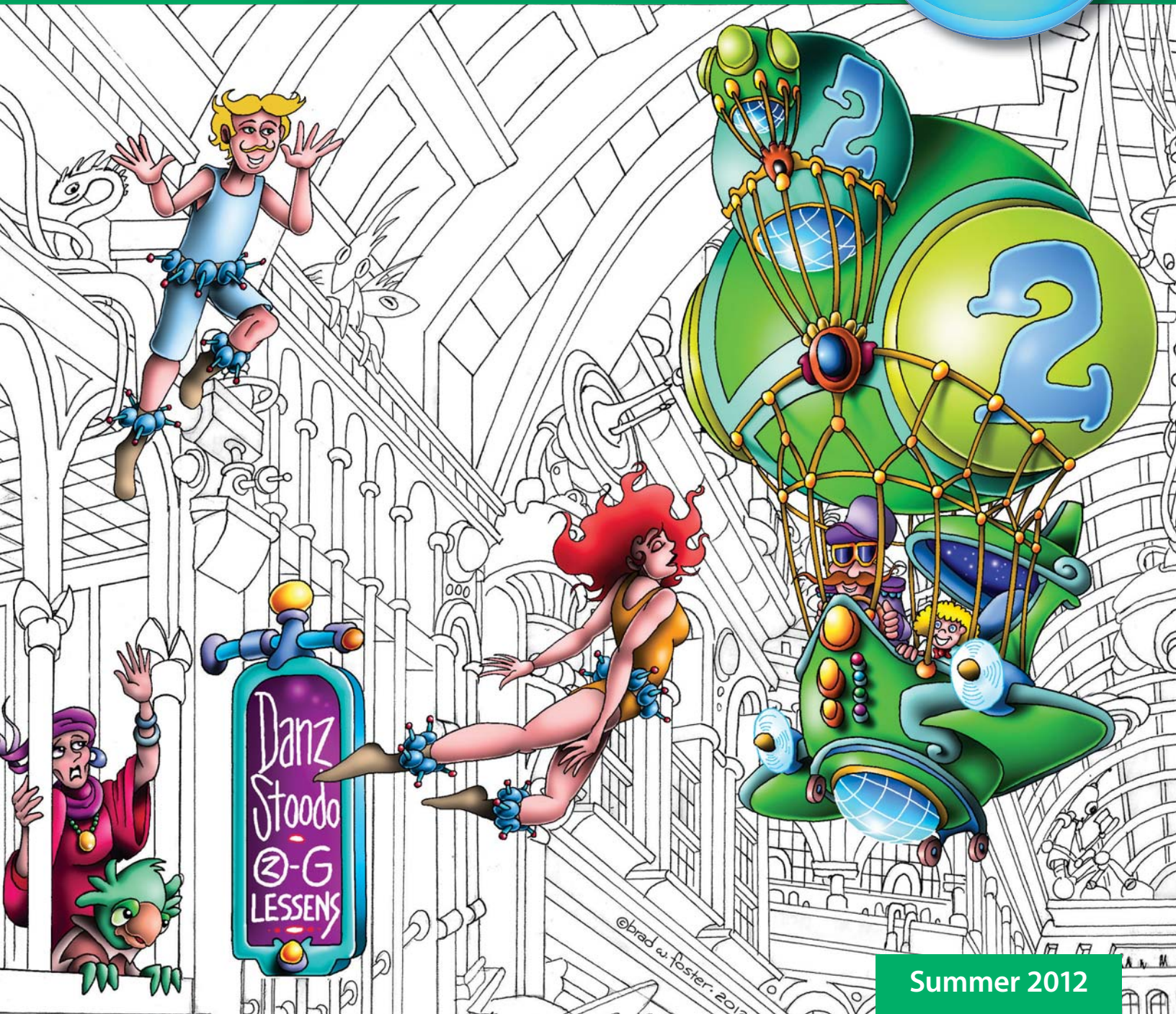


PROGRESS REPORT 2

The 2nd Progress Report for LoneStarCon 3, the 71st WorldCon,
to be held August 29 – September 2, 2013 in San Antonio, Texas

LoneStarCon 3



Summer 2012

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An Update From the Chairfolks

First, we want to thank all of the folks who are helping on LoneStarCon 3 and all of the members who have joined.

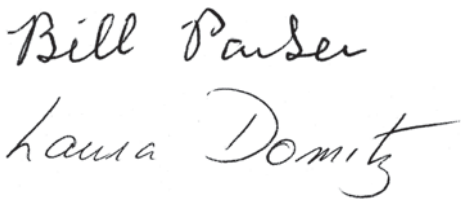
We are just about a year away from LoneStarCon 3 and we have several news items.

We have learned who our neighbors will be at the convention center. The *People en Español Festival*, a Hispanic cultural and music festival will be sharing the convention center with us for two days (Saturday and Sunday) of our convention. They will be holding educational sessions in the Convention Center during the day and concerts at the Alamodome at night. We think this will bring a new demographic in contact with us and be a better match than some of the groups other Worldcons have had to share space with. We also hope that it will bring food vendors to the area between the convention center and the Alamodome, as some people will come for the sessions and remain in the area for the concerts. The festival will be held for the first time this year and we hope to have more information on what to expect after Chicon.

We will also have the first contested site bid in several years. Right now Spokane, Washington and Orlando, Florida are competing for the 2015 Worldcon. The two bids seem to be evenly matched and are working hard to convince bidders of the better choice.

If London wins the 2014 Worldcon, LoneStarCon 3 will also have a NASFiC site selection. Right now, Phoenix, Arizona is the only contender.

Progress Report #3 will be published in January of 2013. It will contain information on the Art Show and Dealers' Room; hotel registration will also be included in this Progress Report.



Bill Parker & Laura Domitz
LoneStarCon 3 Co-Chairs



LoneStarCon 3

the 71st World Science Fiction Convention

San Antonio, Texas
Henry B. Gonzales Convention Center
August 29 – September 2, 2013

Guests:

Ellen DATLOW • James GUNN
Willie SIROS • Norman SPINRAD
In Memoriam
Darrell K. SWEET

Toastmaster:

Paul CORNELL

Special Guests:

Leslie FISH & Joe R. LANSDALE

Web: www.lonestarcon3.org

Facebook: LoneStarCon 3

Twitter: @LoneStarCon

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What's Inside

Musings on Ellen Datlow.....	2
Exhibits: Dr Who	4
Exhibits: Science Fiction Music.....	5
Welcome to Beautiful San Antonio..	6
Program.....	9
Events	9
Publications.....	10
Memberships.....	11
Membership Demographics	12
New Members List	13

Musings On Guest of Honor Ellen Datlow

By Pat Cadigan



Ellen Datlow enjoying a morning beverage.

Photo by Pat Cadigan

The genre of the fantastic — science fiction, fantasy, and horror, and all the subcategories from New Wave to New Weird, from cyberpunk to steampunk, from Analog hard to Magic Realism and all stops in between and beyond — wouldn't be worth a damn without editors.

There, I said it. But then, it's nothing I haven't said before.

The genre of the fantastic — which, to save time and words, I'm going to refer to as SF — is one of those things that is utterly tribal. It cuts across all ethnicities, classes, creeds, even languages. Readers stick with it for life. Writers are also lifelong readers, and that goes double and triple for editors.

The SF editor is someone with a unique set of skills. You can't hire just anybody out of the general pool of people looking for editorial work. Just as SF writers are lifelong SF readers, so are editors. In fact, back in 1995, at SwanCon in Perth, Western Australia, I revealed the truth: writers and editors evolved from a common ancestor. The point of divergence was how each reacted to something they were reading. Writers said, "I could have done better than that," while editors said, "I could have made that better."

This discovery actually came about because of Ellen Datlow, who mentioned during the same panel that she had always read with a critical eye — the usage of "critical" here being in the best possible way. I know, because Ellen Datlow made me the writer I am.

I'm afraid I don't remember a great deal about Datlow: The Early Years (senior moments come thick and fast these days; I'm good if I can remember what I ate for breakfast). I know she worked for Donald Fine briefly. However, I'm absolutely clear about when she came into her own: in 1981, she became fiction editor at *Omni* magazine.

Omni, for you young whippersnappers who don't remember a time when we didn't have the Web, was a magnificent science magazine produced by the late Bob Guccione, of *Penthouse* fame. It was what we called, in those days, a slick, meaning it had slick, glossy pages, high-style graphic design (I heard that tweet — not that kind of graphic, you pigs), and, best and most important of all, it paid big. BIG. Bigger than most of us who couldn't sell to *Playboy* (also a slick that published science fiction) had ever seen.

Ellen's predecessor had been Robert Sheckley and, before him, Ben Bova, who became editor-in-chief. (I'm trying to avoid begats here, but it's tempting.) My first submission to *Omni* was during Sheckley's tenure. He was one of my favourite writers and I sent in a humorous short story about time junkies sucking spare time out of parking metres. Well, I thought it was humorous. Mr. Sheckley decided *Omni* could survive without it but I did get a personal rejection letter, which was signed by assistant editor Ellen Datlow.

After Robert Sheckley left, Ellen Datlow ascended to fiction editorship and *Omni* went from merely a high-paying slick to a source of exciting new fiction, by well-established authors like Connie Willis and Ursula K. LeGuin and new writers, authors you wouldn't expect to find in any SF magazine, like Joyce Carol Oates and T. C. Boyle (forgive me, I can't spell Coraghessan), and new writers like William Gibson, Michael Swanwick ... and me.

Ellen didn't just sit back and wait for good fiction to show up. She read everything she could and she consulted other editors like Gardner Dozois, asking who the up-and-comers were, anyone he thought she might be interested in reading. Which was how, in 1981, I came by a letter — street-mail, hard copy in an envelope with a stamp on it — from Ellen, telling me she had read a story of mine called "The Pathosfinder." She said she liked it and hoped I would consider submitting something to her.

Now, as flattering as this story is to me — it's so flattering, in fact, that I'm almost ashamed of myself for telling it — I should add that I know I'm not the only writer Ellen approached. She was proactive to the point where she approached writers she wasn't personally acquainted with, on the basis of their work. I'm lucky she did, and I'm glad I was smart enough to write something immediately and send it to her.

She sent it back — with a number of suggestions for revisions. If I wanted to make them, she said, she would love to see the story again. Well, if my family had a coat of arms, the slogan would be, Momma didn't raise no fools. I made the revisions and sent the story back to her. And this time, the story didn't come back to me.

There were a few more adjustments and edits, which we did together over the phone. And that is how "Vengeance Is Yours" came to be my first sale not just to *Omni*, but to Ellen Datlow. It is notable to me not just because of the enormous cheque I got for it but because it was a turning point for me as a writer. The cheque was dwarfed by what I learned about writing in the short time it took to revise the story to Ellen's satisfaction. In a few short weeks, I learned more about how to tell a story well than I had in ... well, my entire life.

Ellen knows short fiction the way a cardiac surgeon knows the human heart. She knows what's fat and what's muscle. She knows what has to be cut away and what has to be strengthened. She knows which of those things that feel good are actually harmful, and which things that are painful are absolutely necessary. And I can't remember the last time she was wrong.

Working with Ellen, I learned to become the servant of the story.



Pondering a problem, while surrounded by books.

Photo by Pat Cadigan

You don't find a whole lot of editors with this kind of high-level skill in short fiction. Gardner Dozois is one, Gordon van Gelder is another, and there are some promising talents starting to make their mark. Book-length fiction is rife with talented editors and some of them do well with short fiction, too. But you won't find many editors who have such a gift — and a love — for short fiction as Ellen Datlow.

And when I say short fiction, I mean short fiction. SF, fantasy, horror, and all points between and beyond, even cross-pollination: SF-horror hybrids, dark fantasy, high fantasy, literary science-fantasy. And don't even think about sneaking any crap science past her to make the horror work — Ellen knows her science and her horror. You can't get away with anything.

Okay, I suppose I am prejudiced. Short fiction is my first love. When I broke into print, I was working full-time. I could complete short fiction in a short period of time. I've since written novels and I like to think I've done them well. Lately, constraints on my time have meant I'm mostly working at shorter lengths again. But I never stopped writing short fiction. Between novels, during novels, before and after finishing a novel, I always had a few short pieces in progress. I think I always will.

Probably in the hope that Ellen is editing another wonderful anthology.



Ellen accepting the Hugo Award for Locus at NipponCon Hugo Award Ceremony in 2007 with Eileen Gunn and Yoshio Kobayashi.

Photo by Pat Cadigan

Exhibits: Doctor Who — 50 Years and Still Going

By Robbie Bourget

The Exhibits division of LoneStarCon 3 wouldn't dream of letting the 50th anniversary pass without an exhibit to honor the Doctor. But before you get to the con to see it, are you properly up on your history of the phenomenon? Read on and see.

So, what or who is this "Doctor Who" thing? It began in the UK in 1963. November 23, 1963, in point of fact. Some Americans, probably lots of them, may remember this was the day John F. Kennedy was shot. The BBC, who had developed this new program, ever the pragmatists, decided to re-run the first episode the following Saturday, followed immediately by episode 2 of the series, or to be more precise, the first serial of the series.

What was this new show? It was developed by Sydney Newman, a Canadian, and dealt with a mysterious traveller in time. At first, the lead actor, William Hartnell, seemed to be almost sinister in his actions and comments. This was intended to reflect the fact that he was an alien and hundreds of years old. Each story was a stand-alone serial using the same characters from week to week and serial to serial. So viewers got to know Susan (Carole Ann Ford), Ian Chesterton (William Russell), Barbara Wright (Jacqueline Hill), and The Doctor (William Hartnell). Just "The Doctor," with no other name provided, not even by Susan, his granddaughter.

These four found themselves together on adventures that ranged from Earth's history, such as the Aztecs and Marco Polo, to the future somewhere else in space, such as the Daleks (we'll come back to them) and the Sensorites. But, how did they get to all these places? Through the errant habits of a box called the TARDIS, which looked quite like a blue Police Box as found throughout the UK in the '60s. TARDIS, for those who have to know all the minutiae, stands for "Time And Relative Dimensions In Space." Yes, "Dimensions." Original description and probably closest to the original writers' intentions. And so many writers over the years. Far too many to relate them all. Terry Nation, creator of the Daleks; Kit Pedlar, creator of the first Cybermen; and coming to current times, Russell T. Davies, Steven Moffat and Paul Cornell, among many others.

Eventually, William Hartnell wanted to get some rest because production of this show ran as much as 50 weeks of each year. One episode was broadcast so rapidly after filming that Bill Hartnell was able to ad lib a "Merry Christmas" to the television audience and it stayed in. You might have thought this would be the death of the program, even though it was now being watched in Canada, Australia and several other countries. However, the show's developers thought they could pull a switch. After all, the lead part was an alien. Who knew what else he could do beside travel in time and space. So, the Doctor "regenerated" and became Patrick Troughton, who played the part very differently from his predecessor, becoming just as loved in the role.

So, there we are, the scene is set: mysterious traveller in time and space who can regenerate and, for reasons known only to himself, often travels with humans from Earth. And this is how the program came to the U.S. in 1972 with a new actor in the role — Jon Pertwee, followed in 1978 by Tom Baker as The Doctor. PBS channels were home to *Doctor Who* in this era and, if you were lucky, you got all the way through Pertwee, Baker, Peter Davison, Colin Baker and Sylvester McCoy in the lead role. If you were even luckier, older episodes of Hartnell's and Troughton's eras were shown. But this was harder to do as, in their esteemed wisdom, the BBC had destroyed most of those black and white shows to make room in their archives for newer programs.

In 1990, after 26 seasons of this show, the BBC decided that they would not renew the series for 1991. It wasn't exactly cancelled but it wasn't going to be produced. *Doctor Who* fandom mourned. Some took a leap of faith and started conventions to keep their beloved show alive. Others resorted to forming clubs or joined existing clubs. That was the lean time. Fifteen years of no new official *Doctor Who*. Mind, you could get some fascinating fannish *Doctor Who* videos in those days. Fans made costumes, built parts of the TARDIS, or even maintained their own TARDIS, built in the heyday of regular viewing on television. Not to mention Daleks ... (try not to be exterminated, eh?)

Fast forward to March 26, 2005, a hotel in Hinckley, UK. Eastercon, the British National Convention is underway. There should be fans in the bar or in hallways. All is hushed and no one is there ... and then, the music starts, cheers erupt, the main hall is raucous with the sound of fans once more enjoying a new *Doctor Who* episode, "Rose." The show was back, thanks to Russell T. Davies and other like-minded professionals who had been fans in their own time of this program. Christopher Eccleston made the role his, followed far too quickly by David Tennant, and now Matt Smith holds the part firmly in his grasp.

What's the appeal? Adventure. Joyfulness. Fun. Danger. Fantastic storylines. Good acting. All this and more. In the Doctor's 50th year, I hope you all have a chance to get to know him better.

Some items that will be included in the exhibit are shown at right.

Exhibits: Science Fiction Music

By Warren Buff

One of the things we've been focusing on in Exhibits is how we can use our space to make LoneStarCon 3 grand enough for Texas. Yes, we're going to have the fan and pro galleries, and the Hugo display, and all the things you expect to see at a Worldcon, but we also want to explore new directions. Some of those will be unique to Texas, but in our initial discussions, we realized that Worldcon has never had an exhibit on science fiction music.

This is one of those ideas with the potential to expand if you let it, so we set a few initial boundary conditions. We're dealing with science fiction as opposed to fantasy (and attempting to apply Damon Knight's standard in his absence), and will concern ourselves more with the content of the song than its origin. This isn't to say that we'll ignore filk — there's no way you could have Leslie Fish as a guest and not include "Banned From Argo" in such an exhibit — but we won't come anywhere near an exhaustive exploration of it, which will make it a ripe area for a future Worldcon to explore.

We plan to go as far back in popular music as we can find science fictional examples, and then cover the progression of SF themes all the way up to the present day, touching on the early days of rock and roll, the psychedelic era, the glory days of '70s rock, heavy metal, and modern indie, with diversions into filk, musicals, rock operas, film music, and some of the unexpected places SF themes pop up.

But this isn't just intended to be a display of album covers and trivia about songs and musicians; we intend to let you hear the music. We'll provide listening stations with multiple sets of headphones so that several people can enjoy it at once without interfering with the rest of the exhibit hall, as well as a few extra jacks for you to plug in your own if all of ours are in use.

Finally, we have to recognize that no fan knows everything there is to know about science fictional music, so we're putting out the call for help with finding songs we ought to include. If you have an idea of something we ought to include, no matter how obvious or obscure it is, please send your recommendations to exhibits-dh@lonestarcon3.org. We probably won't be able to use everything (we're trying to limit ourselves so that it's actually possible to enjoy the exhibit and the rest of the con in the same weekend), but we'll consider just about anything. We're really looking forward to making this year's exhibits something special, and we hope you'll help.



A fan-made costume of Morbius from the episode *Brain of Morbius*.
Photo by Robbie Bourget



A restored Tardis console — the perfect addition to any living room.
Photo by Robbie Bourget

Welcome to Beautiful



Two landmarks are classic San Antonio: the Alamo and the Riverwalk. While the Shrine of Texas Liberty is worth seeing when you come to San Antonio, the Riverwalk is the place to enjoy a wider variety of sights, sounds and tastes of South Texas. Now, don't put any stock in the opinions of people like Mark Cuban, owner of the Dallas Mavericks. After all, he has a full-time job keeping his team from imploding every year. No, SA's Riverwalk is a great spot for tourists and locals alike.

If you are a fan visiting San Antonio, you will find the Riverwalk a convenient way to travel around downtown. And don't let the "walk" part of the name fool you. While it is a great place to walk, the river is also trafficked by barges. These barges, run by Rio San Antonio Cruises, function as Riverwalk tours and river taxis that can take you from one place to another in a relaxed manner. If you're staying downtown for the weekend, consider getting a 3-day pass so you can cruise from place to place in total leisure.

Since many of San Antonio's downtown hotels are on the river, getting to the Riverwalk is as easy as getting in the elevator and going down to the river level. Both our convention hotels, the Marriott Rivercenter and the Marriott Riverwalk, have easy river access, as does the Henry B. Gonzalez Convention Center. Step outside and you find yourself in a lush environment below San Antonio's bustling downtown, where you will find indoor and outdoor eating choices spanning every price range.

There are some places you really should check out as you cruise the river. Stroll through La Villita, San Antonio's historic arts village, populated by shops selling everything from original art to metal crafts to fine jewelry. Adjacent to La Villita is the Arneson River Theatre, an outdoor venue with seating across the river from the stage. Another shopping venue that has river level access is Rivercenter Mall, chock full of stores like GAP, Aéropostale, The Disney Store, Sanrio, Texas Treasures and too many more to list. Rivercenter Mall is also home to an IMAX Theatre that features continuous showings of the film *Alamo...The*



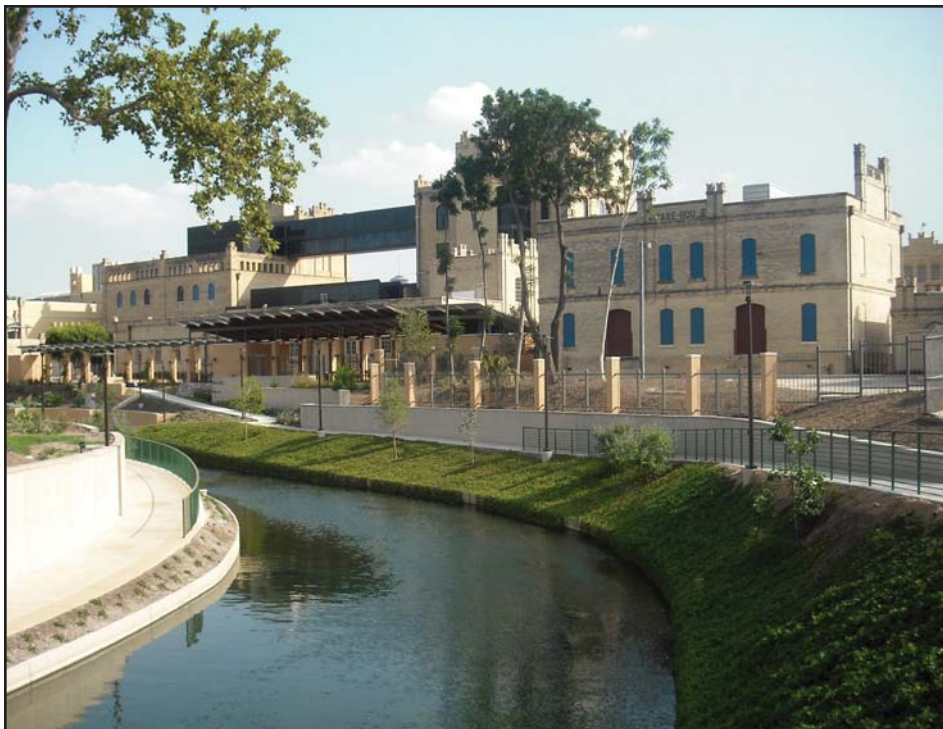
A river barge near the Art Museum.
Photo by Paul Vaughn

Price of Freedom along with an assortment of first-run flicks. The Rivercenter Lagoon in front of the mall is home to daily Andean Fusion musical performances as well, providing a charming ambience as you stroll or shop.

Heading up the river bend, you pass an array of tempting eateries. Try Casa Rio, San Antonio's original Riverwalk restaurant and home of elegant riverboat dining. Other can't-miss options include Biga on the Banks, Boudro's, Dick's Last Resort, Durty Nelly's Irish Pub, Michelino's Italian Restaurant, Shilo's Delicatessen, Rio Rio Cantina and way more than you will sample in just one weekend so you may want to note the ones to try on your next visit. You can also drop in to Jim Cullum's The Landing jazz club, home of the Public Radio International program *Riverwalk Jazz*, for some great classic American jazz music.

Next you can now cruise north on the river on the new Museum Reach extension of the Riverwalk. This project is more than a simple extension of a tourist hotspot. The Museum Reach now connects the Riverwalk, both on foot and by river taxi, to the San Antonio Museum of Art and the Pearl Brewery. Along the way the City of San Antonio, Bexar County, the U.S. Army Corps of Engineers and the San Antonio River Foundation have made improvements in flood control and drainage while attempting to preserve habitat areas.

But that's not all they've done. San Antonio values the arts, and art installations are an integral part of the River Extension. Bridges sport light shows and sound installations to enhance your cruise. You then reach an engineering marvel — the lock system at the Brooklyn Street bridge, which is quickly becoming another must-see attraction. This lock (yes, think Panama Canal on a smaller scale) raises and lowers the river barge nine feet and is very cool to experience.



The San Antonio Museum of Art (SAMA)

Photo by Paul Vaughn



Enjoy the view at a waterfront restaurant.

Photo by Zereshk

Your next stop, the San Antonio Museum of Art, hosts permanent collections of Mexican and American folk art, Greek and Roman statuary, Chinese pottery, Japanese art, South Asian sculptures and a great assortment of contemporary art. The modern collection includes several San Antonio artists such as a piece by Boxcar Satan's album cover artist James Cobb. There are even a few science-fiction themed pieces in the collection like the painting of *Star Trek's* Mr. Spock by American artist Rachel Hecker. The museum also has a nicely stocked cafe so it makes a great respite along your river trek and, conveniently, you can now take the River Taxi directly to SAMA.

Walking or riding farther north you pass

under Interstate 35 where you will encounter Philadelphia artist Donald Lipski's larger-than-life school of fish. These suspended sculptures look great during the daytime, but come back at night and you'll see their otherworldly glow reflected in the river below. Past the highway you will come to Carlos Cortez's grotto with waterfall, in the *faux bois* style, known in Texas as "El Trabajo Rústico" ("the rustic work"), is an awesome piece of fantasy landscaping.

The last stop on your trip as you travel north along the Riverwalk is the Pearl Brewery. Formerly an actual brewery founded on the San Antonio River in 1883, it has now been redeveloped into an urban village complete with shops, restaurants, galleries and studios. Visit the Farmers Market on Saturday for fresh, local produce. Stop for a bite at Texas Farm to Table for a meal using the freshest ingredients available.



A school of native long-eared sunfish swim below I-35 in Donald Lipski's F.I.S.H.

Photo by Paul Vaughn



Native lupines are part of the restoration of the Mission Reach.

Photo courtesy of the San Antonio River Authority

The Riverwalk is an incredible public space running through the heart of San Antonio. It's treasured by locals while pleasing to visitors, and the fun doesn't stop there. The Historic Mission Reach of the Riverwalk will be completed in 2012, extending river access all the way through San Antonio's famous Spanish Colonial missions. With all the new attractions, your next stay in San Antonio might need to be for a whole week!

South of downtown, the Riverwalk has been extended to reach San Antonio's historic missions. This project, which is still ongoing, is far more than simply extending a significant tourist feature. In the 1950s and '60s the U.S. Army Corps of Engineers channelized the river in the name of flood control. This turned a lively eco-system into nothing more than a drainage culvert. The San Antonio River Mission Reach Ecosystem Restoration and Recreation Project is the largest of its kind, working to undo the shortsighted fixes of the past and restore the river with native plant and animal species right in the heart of the seventh largest city in the United States! This end of the river has over 15 miles of hike and bike trails, connections to neighborhoods, hundreds of benches and picnic tables, shaded overlook structures, footbridges and pavilions. While the river barges do not go to this section of the river, paddle recreation is encouraged.



Seatwalls offer a place to rest in the Mission Reach.

Photo courtesy of the San Antonio River Authority

Time to Launch Programming for LSC 3

By Terry Fong, Program Division Head

Blood, sweat and volunteers is what a convention is run on ... so here is your chance! If you want to volunteer to be on programming staff at LoneStarCon 3 please contact us at volunteers@lonestarcon3.org. If you are more of an idea person, and would like to brainstorm some programming ideas with us, please do so at www.lonestarcon3/program.

In addition to the exhibits, events and programming tracks you normally expect at a Worldcon, we will also be presenting a Poetry track. To make this successful, we'd like to hear from you with what you'd like to see in a Poetry track. Leading this effort will be Juan Perez, Poet Laureate of Texas! So, whether it's iambic pentameter, haiku, comic or Klingon, let us know what your style is.

Also, as this is a Worldcon, we are interested in programming items in languages other than English. If you have a favorite non-English TV show, movie, translated book or graphic novel, let us know. There will be a Spanish language track, so tell us your favorite Spanish language writer, graphic novels, or SF movies/TV. Help us develop a full and interesting Spanish-language track of programming, as this is a great chance to expose a whole new audience to Spanish science fiction and fantasy.

We are also looking forward to a great Science track of programming. From the Green Chemistry movement, to the future of Space Exploration, medical advancements, consumer movements, digital privacy, and cyber warfare, we want to cover it all. If there is a field or subgenre of hard science you're interested in seeing represented, drop us a line at www.lonestarcon3/program!

We are also planning a Music and Art night. Come talk, dance, sing, paint! We're looking forward to providing a lively and fun convention for you!

Events

By Glenn Glazer, Events Division Head

Hullo, folks!

As is typical for an Events Division at a little over a year out, we are just getting underway with our planning for LoneStarCon 3 and intend to really kick things into high gear after Chicon. Speaking of Chicon, though, we have a special surprise planned for our part of their Closing Ceremonies. If you are also going to Chicon (and I hope you are), please do drop by to see how we do this. (Obscure hint: It would have made Phillip José Farmer proud.)

In parallel with those preparations, most of Events has been about recruiting staff. I'm proud to have a number of folks joining our team, including Randy Smith, as Events Deputy Division Head, Jill Eastlake as Masquerade Director, and Julie Barrett as Hugo Ceremonies Director. We've also recruited L. C. Beckwith to do Opening Ceremonies and Andrea Senchy to run the Chesley Awards.

That said, we do have some openings we'd like to fill. Our Closing Ceremonies is still looking for someone to run it, as is Dances. To Dances in particular, many conventions have Regency Dances and many Texans do Country-Western line dancing and square dancing, both of which derive from the stately Regency style. A Dance Department Head who would be interested in exploring these relationships would be especially welcome. If you would like to join the Events Team, please write to us at events@lonestarcon3.org.



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STEVE BERMAN Editor & Author	STEVEN BRUST Author & Musician	

FEATURED GUESTS: LEE MOYER SCOTT SIGLER JENNIFER BROZEK
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Spread the News With LoneStarCon 3!

LoneStarCon 3 will have between 3,500 and 4,000 attending members, dealers, publishers, editors, artists, costumers, gamers and other genre enthusiasts. This is a great opportunity for advertisers to reach an audience of die-hard science fiction and fantasy fans. The majority of attendees will hail from the United States and Canada, with up to 10% from other countries. We will also have online copies of progress reports. This helps us reach those who are not supporting or attending but still want to stay informed.

More information on advertisement submission format and payment is available on our website. Please e-mail publications@lonestarcon3.org with any questions.

The following tables show our advertisement rates and deadlines.

Publication	Reserve By	Publication Date
Progress Report 3	12/19/12	01/25/13
Progress Report 4	03/29/13	04/26/13
Progress Report 5	07/03/13	8/07/13

Advertisement Rates (grayscale except where stated)

Ad Type	Size (w x h)	Pro	Semi-Pro	Fan
Full Page	7.5" x 10"	\$600	\$300	\$150
Half (Horizontal)	7.5" x 5"	\$400	\$200	\$100
Half (Vertical)	3.75" x 10"	\$400	\$200	\$100
Quarter (Vertical)	3.75" x 5"	\$250	\$120	\$60
Quarter (Horizontal)	7.5" x 2.5"	\$250	\$120	\$60
Eighth (Horizontal)	10" x 1.875"	\$150	\$60	\$30
Inside Front Cover (Color)	7.5" x 10"	\$750	\$375	\$200
Inside Back Cover (Color)	7.5" x 10"	\$750	\$375	\$200
Back Cover (Color)	7.5" x 10"	\$750	\$375	\$200






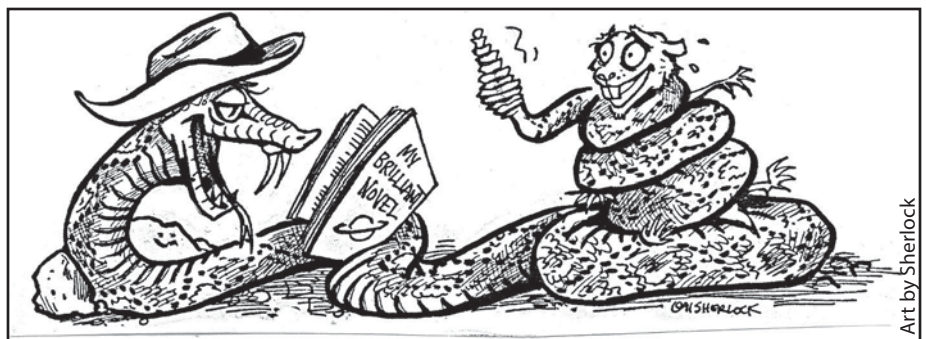
Art by Sherlock

Professional rates apply to all commercial, for-profit organizations employing full-time staff.

Semi-Pro rates apply to businesses run part-time by their owners, small press publishers, nonprofit charities, and other groups promoting WSFS's interests in literacy and science education.

Fan rates apply to all nonprofit organizations with no salaried staff, such as fan-run conventions, clubs, and fanzines.

<p><i>Minneapolis in 1873!</i> Easter Weekend, April 11-13, GoH: Jules Verne, Toastmaster: Mark Twain, Guest Liaison: Jim Young. FFI: Dodd Clegler Institute of Trans-Temporal Studies.</p> 	 <ul style="list-style-type: none"> • Leamington Hotel: completely automatic elevators, 100% air-conditioned, fan-friendly • Experienced group with origins in the '30s: fanzine fans, con fans, & we hold meetings! 	<p><i>Minneapolis in 2073!</i></p> <p>Visit our party at Chicon 7 and pre-support! Memberships only \$2.073 (fudge it).</p> <p>Fabulous new convention center expected c. 2060!</p>  <p>mnsf.org/impls73</p>
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Art by Sherlock

Memberships

Individual memberships are available for Adults, Young Adults, Military, and Children. We also sell Family memberships, which reduce the cost of attendance for families with two or more children or young adults. The table below details the current membership rates in US Dollars. Note that these rates will expire on **December 31, 2012**.

	ATTENDING				SUPPORTING
	Adult	Young Adult/ Military	Child	Family	
New Purchase	\$180	\$130	\$75	\$440	\$60
Upgrade From Supporting	\$120	\$70	\$15	\$360	N/A

Membership types

Attending:

This membership includes all publications, as well as voting and attending rights.

- **Adult:** Available for anyone 22 years or older as of September 2, 2013.
- **Young Adults (YA):** These Memberships are available for ages 17 to 21 as of September 2, 2013. Individuals in this age group can also be included in Family Memberships (see below). YA Memberships can only be transferred to people who also meet the YA age criteria.
- **Military Membership:** These Memberships are available for active duty or retired military as of September 2, 2013. Military ID will be required at registration.
- **Child:** Child Memberships are available for all children ages 16 or under as of September 2, 2013.
- **Family Memberships:** Family Memberships can be purchased for 2 adults and any number of dependent children ages 16 or under on September 2, 2013.

Supporting:

A Supporting Membership includes all of the rights and privileges of an Attending Membership, except the right to attend LoneStarCon 3. You can always upgrade your membership from Supporting to Attending by paying the difference between the Supporting and Attending Membership rates in force at the time of conversion. If you voted in the 2011 WorldCon Site Selection election, you are automatically a Supporting Member of LoneStarCon 3 as a result of paying your voting fee.

Installment Payment Plan

The LoneStarCon 3 Installment Plan enables fans to spread the cost of an Attending Membership over a number of monthly payments. Under the Plan, you first buy a Supporting Membership and then pay the amount for conversion to Attending Membership in installments. The charge for your Attending Membership will be frozen at the time your application to join the Plan is received and accepted.

The benefits of the Plan are the lock-in of the rate (protecting you against future rate increases) and the opportunity to spread your costs over an extended period. Minimum payment per installment is U.S. \$30 (U.S. \$50 for a Family Membership). You can make your payments by credit card or by check (U.S. \$ only, please) sent to our U.S. office. Final payment must reach us no later than June 30, 2013. You can cancel your Plan at any time and any payments apart from the initial Supporting Membership will be returned to you.

Installment Plan Memberships are not transferable until the full amount has been paid. If you fail to complete payment by June 30, 2013, the rate will be unlocked and you will need to pay the current membership rate. Note that we are only able to provide Installment Plans for members paying in U.S. \$ by credit card or by check to our U.S. office.

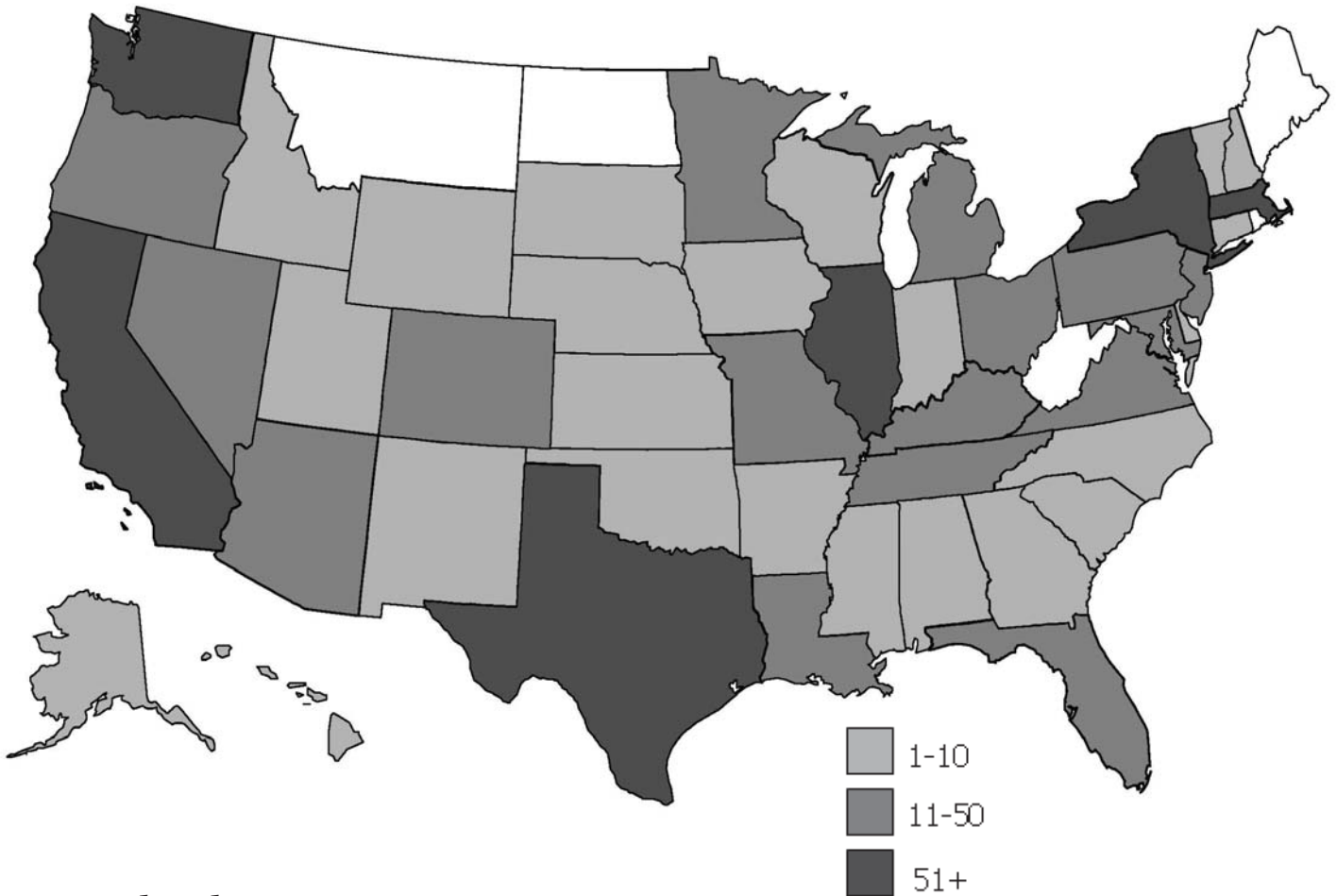
To begin an Installment Plan, print out, fill out, and mail in the Installment Plan form (see link below). As an Installment Plan must begin with the purchase of a Supporting Membership, you may either print out, fill out and mail in the Membership form along with your payment, or you may purchase a Supporting Membership online. If you wish to do a Family Installment Plan, then the 2 adults in the Family must each purchase a Supporting Membership.

Once a Supporting Membership has been purchased, print out, fill out, and mail in the Installment Plan form (available at www.lonestarcon3.org/memberships). A paper form is needed so that we have a signature on file acknowledging that we will be automatically billing your credit card, or that you understand that you must make monthly payments by check.

Membership Demographics

as of August 1, 2012

Country	Members	Country	Members	Country	Members
Australia	9	Ireland	5	Norway	2
Belgium	1	Israel	1	Sweden	7
Brazil	1	Japan	8	United Kingdom	38
Canada	53	Latvia	1	United States	1,181
Croatia	1	Netherlands	4		
Germany	3	New Zealand	1		



U.S. Members by State

State	Members	State	Members	State	Members	State	Members	State	Members	State	Members
Military	1	Washington D. C.	4	Indiana	8	Missouri	15	New York	53	Tennessee	15
Alaska	2	Delaware	5	Kansas	5	Mississippi	3	Ohio	23	Utah	4
Alabama	6	Florida	25	Kentucky	15	North Carolina	9	Oklahoma	10	Virginia	39
Arkansas	4	Georgia	6	Louisiana	12	Nebraska	7	Oregon	18	Vermont	2
Arizona	32	Hawaii	1	Massachusetts	60	New Hampshire	7	Pennsylvania	25	Washington	55
California	186	Iowa	5	Maryland	36	New Jersey	24	South Carolina	5	Wisconsin	9
Colorado	27	Idaho	2	Michigan	18	New Mexico	10	South Dakota	4	Wyoming	2
Connecticut	4	Illinois	54	Minnesota	22	Nevada	17	Texas	285		

New Members List (since April 1, 2012)

A1246 Joseph Abbott	A1271 Frank Davies	A1055 William Honig	A1247 Michael Moe	A1046 Charles Schwartz
A1270 Antha Adkins	A1273 Helen Davies	A1210 Bethany Hoover	S1218 Rich Moore	A1286 Rebecca Schwarz
A1187 Flora Alomari	A1272 George Davies	A1211 Brian Hopper	S1219 Susan Moore	S1283 Sarah Scrivano
A1066 Cindy Anderson	A467 Jay P. Denman	A1206 Paul Howard	A1261 Brent Morgan	A1054 Zev Sero
A1065 Mark A. Anderson	A1146 Larence Denman	A1172 Catherine Howell	A1260 Cherie Morgan	A1114 Jim Shibley
A1067 Victoria Anderson	A1142 Gary Denton	A1257 Tanya Huff	A1094 Lorretta Morgan	A1280 Rich Simental
A1089 Ross Andrews	A1111 John DeVoy	S1281 Dai Jones	A1204 Lyn Morgan	A1249 Carl Simon
A1145 Valoise Armstrong	A150 Cory Doctorow	A1144 Carol Josserand	A1203 Richard Morgan	A1084 Peggy Simone
A1160 David W. Arnold	A1193 Margaret Dornbusch	A1143 Earl Josserand	A1091 Tim Morgan	S1131 Jimmy Simpson
A1158 J. Laura Arnold	A365 Cheri Douglass	A1200 Christopher	A1103 Michelle Muenzler	S1132 Rhonda Simpson
A1161 Laura M. Arnold	A305 John Douglass	Kastensmidt	A1251 Michell D. Murray	A1276 William Skiba
A1159 Paul S. Arnold	S1253 Ed Dravecky	A57 Jerry Kaufman	A1236 Amy Mutchler	A1113 Alex Snyder
A1293 Fred Askew	A1129 Victor Dricks	S1265 Lauren Keeper	A1235 Matthew Mutchler	A1112 Tristan Snyder
A1102 Freeman B.	A1151 Nancy DuPree	A1278 Keffy Rm Kehrl	A1053 Winkle Nemeth	A1073 Jesper Stage
Crittenden	A1164 Terri Ellison	A1182 Toni L. P. Kelner	A1157 Daniel Noe	A1150 Kellie Stancliff
S1118 Uri Barkai	A1216 Beverly Elmshauser	S509 Robert S. Kennedy, Jr.	A1124 Abby Noyce	A1149 Robert Stancliff, Jr.
S1233 Christopher Barker	S1078 Adrian Emery	A151 Deborah King	A1056 Cyndi Orman	A1080 Sheila Strickland
A1228 Linda Beatie	S1227 Donna Fleischmann	A1119 Michael Kingsley	A1057 Fran Orman	A1076 Michael Talmont
S1072 Alan J. Bellingham	S1226 Joseph Fleischmann	S1292 April D. Korbel	A1058 Sheryl Orman	A1075 Robin R. Talmont
A1298 Katherine Bender	A1074 Terry Fong	S1178 Sheila Kowal	A1105 Joe Orr	A1068 David M. Taylor
A1297 Matthew Bender	A263 Adrienne Foster	A1223 James Kwan	A1201 Pam Pate	A1188 Michael Taylor
S1199 Karen (K.E.) Berrish	A1166 Kurt Freiburger	A1259 Tanya Lazowitz	A1174 Katja Paule	A1239 Charlie Terrell
A1128 Amy S. Bouska	A1167 Rebecca Freiburger	A1300 Evelyn Leeper	S960 Doug Perry	A1238 Dana Terrell
S1241 Ellen Braun	A1284 Urania Fung	A1299 Mark Leeper	A1137 Gisele Peterson	S1255 Kathy Thornton
S1242 Michael Braun	A111 Alayna Garrison	A1162 Edward M. Lerner	S1139 Douglas Pettit	A1177 Rosalie M. Tibbetts
S1282 Mike Brind	A1173 Gary Geick	A1147 Fred Lerner	A1153 William Kevin Petty	A1060 Adam Tilghman
A1069 John Brown	S1217 Ellen Ginden	A1148 Sheryl Lerner	S1141 Angela Phillely	A1123 Suzanne Tompkins
A46 Warren Buff	A1121 Kelley Giovannucci	A1050 Brenda Lewis	S1296 Frank Phillely	A444 Audrey Trend
A1110 Pamela Burr	A1047 David Goldfarb	A1049 David Lewis	A1197 Trina Phillips	A426 Gregg Trend
A1130 Carol Burrell	A1051 William C. Gowen	A1209 Jennifer Liang	A1106 Judi Pianta	A1240 Laura J. Underwood
A1077 Elizabeth Burton	A1127 Denise A. Groves	A1234 Glenn Like	A1133 Donna Piercy	S924 Paul Van Oven
A1152 Emilie P. Bush	A1087 Iker Guthrie	A1165 Nancy Loomis	S1071 Nicolai Plum	A1116 Donald Vaughan
S1288 Sandra Buso	A1088 T-Bob Guthrie	A1295 Beth Loubet	A1081 Allan Plumb	A1115 Nanette Vaughan
A1104 Dana Buyers	A1086 J-Mag Guthrie	A1101 Gloria Magid	A1082 Crystal Plumb	A1163 Kevin Vinther
A1215 Dana Cameron	A1085 Jonathan R. Guthrie	A1175 Clayton Mann	A1179 Alvaro Pontorno	A1171 Bridget Wagner
A1098 Peter Card	A1138 Mei Haenze	A1045 Lynda Manning-	S1156 Derly Ramirez	S1052 William R. Warren
A1205 Gay Carter	A1117 Peggy Hailey	Schwartz	A1202 Stacey Ransleben	A1169 David Watson
A1294 Rosario Casarez	A1248 Beverly Hale	S1097 Dave Mansfield	A1289 Debby Rektorik	A255 Eric Weber
A1267 Gabrielle Chapman	A1156 Doug Hall	A1083 Carl Martin	A1290 Jennifer Rektorik	A1189 Sue Wells
A1220 Paul Chepregi	A1135 Julie Harris	A1250 Laurie A. May	A1291 William Rektorik	S1266 Roger Wells
A1221 Terri Chepregi	A1136 Steve Harris	A1064 Elizabeth McCarty	A1185 Michael Ribble	A1245 Mel White
A340 Hubert Chuang	A1222 Tom Harris	S1198 Marla McDaniel	S1059 David Richardson	S1191 Thomas White
A1063 Cassandra Rose	A277 Marcia Hart	A1176 Michael T. McGeachin	A1107 Carl Rigney	A1192 Amalie White Wenner
Clarke	A1285 Dorothy E. Haynes	A1207 Angela McGovern	A1179 Nicolette Rivera	A1301 Elizabeth Wilcox
A1155 Don Clary	A1061 Becky Haynie	A1208 Jack McGovern	S1181 Ashley Rochelle	A1279 Andrew Wimsatt
A1125 Denise Clemons	A1062 Jeff Haynie	A1194 Melanie McGowan	S1180 Curtis Rochelle	S1252 Robyn A. Winans
A1126 Jack Clemons	A1168 David Heiligmann	S1093 Reece McLean	A1254 Eloise Rode	S1070 Kate Wood
A1170 Paul Clemons	A1264 Andrea Henke	A1109 Angie McManus	A1237 Selina Rosen	A1277 Laura Woodney
A1090 Matt Clouser	A1263 Douglas Henke	A1108 Martin McManus	A1140 Brent Ruple	S1099 Donald Wright
S1244 Stoney Compton	A1269 Philip Herring	S1262 Zane Melder	S1287 Katherine Sanger	A1092 Karen Yost
A1120 Paul Cook	A1224 Alice Hescox	S1100 Ieva Melgalve	S1243 Patrice Sarath	A1184 Bill Young
A1154 James Cossaboon	A1225 Richard Hescox	S1134 Jenni Merrifield	A1079 Steve Schleef	
A1190 Bonita Crider	A1196 Kelley Higgins	A1183 Aaron Mills	S1258 Carol J. Schorn	
A1044 Mark Cullinane	A1195 William Higgins	A1268 C. J. Mills	A1186 Melvin Schuetz	

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Site selection for the 2014 Worldcon closes on September 1st 2012
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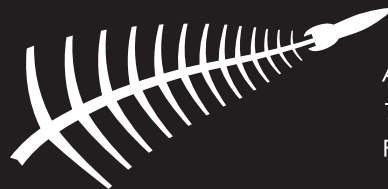
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