smith	A2320	Caroline Spector
A3667	Homer Shanks	C2007	Aviva Siegal	A3039	Bobbie M. Smith	A2321	Warren Spector
S1522	Jeff Shanks	A1227	Kurt C. Siegel	A1246	Brooke Smith	A1272	Tony Speer
A1967	Marcia Shannon	A1228	Stan Sieler	A1525	Bruce Smith	A1273	Richard C. (Dick) Spelman
A1606	Michael Shannon	A1725	Carol Sieraski	A1883	Cheryl Smith	A1274	Henry Spencer
S2923	Elizabeth Sharpe	A1724	Ellen Sieraski	A2251	Claude A. Smith	A1275	Allan Sperling
A1826	Jonathan Shaw	A1723	Madelyn Sieraski	A1768	Dale Smith	S1276	Sheldon Spitzer
A1810	Peter H. Shaw	S1229	John L. Sies	A2103	Dave T. Smith	A2694	Alice Spivey
A1825	Phyllis Shaw	A1230	Andrew Sigel	A3368	David Greer Smith	A2695	Ken Spivey
A2859	Jannie Shea	A1231	Rachel Silber	A3273	Dean Wesley Smith	A1277	Carol Springs
A1630	Nicholas Shectman	A2181	David Silva	A1526	Denise Smith	A2134	Diana Xochi Sprinkle
A2948	Mike Sheffield	A2180	Marcia Silva	A1247	Dennis L. Smith	A2296	Jeff Spurgeon
A2949	Rhonda Sheffield	A3652	Anne Silver	A0056	Dick Smith	A2243	Sylvain St-Pierre
A1208	Vivian Sheffield	S2154	Steven Silver	S2328	Frank R. Smith	A2683	Lynn Stacey
S1209	Anne Sheller	A1232	Karen Haber Silverberg	A1248	Henry Allen Smith	A2682	Susan Stacey
S1210	Patricia Sheller	A1233	Robert Silverberg	S1249	J. Stewart Smith	A3150	Michael A. Stackpole
A2524	Robert Shelor	A2623	Carol Ann Silverton	A3648	Joseph E. Smith	S1278	Jonathon Stadter
A2525	Wendy Shelor	A1960	Deb Simicich	A0057	Kenneth G. Smith	A1279	B. J. Staehlin
A2246	Gary Shelton	A1959	Nick Simicich	A1250	Kimberly Smith	A2527	Lorie Staffan
A1211	Gregory M. Shelton	A2526	Kenneth C. Simon	A2237	Kristine Smith	A1572	Bob Stahl
A2418	Sandra Shepard	A2834	Fred Simons	A1251	Laurence C. (Larry) Smith	A1573	Kathy Stahl
A3410	Mark Shepherd	A2719	Rhea Simons	A0058	Leah Zeldes Smith	A1280	Linda Lee Stahlman
A0021	Randall L. Shepherd	A2808	Jimmy Simpson	A1767	LeAnn Smith	A1055	Stephen Stair
A2824	Randall L. Shepherd	A1985	Neil Simpson	A1605	Marc A. Smith	A1281	Dale Staley
A1212	Howard Shere	A1234	Pat Sims	A2270	Mary Frances Smith	A1282	Jennifer Staley
A3284	Carolyn Sherman	A1235	Roger Sims	S3323	Mary Q. Smith	A1283	Sheryl Staley
A3435	H. A. Sherman	A1897	Donna Singleton	A1252	Michael J. (Missouri) Smith	S1284	Sondra Stallard
A1213	Josepha Sherman	A1236	Jon Singleton	A1253	Michael T. Smith	A1285	Kevin Standlee
A1214	Keith Sherman	A1237	Johanna Sinisalo	A1938	Nevenah Smith	A1693	Rodger Standridge
				S3390	Nick Smith	S1286	John Stanley
				A1855	Rebecca A. Smith	A3337	Mike Stanley
				A3194	Rick Smith	A1287	Rod Stansfield
				A1255	Rodford Smith	S2862	Lisa Stapp
				A2580	Rosie Smith	A2528	Cathryn Starr
				A2119	Russ Smith	A1700	Steven R. Staton
				A3367	Sarah J. Smith	A1289	Bob Stearns
				A2294	Sean M. Smith	A1288	Freda E. Stearns
				A3612	Shaney Smith	A1290	Jonette Stecklein
				A2831	Stephanie Smith	A1291	Allen Steele
				S1256	Steve Smith	A1599	Linda Steele
				A1257	Susan Smith	S1292	Mariann Steele
				S1258	Sybil Marie Smith	A1681	Sandra Steele
				A1259	T. R. Smith	A1682	Tony Steele
				A1881	Terrie Lee Smith	A1293	Helen Stegall
				S1260	Tim Smith	A1583	Toni Steger
				A2347	Vicki Smith	A1296	David M. Stein
				A1261	Victoria A. Smith	A1294	Diana Harlan Stein
				A1262	William P. N. Smith	A2529	Jeffrey I. Stein
				A1254	Randal Smith	A1295	Michael Stein
				A3345	Michele Smith-Moore	A2530	John Stelnicki
				A2040	Kenneth M. Smookler	A1297	Leif Stembol
				A1263	Russ Smullen	C2110	Samantha Stembol
				A1887	Cheryl Sneddon	C2111	William Stembol



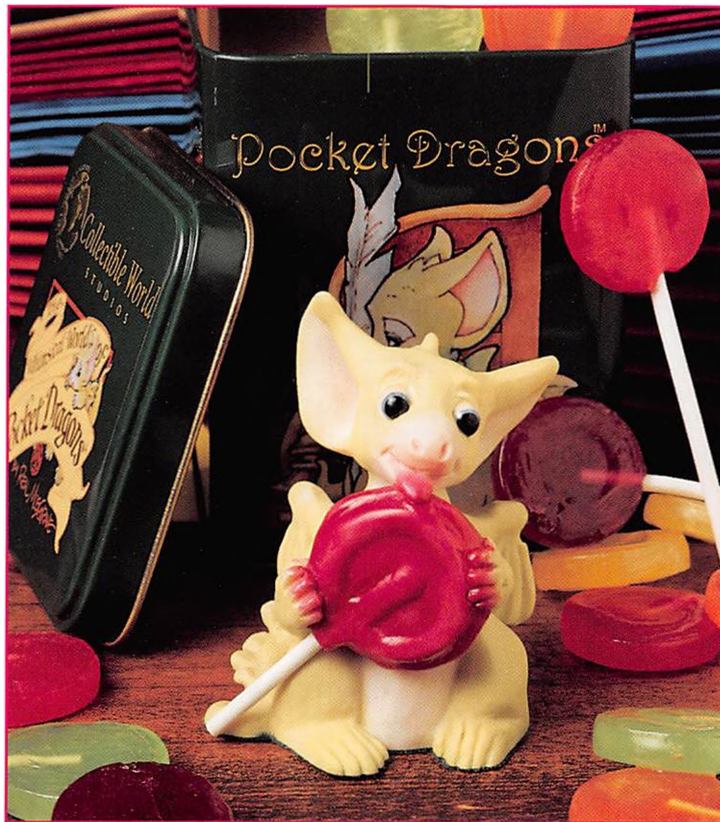
A3724	Lj Stephend	A2538	Ole Svendsen	A1510	Michael Thouvenin	A1366	Eric M. Van
A2309	Claire Stephens	A1317	Alan Swain	A2266	Kevin Thrapp	A1367	Jan van 't Ent
A3725	Owen KC Stephens	A1318	Anders Swanson	A2025	Ric Threadgill	A1368	Bertie van Asseldonk
S1850	Philip B. Stephens	A1319	Gary Swanson	A0295	Richard Threadgill	S3355	Edo van Belkom
S0048	Jacquelyn Renken Stephenson	A1712	Teresa Swanson	A3396	B. J. Thrower	S3354	Roberta van Belkom
S0059	Robert A. Stephenson	A2922	Michael Swanwick	A3135	Gabriella G. Tidwell	A3613	Frances Van Cleave
C3495	Amy Sterling	A1320	Peggy Sweeney	A3134	Kenneth R. Tidwell	C2553	Brian Van De Walker
A3496	Bruce Sterling	S1321	Lori Swift-Whitworth	A1566	Mark W. Tiedemann	S2551	Karen Louise Van De Walker
A3497	Nancy Sterling	A3509	Leslie Swigart	A1343	Don A. Timm		
A2627	Ann Sterling	S1322	Steve Swope	A2139	Chuck Timpko	C2554	Kirk Van De Walker
A2005	Edie Stern	A1679	Jacquelyn Sykes	A2140	Denise Timpko	S2552	Ray Van De Walker
A1298	Tom Stern	A3662	Terri Sylvester	I2774	Alexander Timson	S1370	Chuck van der Linden
A1907	David Steup	A1323	John Syms	C2773	Christopher Timson	A1371	Larry van der Putte
A1908	Margaret Steup	A1324	Laura Paskman Syms	A2775	Katrina Timson	A2630	Marcel van der Rust
C1906	Rosemary Steup	A2539	Stephanie Syslo	A2776	Katrina Timson	S1372	Angelique van der Werff
S1299	Jon Stevens	A3515	Marianne Szabo	A1344	Kimiye Tipton	A1373	David Van Deusen
A2531	Milton Stevens	A1831	Echel Szczepaniak	C1716	Benjamin Tiptonford	A1374	Gretchen Van Dorn-Roper
S1300	Alan Stewart	A1325	Joseph Szczepaniak	A2335	Suzanne Tober	A1586	Gordon Van Gelder
S1947	Frances Stewart	A0060	Tim Szczesuil	A2301	Martha Todd-Prather	A3658	Christine Van Kueren
S3437	Larry Stewart	H0008	Eleen Tackett	A1345	Susan Tokar	A1375	Mark L. Van Name
A3090	Marjorie Stewart	H0007	Roy Tackett	S0061	C. Dan Tolliver	A2820	James Van Pelt
A3210	Risa Stewart	A1326	Lorraine Tacouni	A1346	Samuel J. Tomaino	A1376	Barb Van Tilburg
A3209	Sandy Stewart	A2540	Naoyuki Takagi	A1643	Bruce Tomlin	A1377	Ray Van Tilburg
A2818	Sean Stewart	A2012	Shinsuke Takeuch	S2047	Dave Tompkins	S1378	Kees van Toorn
A1301	Valerie Stewart	A1327	Carolyn Tallan	A1347	Dorothy Tompkins	A1379	Mike Vande Bunt
A3530	Pras Stillman	A1328	Michael Tallan	A2705	Robert Tomshany	A1380	Pat Vandenburg
A2858	Megan Stirlen Bouchard	A2619	Michael Talmont	A1348	Juri Toomi	A1874	Russell Vang
A1302	Jan Stirling	A2620	Robin Talmont	A2010	Geoffrey Toop	A2607	Laura Varner
A1303	S. M. Stirling	A3637	Jason Tanner	A3605	Dan Topjian	A2606	Steven C. Varner
A2909	Ian E. Stockdale	A1329	James Tate	A3604	Julie Topjian	A1381	Ellen Vartanoff
A2703	Graham Stokes	A3583	Takayuki Tatsumi	S1349	Dineh Torres	A1772	Adam Vaughan
A1304	Keith Stokes	A2542	Michael Tattan	A3013	Edenis Torres	A2354	Donald Vaughan
A1305	Peter Stoller	A2054	W. Irene Tawzer	S2893	Robert Toth	A2353	Nanette Vaughan
S1306	Bob Stoltman	A1330	Arthur Taylor	A2544	Kit Townsend	A2545	Sharon Vaughan
A2264	Constance Stolz	A1331	Barbara Taylor	A1655	Michael T. Townsend	A1741	Edward Vaver
A2265	George Stolz	A2143	Charlene Taylor	A1350	Jamie Tracy	A1382	Tom Veal
A3255	Willard Stone	C2109	Drew Taylor	A1351	David Travis	A2311	Efraim Omar Velasco
A3600	Douglas Stout	A1696	Michael J. Taylor	A2336	Sharon Trembley	A1383	Greg Ventura
A3570	J. Michael Straczynski	A2299	Richard Taylor	A1352	Gregg T. Trend	A1800	Edd Vick
A1307	Samantha Star Straf	A0019	Robert R. Taylor	A2494	Dick Trezza	S3473	Robert Vidervol
A2609	Robert Strahan	A1332	Ron Taylor	A2879	Bjo Trimble	A0063	Dennis Virzi
A2610	Susan Strahan	S3155	Suzanna W. Taylor	A2880	John Griffin Trimble	C1642	Madeline Virzi
A2579	William Strang	A1911	Cece Terry	A2298	Angel Trinkle	A1641	Pat Virzi
A2532	Henry G. Stratmann	A1910	Frank Terry	A1353	Gregory Trocchio	A3112	Denise Vitola
A1308	Erwin (Filthy Pierre) Strauss	A2029	Byron Tetrick	A3224	David Truesdale	A2022	Annine von Orlow
A1861	Mark Stravens	A3343	Joanne Thacker	A2016	Hiroko Tsuzawa	A1384	Ariane von Orlow
S1309	J. D. Streett	A1333	David Thayer	A1957	Nancy Tucker	A1385	Wes von Papineau
A2805	Joy Stretton	A1591	Diana Thayer	A1354	Patrick Tucker	A3213	Alexander Von Thorn
A1311	John K. Strickland	A1334	Robert Theroux	A1355	Susan Tucker-Judd	S1386	Jeremiah Voris
A1310	Sheila Strickland	A2297	Timothy Thiel	A0062	Charles S. Tumminello	A1387	Jay Vosburgh
A1312	Steve Stringfellow	A2300	Vanda Thiel	A1356	Leslie Turek	A3156	Edwin Voskamp
A3659	Ian Randal Strock	A2872	Alan Thiesen	A2310	Jim Turner	A3137	Ray Vukceovich
S3608	Lee Frierson Stroud	S1335	Greg Thokar	A1357	Pat Turner	A1875	Carmela Wadding
A2597	Wesley Struebing	S1336	Peggy Thokar	A1358	Ty Turner	A1879	Donald Wadding
A2534	Harry C. Stubbs	S1337	Joan Thomas	A3240	Katherine Turski	A1876	Keith Wadding
A2533	Mary M. Stubbs	A2786	Tina A. Thomas	A1796	Alison Turtledove	A1880	Ramona Wadding
A1313	Lindalee Stuckey	A1338	W. A. Thomasson	A1359	Harry Turtledove	A1859	Steven Wadding
A1314	Donna Stump	A1730	Bruce Thompson	A1360	Laura Frankos Turtledove	A2089	Susan Wade
A2102	Jean A. Stuntz	A1731	Bruce Thompson	C1795	Rachel Turtledove	A1511	Tess Wade
A3146	Mathew Sugden	S3375	Christine Thompson	C1794	Rebecca Turtledove	A1512	Tess Wade
A2536	Karen Suits	A2690	Dan Thompson	A1361	R. Lorraine Tutihasi	A3237	David Wagner
A2535	Michael Suits	A3206	David J. Thompson	A2451	James Uba	A1388	Jacob M. Waldman
A2603	Diane Sullivan	S3374	Donald Thompson	A3180	Rochelle Uhlenkott	A2098	Carl Walker
A1315	Mark Sullivan	A2691	Julia Thompson	A2327	Diane Ullman	A1389	Gail A. Walker
A2537	Charles K. Summers	A1339	Amy Thomson	A1362	Larry Ulrey	A1390	Sage Walker
S2032	Bjorn Tore Sund	A1340	Becky Thomson	A2954	Helen Umberger	A3657	Derek Wall
A2763	Cheryl Sunderseith	A1341	John Thomson	A3271	Sue Dawe Underwood	A3661	Raj Wall
A2762	Doug Sundseith	A2663	Anna Thorn	S2546	Kenneth Unferth	S1707	Martin L. Wallner
S3038	William Surrett	A1528	Persis L. Thorndike	A3466	John Upton	A2769	Gail Walotsky
A1991	Gayle Surretre	S1932	Denice Thornhill	S1363	Nora Urany	A2768	Ron Walotsky
A1316	James L. Sutherland	A2212	Diann Thornley	A3445	Hisayo Ushioda	A1391	Michael J. Walsh
A1939	Brenda Sinclair Sutton	A1941	Katy Thorp	A1364	Susan Uttke	A1500	Michael R. Walsh
A1940	William R. Sutton	A1942	Steve Thorp	A3029	Keith C. Vaglienti	A2161	Diana Walter
		A1342	John Thorsen	A1365	Christine Valada	A2921	James Walton

Membership List *(Continued)*

A2860	Angela Waner	A1931	Peter Weston	A1442	John F. Willis	A1471	Cecil L. Young
A2866	James Wappel	A1418	Alan Wexelblat	A1443	Mike Willmoth	A3551	James M. Young
A1392	Anthony D. Ward	A1419	Marye Lynn Wexford	A1444	Edward Buchan Wilson	A1473	Jim Young
A1393	Charles Douglas Ward	S1420	James L. Whalen	S1445	Jennifer Wilson	A1487	Rick Young
A3603	Chris Ward	A2964	Philip Wheat	A1798	Joan Wilson	A1474	Virginia A. Youngstrom
A1394	Dalroy M. Ward	A3259	Andrew C. Wheeler	A2571	Karen Wilson	A2751	Kate Yule
A1395	Jacqueline M. Ward	A3132	Steven Wheeler	A1797	Laura Wilson	A2156	JoAnna Zacarola
A0020	Judith Ward	A1421	Susan Wheeler	S2302	Marie Ellen Wilson	A1475	Joel D. Zakem
A1640	Lynn Ward	A2750	Wendy Wheeler	A3364	Rebecca Wilson	S1476	Andrey Zakhartchenko
A1925	Marsha Lee Ward	A1423	Laurine White	S2303	Thomas Wilson	A1477	Linda C. Zang
A1396	Michael J. Ward	A2830	Philip M. White	A1446	Troyce Wilson	A2027	Graham Zaretsky
C2722	Samuel Ward	A1424	Phyllis White	S3557	Angela Wilson-McGath	A2574	Willow Zarlow
A2758	Mike Warner	A2732	Sue White	S2036	Alan E. Wingeier	A2576	Willow Zarlow
A2699	Dean Warren	A2733	Sue White	S2039	Cathy Wingeier	A2906	Tony Zbaraschuk
A1927	Kenneth Warren	A2559	Teri White	S3549	Geraldine Winkler	A2578	Erik Zea
A1397	Victoria Warren	A1890	Thomas White	A2986	Susan Shell Winston	A2575	Ann Tonsor Zeddies
A1852	Carol S. Warrington	A2971	Victoria (Victory) White	A1447	David W. Wixon	A2573	Timothy C. Zeddies
A1851	Kenneth W. Warrington	A1422	Kay White Simons	A2021	Chris Wiz	A1478	Barry Zeiger
S0064	Jim Washek	A3161	L. Scott Whitebird	A2020	Marc Wiz	A1479	Michelle Zellich
A2596	Elisabeth Waters	A3501	Debbie Whitechurch	A1448	Sally Woehrlc	A1480	Richard W. Zellich
S3485	Geoffrey Watkins	A3502	Ed Whitechurch	A0310	Hania Wojtowicz	A3023	Gary Zelmanovics
A2090	David R. Watson	A2835	Lee Whiteside	A1449	Taras Wolansky	A1704	Margo Zenk
A1611	Sherry (Sherlock) Watson	A1425	Eva Whitley	A1652	Vic Wolczuk	A3409	Robert J. Zepeda
S1582	Cara Watters-McCaffrey	A1965	Mary Whitlock	A1830	Catherine Woldow	A3402	Nancy Zeschmann
A3269	Cindy Watts	A1426	Marc Whitman	S1450	Joyce Wolf	A3449	Terry Zeschmann
A3270	Greg Watts	A1427	Tom Whitmore	A1451	Katherine Wolf	A3550	Sarah Zettel
A1398	Melissa Wauford	A3527	Mark Whittington	A0065	Lori L. Wolf	A2838	Julie Zetterberg
A1577	Bob Wayne	A3336	Ben Whittmeyer	A1452	Gene Wolfe	A1481	Steven Joel Zeve
A1578	Bob Wayne	A1531	Kathryn Whitworth	S2569	Michele A. Kerr Wolfe	A3623	Darrell Zielke
A2305	Michael Weasner	A1915	Kevin Whitworth	A1453	Rosemary Wolfe	C3621	Katie Zielke
S2901	J. Weaver, Jr.	A1945	Kim Whysall	A2333	Jeremiah Wolff	A1482	Linda Riley Zielke
A1905	Don Webb	A1428	Malinda J. Wickham	A2334	Michael Wolff	A3622	Tracy Zielke
A1904	Rosemary Webb	A1429	John Widmer	A1454	Noel Wolfman	A1483	William H. Zielke
A1769	Elizabeth Weber	A2304	Arthur L. Widner	A3302	Elizabeth Wolheim	A3701	Joyce Zimmerschied
A2555	Eric Weber	A1949	Robert Wiener	A1455	Lew Wolkoff	A1628	Joe Zimny
A1399	David Wedell	A1950	Robert Wiener	A1456	Rose Anne Wolkoff	A1923	David Stewart Zink
A3250	Jeanne Weick	A2556	Clark B. Wierda	A2570	Andrew Wong	A1519	Beth Zipser
A1400	Charles Weidner	A1673	Gayle Wiesner	A1530	Kent Wong	A1518	Mike Zipser
A1401	Steven Weidner	A1998	Colin Wightman	A3014	Eleanor Wood	A2170	Kim Zrubek
S1402	David Weil	A1430	Caran Wilbanks	A2572	Malcolm B. Wood	A1484	Scott Zrubek
A1403	Len Wein	A1504	Jason Wilcoxon	A1457	Lisa Woodings	A2904	Michael Zucker
A3455	Robert Weinberg	A1505	Joseph K. Wilcoxon	S1458	Leann Woodruff	A2064	Diane Zygowicz
A1404	David Weiner	S1431	Charles L. Wiley	S3472	Allen Woods	A2051	Karin Zygowicz
A2666	Toni Weiner	S1432	Lucy Wiley	S3471	Larry Woods		
A3018	Jacob Weisman	A1433	David Allen Wilford	A1715	Mark L. Woolsey		
A2146	Gail Weiss	A2982	Glen Wilkerson	A1459	Martin Morse Wooster		
A1955	Bob Weissinger	A3707	Allen C. Wilkins	A1690	Barbara C. Worthington		
S1405	Robert Weissinger	A3434	David A. Will	S1691	Neil D. Worthington		
A1954	Sunshine Weissinger	A3433	Mona V. Will	A1460	Deborah A. Wright		
A1406	Toni Weisskopf	S1434	Marie Willbrand	A3177	Linda R. Wright		
A3110	Jerry Weist	S2565	Janet Willett	A0066	Richard Wright		
A2319	Donald P. Welch	S2566	Kathy Willett	S1461	Wesley Wright		
A1407	Henry L. Welch	S2561	Michelle Willett	A3122	Suzanne Wright-Crain		
A1408	Letha Welch	S2564	Paul Willett	A1663	William G. Wu		
A2062	Lisa M. Welch	S2563	Steven Willett	I2332	Nicholas Wurst		
A2800	Mike Welham	A1435	Allen Willey	H2391	Janny Wurts		
A1498	W. A. Weller	A3616	Bobbie Williams	A1836	Linda Wyatt		
A2854	David A. Welling	A1436	C. S. Williams	A2364	Marianne Wyatt		
A1853	Lois Wellinghurst	A2557	Charlotte Williams	A2034	Michael Wysocki		
A1854	Richard Wellinghurst	S1437	David Williams	A1463	Ben Yalow		
S1412	Fletcher E. Wells	A3632	David Williams	A1464	Ken Yamaoka		
A1409	Martha Wells	A1713	Edith T. Williams	A1465	John Yaskowich		
A1410	Patty Wells	A2373	Jacqueline B. Williams	A1676	Stephen V. Yates		
A1411	Roger Wells	A2374	Jacqueline B. Williams	S3588	William Yates		
A1889	Valerie Wenner	A2558	James Williams	S1466	Veronica P. Yaworski		
A1413	Amy Wenshe	A3631	Janice Williams	A1467	Kathryn A. Yeager		
A1414	Leonard Wenshe	A1438	Perry M. Williams	A3241	Lubov Yegudin		
A1415	K. D. Wentworth	A1439	Rondinella M. Williams	A1468	Robert P. Yeo		
A1416	James T. Wesley	A3291	Russ Williams	A3419	Deborah Yerkes		
A1417	Erik Wessing	A3256	Shelia Williams	A1469	Donald York		
A3554	Joel West	A1440	Susan L. Williams	A1711	W. Andrew York		
S2397	Robert West	A1674	Walter Jon Williams	A2590	Karen Yost		
A1930	Eileen Weston	A2987	Jack Williamson	A2890	Stephen Youll		
		A1441	Connie Willis	A1470	Bradley Alan Young		



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