

TORCON



The 61st

World Science Fiction Convention

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TORCON



**61st World Science Fiction Convention
Toronto - August 28 to September 1, 2003**

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A Message from Mayor Mel Lastman

It is with pleasure that I extend greetings to professionals and fans from around the world who are gathered in Toronto for "Torcon 3", the 61st World Science Fiction Convention. Welcome to our great City!

I am delighted that this convention is back in Toronto after 30 years. It is a much-anticipated and popular event that provides an opportunity for professional science fiction authors, artists, editors, publishers, scientists, educators, agents, movie and television personnel, together with fans of the genre, to discuss issues of mutual interest, share knowledge and ideas, renew old friendships or perhaps create new ones and, of course, have a good time.

In Toronto, we encourage and welcome events such as this that not only help to forge bonds of friendship, but offer visitors an opportunity to experience our hospitality, explore the thriving neighbourhoods that reflect our ethnic and cultural diversity, enjoy international cuisine, shopping, world-class entertainment and discover some of the attractions our unique and vibrant City has to offer.

On behalf of Toronto Council and the 2.5 million people of our great City, I congratulate and thank the organizers. It is your hard work and commitment that have made this event possible, and you've done an outstanding job! To everyone, my very best wishes for a most informative and enjoyable convention, and a memorable stay in Toronto.

Cordially,



Mel Lastman
Mayor

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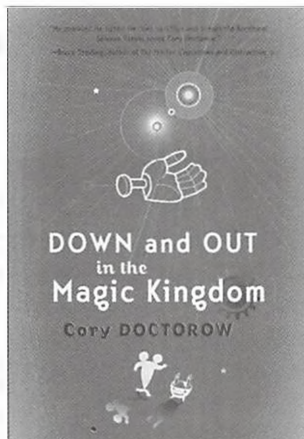
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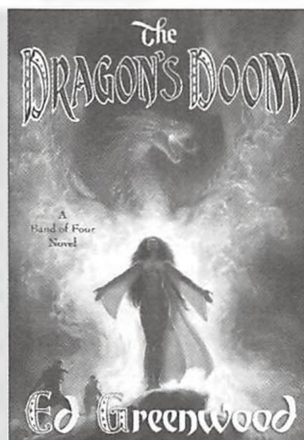
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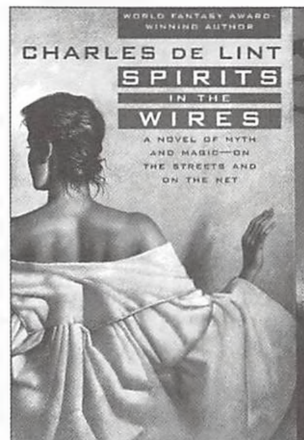
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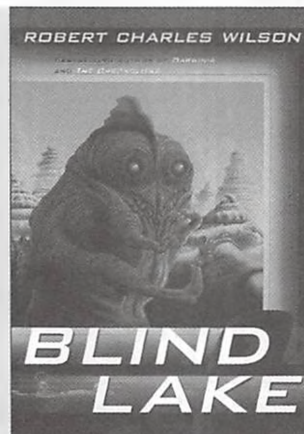
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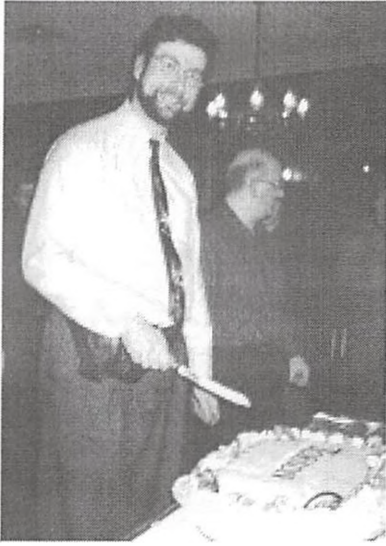
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Message from the Chief Beaver



If you are like me, you probably quickly thumb through the souvenir book during the Worldcon, hitting the guest of honour articles but not much else. Then eventually you get to the other articles, like the con chair's message, after the Worldcon—in some cases, well after the convention is over. Hopefully, by the time you read this, my therapy sessions have been completed.

TORCONS happened in Toronto in 1948 and 1973. Shortly after ConAdian in Winnipeg in 1994, a number of fans decided—independently of each other—that it was time for Toronto to host a Worldcon again. Although 2000 was the target year for some, and ads were placed in the LA 1996 Worldcon publications, it was not until November 1996 that things finally coalesced into the 2003 bid committee. The turn-out at the initial meeting was impressive, with fans from across the country attending.

Eventually, after the initial large meeting, the committee settled down to about 25 core people, with Larry Hancock and Mike Glicksohn as bid chairs. My wife, Athena, and I were put into publications. Athena came up with the “determined beaver” image during a committee brainstorming session shortly after the November meeting. Yours truly came up with the “2003 reasons” idea at the same meeting. The competition for 2003 included Berlin and Cancun. This prompted a

filksong to a Leonard Cohen tune: “First We Take ConCancun, Then We Take Berlin.” It didn't quite work out that way because Berlin dropped out early, but we had an enjoyable race with Cancun right down to the vote.

The bid process covered nearly four years. Our first big showing was at the San Antonio Worldcon in 1997, which included the introduction of the personal pocket programme book for people to plan their panels and parties. Sadly, our initial party coincided with the news that Princess Diana had died in a car crash.

The lifetime of a bid and, if successful, its consequent Worldcon covers several world events. In TORCON 3's case, these events included the destruction of the World Trade Center buildings in New York, the war in Afghanistan, and the war in Iraq, each of which seemed to coincide with a convention my wife and I were attending. When travelling to Westercon in Los Angeles in 2002, I accidentally got off on the wrong level, following some stewardesses. My flight had been 30 minutes early. Had it arrived on time, I would have been in the same location at the same time as the shooter who shot and killed two people.

However, the bidding process was fun. Possibly too much fun for Athena and me. We started the bid as just the two of us...and ended it with the addition of two little ones, Edmund, born in May 1998, and Lillian, born June 2000. Counting back nine months...well at least, we didn't spend all our time bidding for Toronto at the various Worldcons we attended.

Although I had joined the bid with no intention of chairing the convention if the bid was successful, I was convinced to change my mind. It has been an immensely enjoyable experience working with our guests of honour, who have all been terrific. Ditto for all the division heads and the staff and volunteers who have come forth to invest their time and efforts—without them, TORCON 3 could never have been what it was!

I hope you had an enjoyable time at TORCON and in Toronto. Hopefully, we have or will run into each other on the convention circuit.

My predecessors tended to ponder the soul-searching question: Why am I doing this? For me, the answer to this is simple. I have always been a firm believer in putting back into the community, as a thank-you, what I take out of it. Athena and I have always helped out at conventions, large or small. Chairing a Worldcon for me has been the ultimate thank-you.

Peter Jarvis
Future Past Chair, TORCON 3
61st World Science Fiction Convention

The Worldcon Chair Widow's Lament by Athena Jarvis

Oh where, tell me now, has my con chair hubby gone?
I had him in my sights a while ago but now he's gone.
I hope he's not been shanghaied and comes back safe to me.
Oh, you wouldn't think a man so tall could be so hard to see!

I follow him to meetings and almost every con,
But if I take my eyes off him for seconds, zip, he's gone!
He's always being side-tracked or collared by some SMOF
And if I want to take him home, I have to drag him off!

Torcon 3 Concom

This dam fine show has been brought to you by the following people:

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Castor torconensis, the TORCON 3 beaver mascot was created by Athena Jarvis.



Skelingtons in Space, or, A Message from Your Editor

"You are a skelington, aren't you?" she said. "I can tell, because of the bones."

—Terry Pratchett, *Reaper Man*

The little girl in *Reaper Man*—the only person to recognize Death (who has chosen to experience being a "human") for what he is—is obviously very good on seeing things as they really are. I've often wondered whether I am.

So whatever possessed me to do the TORCON 3 souvenir book? Sure, I read science fiction and fantasy, and I used to be pretty well connected to the SF&F community when I owned my game store. But now I'm more involved in Canada's mystery community (being secretary of Crime Writers of Canada among other things) and am somewhat out of touch with the Toronto SMOFs and fen in general (although it's been remarkably easy—and great fun—to revive past friendships).

Why I wanted to work on the souvenir book comes down to something quite simple: I just plain like working on such projects (at least in hindsight, I do). In fact, I've produced several program/souvenir books before, namely for the first four BloodyWords Mystery Conferences.

But working on this TORCON souvenir book was different—apart from involving far more work and co-ordination of talent than was the case with the other books. I think the major difference is that *everyone* I approached to write an article for the book thanked me for giving him or her the honour of doing so. I've never experienced that before...but the honour and pleasure were all mine to work with such folk.

It's not just authors I'm indebted to. I'd like to thank the following people for making the book—and the experience of doing it—all it has been:

- Alex von Thorn, who found me writers, people with photos, information on awards and program participants, etc. and generally served as my most important dogsbody. He was also my sounding board for ideas, layouts, photos, fonts, etc., and he put up with my periodic bouts of crankiness and hissy-fits when everything seemed to be falling apart. And, oh yes, he wrote and proofread, too.

- Marah Searle-Kovacevic, who schlepped me around several times during the bloody hot Toronto summer to take photos.

- Parris McBride and Laura Brodian Freas, who tried to take photos of George's and Kelly's Hugos for the Hugo article—it wasn't their fault that circumstances intervened, and I appreciate the effort they made.

- Karl Wu, who photoshopped a number of photos for me because he considers me a Photoshop zygote.

- Arthur M. Dula, literary executor of the Heinlein Estate, who kindly granted permission to use the poem "The Green Hills of Earth" for the In Memoriam page. And David Silver of The Heinlein Society for contacting Mr. Dula on our behalf.

- Jody Dix who typed George R.R. Martin's bio and Larry Hancock who ran Mike Glycer's bio through OCR—neither Harold Waldrop nor John Hertz believe in e-mail.

- Mary Cannings from the Merrill Collection, who compiled the initial bibliography of SF&F books set in Toronto; this bibliography became the basis for our feature article, "Fantastic Toronto: Toronto in Science Fiction and Fantasy." And Karen Bennett who took the idea and ran with it.

And, of course, all the authors, artists, providers of photos, and compilers of information.

Like the little girl who met and befriended Death, you never know what sorts of odd characters you'll

meet on a journey like this one, but for me, it was worth the trip. To all of you who contributed to this souvenir book—and to anyone who did but whom I've inadvertently omitted—a thousand thanks.

Authors

GoH bios: Harold Waldrop, Larry Stewart, John Hertz, David Gerrold, Mike Glicksohn, Don Hutchison, Bob Tucker

Fantastic Toronto: Karen Bennett, John Macdonald, Marah Searle-Kovacevic, Don Bassingthwaite (Reflections of Toronto Fandom) Lorna Toolis, John Rose, Judith Hayman, Ed Greenwood, Gord Rose, L.A. Danell, Don Simmons, Andrew Gurudata, Marah Searle-Kovacevic, Michael Green, Alexander von Thorn

Torcon: Days of Future Past: Mike Glicksohn, Don Hutchison, Bob Tucker, George R.R. Martin, Ro Nagey, Joe Haldeman

The Envelope, Please: Dr. Bob Blackwood, Dr. John Flynn, L.A. Danell

Proofreader

Larry Hancock

Compilers

Torcon 3 Concom: Nancy Kathleen Bruce, with a great deal of last-minute input by division and department heads
Program Participant Bios: René "100 words, max" Walling, Alex von Thorn
Members: Caryn Babstock
In Memoriam: Eugene Heller

Artists

Frank Kelly Freas, Athena Jarvis, Paul McCusker, Joe Mayhew, Teddy Harvia

Providers of photos

Dr. Bob Blackwood, Derwin Mak, Jacqui Ward, John Rose, Annette Mocek from the Merrill Collection, Jim Chu, Charles Mohapel, Christina Carr, Judith Hayman, Karen Bennett, Joanne Muth, Eileen McEvoy, Mike Glycer, Laura Freas, Parris McBride, Jeanne Robinson

White knights

René Walling, Terry Fong

Cheryl Freedman

Editor/Designer

TORCON 3 Souvenir Book

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—*Publishers Weekly*

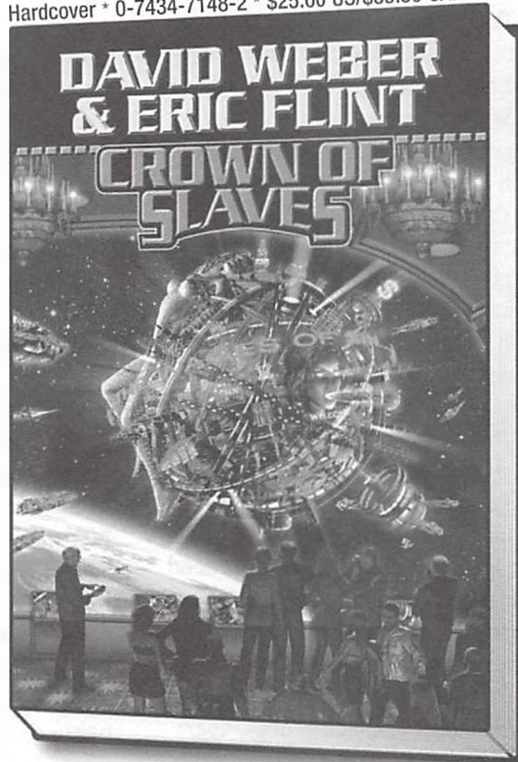
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—*Publishers Weekly*

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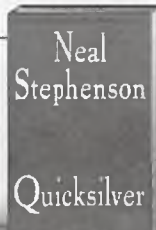
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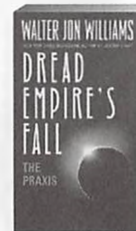
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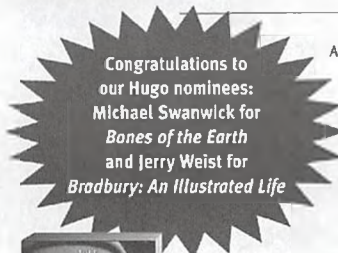
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Let the sweet fresh breezes heal me
As they rove around the girth
Of our lovely mother planet
Of the cool, green hills of Earth.

We rot in the moulds of Venus,
We retch at her tainted breath,
Foul are her flooded jungles,
Crawling with unclean death.

We've tried each spinning space mote
And reckoned its true worth:
Take us back again to the homes of men
On the cool, green hills of Earth.

The arching sky is calling
Spacemen back to their trade.
ALL HANDS! STAND BY! FREE FALLING!
And the lights below us fade.

Out ride the sons of Terra,
Far drives the thundering jet,
Up leaps a race of Earthmen,
Out, far, and onward yet...

We pray for one last landing
On the globe that gave us birth;
Let us rest our eyes on the friendly skies
And the cool, green hills of Earth.

Robert A. Heinlein,
The Green Hills of Earth

IN MEMORIAM

Died in 2002 (date of birth in parentheses)

Malcolm Ashworth (1933), UK fan/zines
 Hillary Bader (1952), author – *ST:TNG, Voyageur, Xena*, etc.
 Martha Beck (1929), Chicon III concom
 Joan Benford (1938), wife of author Gregory Benford
 Dave Berg (1920), cartoonist–*Mad*, Marvel comics
 Lloyd Biggle Jr., PhD, author
 Don P. Brazier (1917), zine publisher (*Farrago*)
 Dalvin M. Coger, fan/historian/author
 Walter R. Cole (1933), First Fandom/author
 Richard Cowper (1926), author
 Betsy Curtis (1918), author/costumer/fan, Hugo nominee
 James Patrick Doye (1956), composer – new *Wizard of Oz*
 Charles Dupuis (1918), publisher – *Spirou et Fantasio*, etc.
 George Alec Effinger (1947), author
 Juan Garcia Esquivel (1918), composer
 Robert L. Forward (1932), author/physicist
 Donald Franson (1916), First Fandom/SFWA
 Fred Freiberger (1915), producer/writer
 Stephen J. Gould (1941), scientist/pop science author
 Stanley R. Greenberg (1931), author
 Jon Gustafson (1945), author/editor/con & club organizer
 Jack C. Haldeman (1941), author
 Jonathan Harris (1914), actor – *Lost in Space* regular
 Joan Harrison, wife of author Harry Harrison
 William “Tex” Henson (1924), animator
 Thor Heyerdahl (1914), anthropologist/explorer
 Laurence Mark Janifer (1933), author/editor
 Chuck Jones (1912), artist/animator
 Nathan Juran (1907), director – *Time Tunnel*, etc.
 Robert Kanigher (1915), comics artist/editor
 Ward Kimball (1914), artist/animator/Oscar winner
 Mati Klarwein (1931), artist
 Damon Knight (1922), author
 Vincent D. Kohler (1948), author – *Fact in Analog*
 R.A. Lafferty (1914), author, World Fantasy Lifetime Award
 Cele Goldmish Lalli (1933), editor – *Amazing, Fantastic Stories*
 Frank Liltz (~1947), fan/artist
 Astrid Lindgren (1907), Pippi Longstocking author
 John V. Locke (1915), agent
 Annette Lotz (1962), fan
 John Meredith Lucas (1919), author/TV producer & director
 Franco Lucentini (1920), author
 James Martin (1920), scientist – worked on lunar orbiter/Viking 1 & 2
 Kathleen M. Massie-Ferch, fantasy author
 Gordon Matthews (1936), engineer – holds patent on voice-mail
 Leo McKern (1920), actor – No. 2 in *The Prisoner*, etc.
 Robert Randolph Medcalf (1949), publisher – *SF Poetry Review*, etc.
 Spike Milligan (1918), author/actor – *Goon Show, Life of Brian*, etc.
 Craig Mills (1955), fantasy & tie-in author
 Ed Moore (1962), fan/KCSF Society
 George Nader (1921), author (*Chrome*)/actor (*Robot Monsters*)
 Harry Nadler (1941), organizer of UK Festival of Fantastic Films
 John Nathan-Turner (1947), producer – *Dr. Who*
 Tom Olander (1945), won World SF Special President’s Award
 Bruce Pelz (1946), fan/historian/Worldcon chair & GoH
 Nancy Rapp, fan/zines/inventor of fannish ghod Ignatz
 Glen Robinson (1914), special effects – *Forbidden Planet*, etc.
 Ivor A. Rogers (1930), academic/artist/fan/a founder of SFWA
 William S.A. Sarjeant (1935), author/fan/geologist
 Guido Wilmar Sassi (1922), Brazilian SF author
 Kurt Schaffenberger (1920), comics artist for Marvel & DC

Avery Schreiber (1935), actor – *Robin Hood: Men in Tights*, etc.
 Mary Scott (1947), author
 Betty Shapian (1928), publicist for Asimov, Bradbury, etc.
 Charles Sheffield (1935), author/physicist/SFWA president
 Henry Slesar (1927), author – short stories, *Man from U.N.C.L.E.*
 Kevin Smith (1963), actor – *Hercules, Xena, PJ Farmer’s Riverworld*
 Marion K. “Doc” Smith (1933), academic/founder of *Leading Edge*
 Jerry Sohl (1913), book & TV (*Twilight Zone*) author
 John B. Spencer (1944), author/musician/agent
 Tom Sutton (1937), comics author & artist
 Jo Thomas (1943), fan/program division head (Confiction)
 Dave van Arnam (1935), author – *Lost in Space*, etc.
 Suzy Vick (1937), fan/zines/hosted Corflu zine con
 Bob Wallace (1949), scientist/Microsoft employee #9
 Ron Walotsky (1943), artist
 Wynne Whiteford (1915), Australian author/fan
 Cherry Wilder (1930), Australian author
 Bernard Wilkie (1920), special effects – *Dr. Who*

Died in 2003 (date of birth in parentheses)

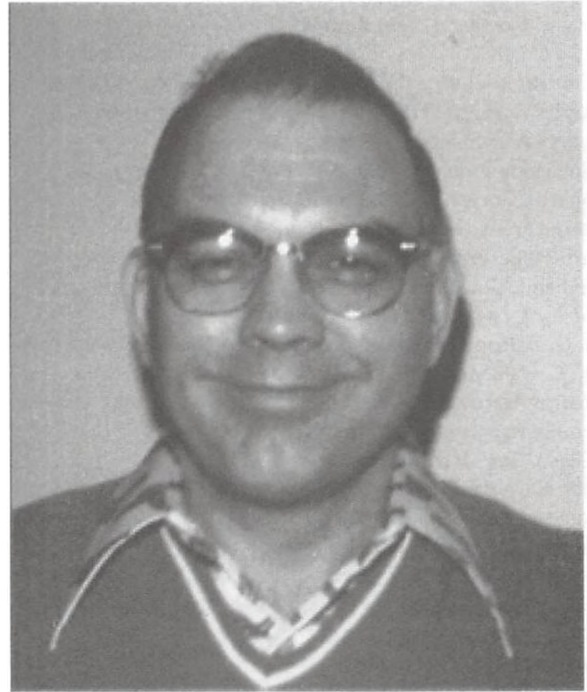
Michael P. Anderson (1959), Columbia astronaut
 Ken Basarke (1948), Toronto author
 Henry Beck Sr. (1925), fan
 Peter B. Bell (1932), fan
 David M. Brown (1956), Columbia astronaut
 John Buscema (1927), comics artist
 Jacques Chambon (1942), big-name French editor
 Kalpana Chawla (1962), Columbia astronaut
 Laurel Clark (1961), Columbia astronaut
 Howard Fast (1914), author
 Leslie Fiedler (1918), author/critic
 John Foyster (1941), fan
 Gerald Pearce (~1928), author
 Ken Grimwood (1945), author
 Paul Harland, fan/musician/4-time winner Dutch award for SF
 Virginia Heinlein (1917), wife of author Robert A. Heinlein
 Monica Hughes (1925), children’s SF author
 Jean Hunnisett, costumer/author
 Rick D. Husband (1957), Columbia astronaut
 Ben Jason (~1917), fan/Worldcon chair
 Matt Jefferies (~1921), designer of 1960s USS Enterprise
 Virginia Kidd (1921), agent
 Grace C. Lundry (1937), fan/Worldcon chair
 Jackie Madden (1957), fan/filker
 David Mansell, fan
 William C. McCool (1961), Columbia astronaut
 Dr. Willis E. McNelly (1920), critic/editor
 Helen H. Meyer (1908), first major female publisher (Dell)
 Dave Mooring (1961), fan/award-winning artist
 George & Jan O’Nale (~1947), publishers of fine limited editions
 John Pierce (1910), author/scientist/developed the transistor
 Ilan Ramon (1954), Columbia astronaut
 Alan L. Ravitch (1958), fan
 Jane Rice (1913), short story author
 Jack Riley (1925), “voice” of NASA
 Nikolai Rukavishnikov (1932), cosmonaut – Soyuz 10, 16, 33
 George Solonevich (1917), artist – *Analog* covers, etc.
 Roy Tackett (1925), fan/First Fandom
 Cusidhe von Thorn (1988), media hound
 Harry B. Warner Jr. (1922), fan/fan historian
 Zheng Wenguang (1929), author/father of Chinese SF
 William J. “Biljo” White, author of most famous Batman zine

LLOYD BIGGLE, JR. (1923 – 2002)

On September 12, 2002 Lloyd Biggle, Jr. passed away.

Lloyd wore many hats. As an sf author he introduced aesthetics as well as scientific and technological complications into his work, which has been cited by Orson Scott Card for the influence it had in Card's work and life. His short story *The Tunesmith* was recently selected for inclusion in *Masterpiece: The Century's Best Science Fiction*. He published two dozen books, innumerable short stories and articles, and bragged that he could "write them faster than the magazines could publish them."

He was also a musician and musicologist, a professor, a decorated former soldier, and the founding Secretary of the Science Fiction Writers of America. In addition to his work in the sf field, Lloyd also made important contributions to the mystery genre.



Lloyd was one of the founding members of the Science Fiction Oral History Association, a group dedicated to preserving the spoken word history of the science fiction community. We at SFOHA like to think that, if Lloyd's writing were his first gift to the sf community, SFOHA was his second. Those of us who were involved with SFOHA before his passing feel honored to have known him.

To learn more about Lloyd, please visit the SFOHA website at <http://www.sfoha.org>, and click on "Rest in Peace, Lloyd Biggle, Jr. 1923-2002."

You can also access the SFOHA website for information about the Clarion scholarship being created by SFOHA in Lloyd's name, to arrange to make donations for the Clarion scholarship or for assisting in digitizing the SFOHA archive, or to learn more about SFOHA itself.

Who's Who

Photo: Greg McKinnon, Vancouver BC

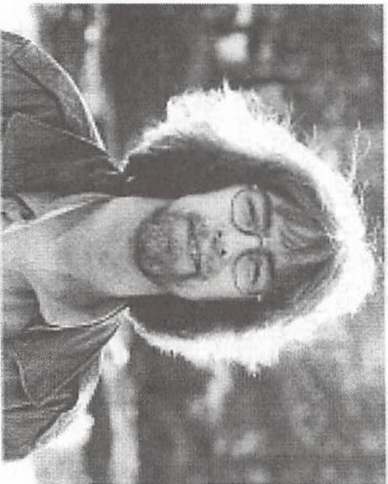


Photo: Laura Brodian Freas

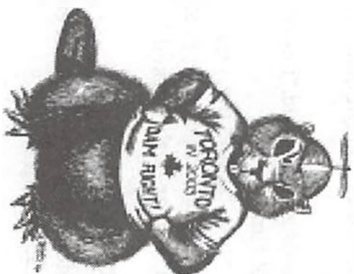
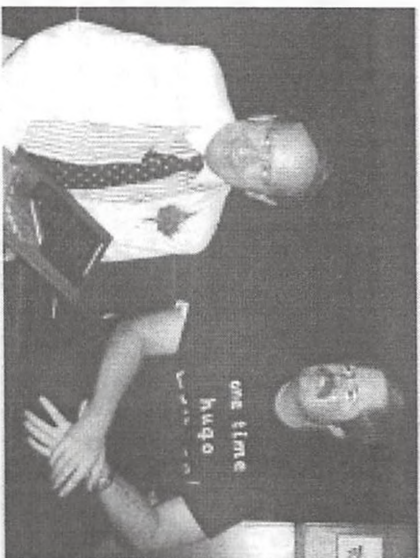


Photo: Jim Chu

in the Beaver Lodge



PRO GUEST OF HONOUR George R.R. Martin

A few days ago, George R.R. Martin called me to ask if I could go through some 40-year-old letters to see if I could find the name of the fanzine he'd sent his first three stories to ("900 words each! No dialogue to get in the way of the action!"), which had folded before publishing them.

In those long-ago days, he hadn't kept carbon copies of his stuff, so the stories were lost, but he needed the name for the interstitial stuff for the honkin' big collection *Subterranean* was publishing for this TORCON rodeo.

"Sorry, George," I said. "You never told me about those three stories. I thought the first thing you did was 'The Manta Ray.'"

"No," said George. "This was a brain-in-a-fishtank hero. He put on different bodies to fight different crimes."

"Sounds great," I said. "I never heard of him."

His name, he told me, was something like Kazakan the Mechanical Man. "Is that -ical," I asked, "or -ickle?"

From such beginnings comes all the swell writing you've been reading the last 33 years...

George paid a quarter to introduce himself to me in 1962. I'd advertised in a comics fanzine, a copy of *Brave and the Bold* # 28, the first Justice League of America tryout, in which they fought Starro the Conqueror. I remember George had sent (special delivery, no less) 25¢ taped to a piece

of cardboard, which meant he'd spent 35¢ to send me a quarter.

I thought (even at the age of 16) that was false economy. The true false economy was mine. I'd paid a dime for the comic; I was getting a 250% return at a quarter. *Brave and the Bold* # 28 is worth about twelve thousand bucks now...

Comics fandom was just starting, and we were in on it. I sent the funny book and a drawing of The Shadow to him. We started writing each other. Before the year was up, we were sending each other letters so long it took 4¢ to mail them....

George was born and still living in and finishing junior high in the roaring frontier town of Bayonne, New Jersey. I was in Arlington, Texas, already a man of the world in high school. In the summers, George was running the Tubs O' Fun at Uncle Miltie's Amusement Park at the Bayonne Ferry Dock.

Well, we wrote and wrote and wrote our stories for fanzines, and I drew covers for some, and we wrote each other letters. "Race you to the Hugo (and when it came along, the Nebula)." Our stuff at the time was appearing in purple ditto ink that faded as soon as it hit the US Mail. George did "The Manta Ray" and "The Saga of the White Raider" (about a guy with flamethrowers in his ski poles, if I remember correctly) and stuff for the Texas Trio's *Star-Studded Comics*.

We were both in college by

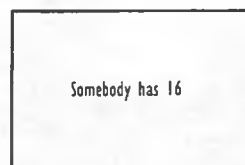
now—me at the local Knowledge Box and George at Northwestern University, in Evanston, Illinois ("where the saloons end and the churches begin"). He was a journalism major.

By and by, he goes to J-grad school and I am in my fifth year of college. George had to do his internship in DC for the Medill News Service on the "chicken beat," covering the Department of Agriculture.

"You'll like DC," I said, quoting the then-statistic. "There's eight women for every guy!"

I heard nothing for two weeks after he took off for the nation's capital (and this from a guy who had two, and sometimes three, letters crossing mine every week).

Then I got the most plaintive postcard ever sent in the history of the world. On one side was my address and a DC postmark; on the other, three words:



By and by in 1970, two things happen to both of us: 1) we were drafted, and 2) we sold our first stories. (I got my news four days into basic training, so I didn't get to enjoy it very much.) Instead of slogging through hell, like I

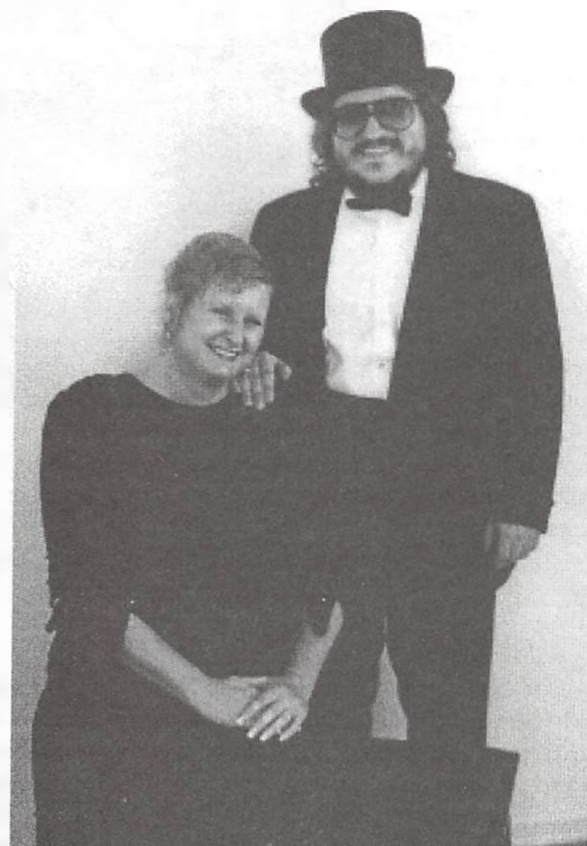
by Howard Waldrop

George R.R. Martin:

The Bayonne Turtle-Boy



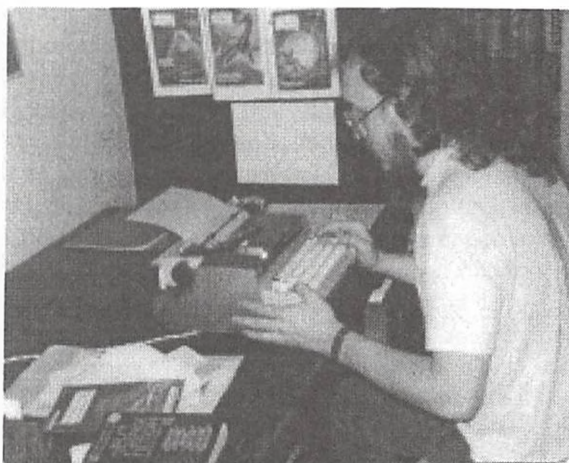
The Many Faces of GRRM



Parris & George just before jumping in their limo to go to the Emmy Awards the year Beauty and the Beast was nominated for best dramatic show, making George an Emmy nominee. They spent the drive to the Shrine Auditorium drinking expensive champagne and playing Steve Winwood's "Back in the High Life Again."



George the Barbarian taking a break in Howard Waldrop's Grande Prairie apartment 1974. Howard's apartment was where he (GRRM) wrote the first draft of "Meathouse Man."



George in his "office" in his apartment on Argyll Street in Chicago, 1975. Note the Analog covers on the wall.



Parris & George at Nolacon II, New Orleans, 1988

Photo: Jane Jewell



did (when you can type 19 words a minute, you go where the army needs you), George stood up for himself and chose alternative service as a VISTA volunteer with the Cook County Legal Aid Society ("sue the bastards!").

George was a blur by now: While he was writing and doing legal aid stuff, he was also running tournaments for the Continental Chess Federation. He'd work all week in a basement, get on planes Friday night, fly to some podunk town, get a healthy hotel-fluorescent tan for two days, fly back Sunday night, and go back to his sub-basement Monday morning.

He had a reputation as being "some pasty-faced bastard."

We were free of the army and the CCLA, and had been writing to each other for nine years when we met in the flesh in 1972—flesh in my case; in George's, some pale saprophytic hue—at a convention in Kansas City in the summer. I'd told George to come down; he could sleep in Buddy Saunders's room with me. George envisioned a room with double beds for me and Buddy with a rollaway for him. When he arrived at night he found two twin beds (one with Buddy, one with two other people in it); 14 assorted North Texas fans between, among, and around the furniture; one asleep in the tub; and me and him. I got the last choice spot—half in, half outside a dresser. George slept in the middle of the floor (and only got stepped on twice) with his boots and safari jacket for a pillow.

We did what any other fanboy writers did when we met—we wrote a story.

I also convinced George the next year to come to D-Con in Dallas. "You'll be a Special Guest!" I said. "'Special Guest,'" George wrote somewhere later, "means getting to ride in your best clothes in the bed of a greasy pickup truck to Plano, load up two 35mm film projectors

from the Harding Administration and 300 greasy film cans, and sit on them in 110° heat for the leisurely 35-mile, 75 mph drive back to the convention hotel." "But, you're a Special Guest!" I said.

But it was at that convention that I got to read "With Morning Comes Mistfall" and "A Song For Lya" and all that great crap he wrote that year. I believe I read them while George and I were guarding the closed and locked dealers' room, another function of a special guest. I told him he'd win a Nebula for "A Song For Lya" (I was wrong) and a Hugo (I was right) the next year.

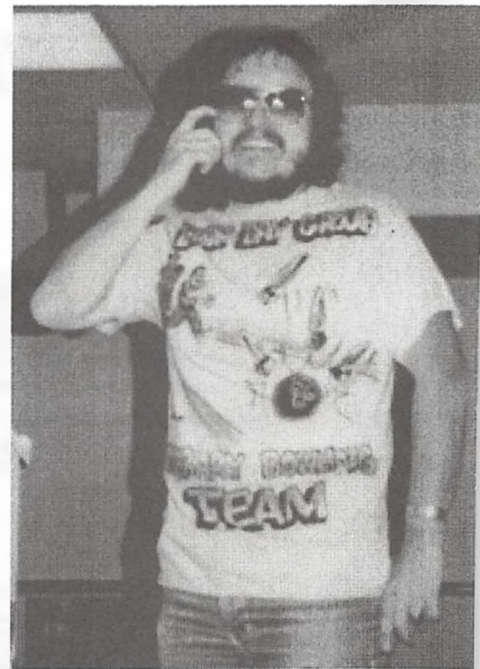
By and by, George is married to Gale Burnick for a few years and is teaching at Clark College in Dubuque, Iowa, where he first goes to the Steamboat Museum and begins to get the idea for a book.

Along with moving to Santa Fe, George had discovered the joys of driving Real Fast when he bought his first car. I won't say George overdoes it, but I once talked to him when he was at home in Santa Fe at 7 a.m., and he knocked on my door in Austin before 3 p.m. Waves of heat were pouring off the Mazda RX-7, and it was a cool day.

(He's only been caught once, doing like 79 in a 40, in some podunk place on the way to the Interstate. "How did you get me?" asked George. "I've got every radar detector ever made!")

"Well, kid," said the barefoot policeman, making George write down what he told him to on the ticket, "We got a guy on each end of town with a stopwatch, just like on a 1928 cover of *The Saturday Evening Post* by Norman Rockwell.")

I could go on and on about George as a person—and I will, too—but right here, I want to break my smooth chronology and talk about



Denvention Two, Denver, 1981. George wore the infamous Labor Day Bowling League T-shirt when he made his rebuttal speech to a critic.

some of the things George has done as a writer and a gentleman.

For instance, it was he who started the post-awards Hugo Losers Parties at Worldcons. Winners could only get in by a voice vote of the losers present. A bunch of loose rules sprang up: Two losses erased a win, and you were a loser in good standing again. My record is *spotless*; for a long time, Gardner Dozois wore a T-shirt that said "Bull Goose Loser." After a famous bitter essay, George had Labor Day Bowling League shirts made up, with up-and-down rockets indicating wins and losses. (Some people missed the post-modern and satirical points of this.)

And while I'm at it, I want to talk about what it's like to be friends with somebody for a decade and then suddenly see all this great stuff tumbling out of them like cubes from a Sears icemaker refrigerator.

It's just wonderful.

Like I said: When I read those exponential-leap great early stories, I almost *plotzed*. I mean, they're coming out of George, the kid who used to

run carnival rides on a ferry dock, for God's sake. There's a whole run of *Analog*s over on the bookshelf there: If it ain't the issue with my first story in it, they're all George's. (An *Analog* has never been better than in the years when George was writing for it.) Every time he'd write me in the early seventies, it seems, he'd have sold another story: "The Second Kind of Loneliness," "With Morning Comes Mistfall," "A Song For Lya." ("Where are their spaceships? Where are their towers?" "Where are our bells?" I asked. "And our joy?") This from a guy who'd only been publishing professionally for three years. And it wasn't just to *Analog*, he was all over the place like ugly on an ape.

In contravention to his usual methods, he wrote the first draft of "Meathouse Man," which was published in one of Damon Knight's *Orbit* anthologies, on my typewriter while visiting, in my place where the lights, water, and phone had been turned off.

I say "not his usual methods" because he wrote the story beginning to end. Let me describe George's writing routine as I understood it then. He would get ideas. He would get in a bathtub with suds up to his nose and think and think. Sometimes, that was enough. Other stories would take many days, many hot baths. Then he would sit down and write the story.

And the way he did that would drive normal writers nuts in two minutes. First, George would write page one, first draft. Then he would rewrite page one, second draft. And so on and so on until it was perfect. Then he would put that in the manuscript pile...and only then would he write the first draft of page two. I could no more write a story that way than I could take a flying leap and land in crater Tycho on the moon.

The only advantage I could see to that silly-ass way of doing it is that when you were through with the last page, all you had to do was slip the pages in an envelope with a SASE folded inside and send it off to Ben

Bova or Ted White or Damon Knight or whomever.

This is how I gather George wrote at the time. I hope his working methods have changed over the years, what with 1500-page novels and all. I never saw George *thinking* in a tub (although I have seen him sound asleep and making noises like the Three Stooges). The only time I ever saw him write something, he did it the way a *normal person* would have.

Whatever method he used, it worked. So well, in fact, that George took home both middle-length Hugos in 1980 for "Way of Cross and

collection from two years ago; read it and see what the world missed out on. *Fevre Dream* was, as I said somewhere, one of those totally hallucinated pasts—so good and real it *should* have been true—of, essentially, vampires on ante-bellum Mississippi River steamboats. The *Armageddon Rag* should have been an even bigger breakout book—it's about the '60s from the point of view of the '80s, about reconstituting a band whose leader was assassinated at a concert, and what's going to happen when *that* takes place—which brings us back to the chronology in just a minute. But I



Photo: Jane Jewell

Nolacon II, New Orleans, 1988. Wild Cards had been nominated for a Hugo that year, but lost. This photo, taken right after the Hugo Awards ceremony, is of the Wild Cards authors at a combination Hugo Losers/Wild Cards/Surprise 40th Birthday Party that Parris threw for George. From left to right: John J. Miller, Ed Bryant, Walter "Bud" Simons, Gail Gerstner-Miller, Lewis Shiner, Melinda Snodgrass, Walter Jon Williams, GRRM, Stephen Leigh, Victor W. Milan.

Dragon" and "Sandkings." Before then, he'd done his first novel, *Dying of the Light* (serialized in *Analog* as *After the Festival*), along with his collaborative novel with Lisa Tuttle, *Windhaven*.

All his strengths showed in the two and a half novels that followed in the early '80s. All of them should have been breakthroughs, but the first two weren't, and the third (*Black and White and Red All Over*) wasn't finished. Parts of it are in the NESFA

know George's work changed other people's lives. For instance, a friend was reading "Sandkings," and when she came to the last line about the insectoid aliens all having the same face, a cockroach climbed over the back of the book and looked at her...

George's writing changed my life, maybe not in the same ways as my friend's (what with having to change her underwear and all). His work has a lyricism and lushness other works don't, especially in SF, which used to

be a lean and keen form (fantasy was the one with the prose you could fall into without being hurt). At the same time, his characters are real (as Faulkner says, they stand up and cast a shadow). His aliens are truly alien, not just Republicans with makeup, like on so much bad TV. The conversation of the spacer and the alien in "The Stone City" is still fresh in my mind after more than 25 years....

Pain and loss flow through his works like Pluto Water through a widow-woman: loss of love; loss of place; loss of, you know, your home galaxy... Pain is there, a lot more than the characters can handle... usually. "A Song for Lya" is an early, swell example—there's the pain of losing someone; there's also a sort of happy despair that Lya's better off. If you don't think something like that is hard to do, you should try it some time—many have and have failed spectacularly. The story, so early on, made me whistle with envy.

His stories took SF, which was largely Neoclassical in nature for its first 50 years as a genre, and turned it into a Romantic form, recapitulating the ontology of literature at the cusp of the 18th/19th centuries. I'm sure George didn't set out to do that (I mean, he was a kid from Bayonne, NJ...) but that's how it happened.

And now, back to the fractured chronology...

By and by (early '80s), George is alone in a big house in Santa Fe with a balloon loan on it.... By and by, George has to make some big bucks quick, and sooner or later he finds himself in Hollywood ("Home of the Stooges!") working on the new *Twilight Zone* and then on *Beauty and the Beast* and dealing with "The Network Vice President In Charge of Saying No."

Meanwhile, his old friend Parris Phipps McBride has taken the thankless job of sharing a life with George. (She's well suited: She used to teach large, intelligent, recalcitrant animals for Ringling Brothers,

and like the lion tamer in *Monty Python, she had her own hat.*)

At some point in all this, George had begun to sprout excrescences of facial hair, with beards and moustaches of an astonishing variety. "That's because," I said to Parris, "without facial hair, George looks like a squid."

George is jumping between Santa Fe, LA, and NYC, and at some point comes back through Austin with a trailerful of funny books from the Ancestral Bayonne Pile. Leigh Kennedy, who watched me and George ooh and ahh ("There's the Gil Kane wash cover for *Green Lantern #8!!!!*") over them, said, "It's really great to see how much you two titans of the field have matured in *only 20 years.*"

While he was writing TV, all this other stuff popped out of him like a Pez dispenser: *Tuf Voyaging*, the *New Voices* anthologies (the Campbell Award winners), and since he and his Albuquerque friends were wasting all their time on superhero roleplaying games, the *Wild Card* series. (George finally admitted in the reprint of *Wild Cards #1*, 16 years after the fact, that my non-team player attitude and stubbornness made the first three books of the series *better*—apology accepted, George.)

By and by, *Beauty and the Beast* goes to the old series home, and George is free at last, free at last, great god o'mighty, free at last!—to get back to where (I think) he belongs, writing short stories where he can't make a decent living.

Instead, to support his toy knight habit—he had to give a *room* over to his 54mm medieval warriors—he embarks on, as I call it, *The Thing That Would Not Die*.

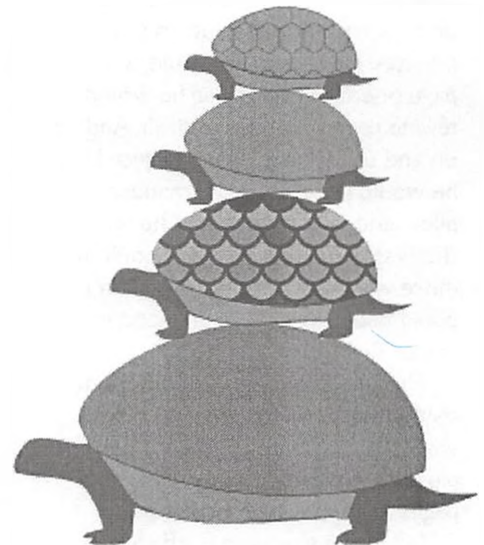
("I *thought* I could write the books in a year each," George said, "because that's what *Fevre Dream* and *Armageddon Rag* took. I was forgetting that I took a year off between each book.")

Originally, there were to be *three* books. Then there were to be *six*

books. You learn a lot being around a person for 40 years. For instance, I know the *Song of Ice and Fire* series is based on dime-store turtles, the kind you used to buy at the Ben Franklin store. When George was a kid, being in New Jersey, he couldn't have *real* pets like cats and dogs, so he had parakeets and a couple of terrariums of half-dollar-size turtles. He began to make up all these stories about the dynastic wars between the two turtle kingdoms (where "winter is coming" has a whole other meaning to reptiles), each complete with knights, peasants, kings, and queens (I'm assuming George assumed turtles with roses painted on their backs were *female*). And 35 years later, he waves his hands and — *hey presto!* — six books about turtles and parakeets.

So here we are, all these years later, two working-class kids who started the same in those 40-years-gone days: one of us is a respected, famous, world-class author, a writer's writer, continually in print in 15 languages; and the other one is George.

Who nevertheless shows that *great promise* I saw so long ago, and whom I hope someday has the breakthrough into the ranks of the well-paid, visionary writers I *know* is there.



The Works of George R.R. Martin

Novels

Dying of the Light (1977)
Windhaven (with Lisa Tuttle) (1981)
Fevre Dream (1982)
The Armageddon Rag (1983)
Dead Man's Hand (with John J. Miller) (1990)

A Song of Ice and Fire:
A Game of Thrones (1996)
A Clash of Kings (1999)
A Storm of Swords (2000)
A Feast for Crows (forthcoming, Bantam Books)
A Dance with Dragons (forthcoming, Bantam Books)
The Winds of Winter (forthcoming, Bantam Books)

Short story collections

A Song for Lya and Other Stories (1976)
Songs of Stars and Shadows (1977)
Sandkings (1981)
Songs the Dead Men Sing (1983)
Nightflyers (1985)
Tuf Voyaging (1986)
Portraits of His Children (1987)
Quartet (2001)
GRRM: A Retrospective (forthcoming, Subterranean Press)

Edited

New Voices In Science Fiction (1977)
New Voices II (1979)
New Voices III (1980)
New Voices 4 (1981)
The Science Fiction Weight-Loss Book (co-edited w/Isaac Asimov & Martin Harry Greenberg) (1983)
The John W. Campbell Awards, Vol. 5 (1984)
Night Visions 3 (1986)
Wild Cards (1987)
Wild Cards II: Aces High (1987)
Wild Cards III: Jokers Wild (1987)
Wild Cards IV: Aces Abroad (1988)
Wild Cards V: Down & Dirty (1988)
Wild Cards VI: Ace in the Hole (1990)

Wild Cards VII: Dead Man's Hand (1990)
Wild Cards VIII: One-Eyed Jacks (1991)
Wild Cards IX: Jokertown Shuffle (1991)
Wild Cards X: Double Solitaire (a novel by Melinda M. Snodgrass) (1992)
Wild Cards XI: Dealer's Choice (1992)
Wild Cards XII: Turn of the Cards (a novel by Victor Milan) (1993)
Card Sharks (Wild Cards 13) (1993)
Marked Cards (Wild Cards 14) (1994)
Black Trump (Wild Cards 15) (1995)
Wild Cards XVI: Deuces Down (2002)
Wild Cards XVII: Five Card Draw (a novel by John J. Miller) (forthcoming, ebooks)

Teleplays (produced)

Twilight Zone episodes

"The Last Defender of Camelot" (1986), based on the short story by Roger Zelazny; nominated for WGA Award for Best Teleplay/Anthology, 1986
 "The Once and Future King" (1986), based on a story by Bryce Maritano
 "Lost and Found" (1986), based on the short story by Phyllis Eisenstein
 "The Toys of Caliban" (1986), based on the story by Terry Matz
 "The Road Less Travelled" (1986), original teleplay

Beauty and the Beast episodes

"Terrible Savior" (1987)
 "Masques" (1987)
 "Shades of Grey" (1988) with David Peckinpah.
 "Promises of Someday" (1988)
 "Ozymandias" (1988)
 "Dead of Winter" (1988)
 "Brothers" (1989)
 "When the Blue Bird Sings" (1989) with Robert John Guttke
 "A Kingdom by the Sea" (1989)
 "Ceremony of Innocence" (1989)
 "Snow" (1989)
 "Beggar's Comet" (1990)
 "Invictus" (1990)

Pilots

Doorways — Pilot for an ABC network series, Columbia Pictures, written 1991, filmed 1992, released on video 1993; Teleplays (unproduced)
 "Xmas" — Original teleplay, *Max Headroom*, 1987; in pre-production when the series was cancelled
Black Cluster — Pilot for an ABC television series, Columbia Pictures, 1990; never produced
The Survivors — Two-hour pilot for a CBS television series, Trilogy Entertainment, 1992; not produced
 "Deep in the Heart" — Backup script for *Doorways* series, 1992
Starport — Two-hour pilot for a Fox network television series, Columbia Pictures Television, 1994; not produced

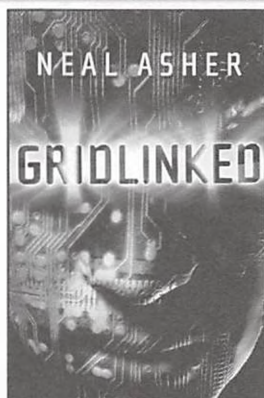
Screenplays (unproduced)

Fadeout — Feature screenplay, Wildstreet Pictures, 1990
Wild Cards — Feature screenplay, written in collaboration with Melinda M. Snodgrass, based on the *Wild Cards* anthologies and mosaic novels; Hollywood Pictures/Disney Studio, 1993–95
A Princess of Mars — Feature screenplay, written in collaboration with Melinda M. Snodgrass, based on the novel by Edgar Rice Burroughs; Hollywood Pictures/Disney Studio, 1993–94

Stories adapted for film & TV

"Remembering Melody" — Episode of *The Hitchhiker*, Home Box Office, November 1984
Nightflyers — Feature film, Vista Films 1987; screenplay by Robert Jaffe, directed by Robert Collector
 "Sandkings" — Two-hour TV movie for *The Outer Limits*, Showtime, 1995; teleplay by Melinda M. Snodgrass

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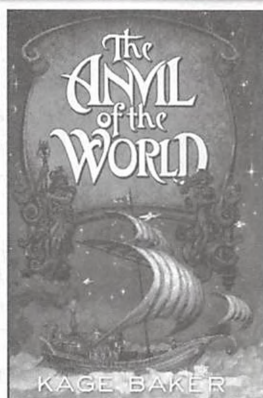
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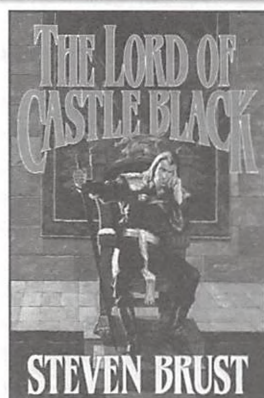
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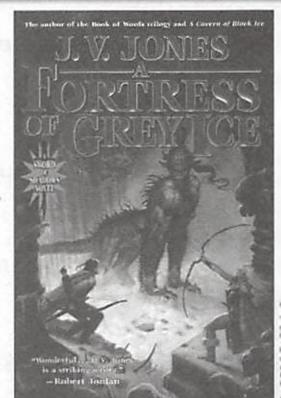
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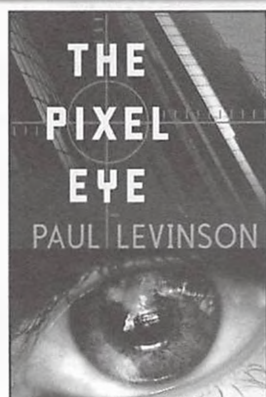
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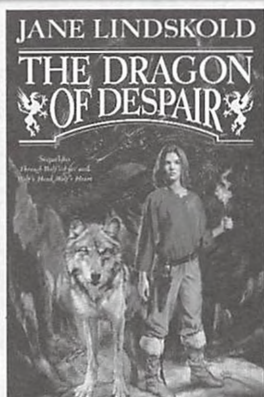
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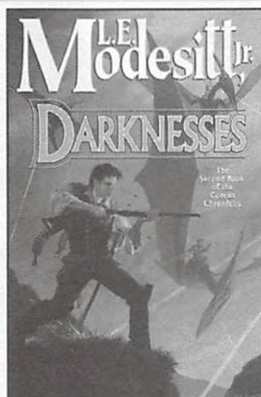
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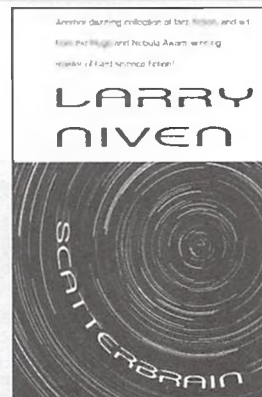
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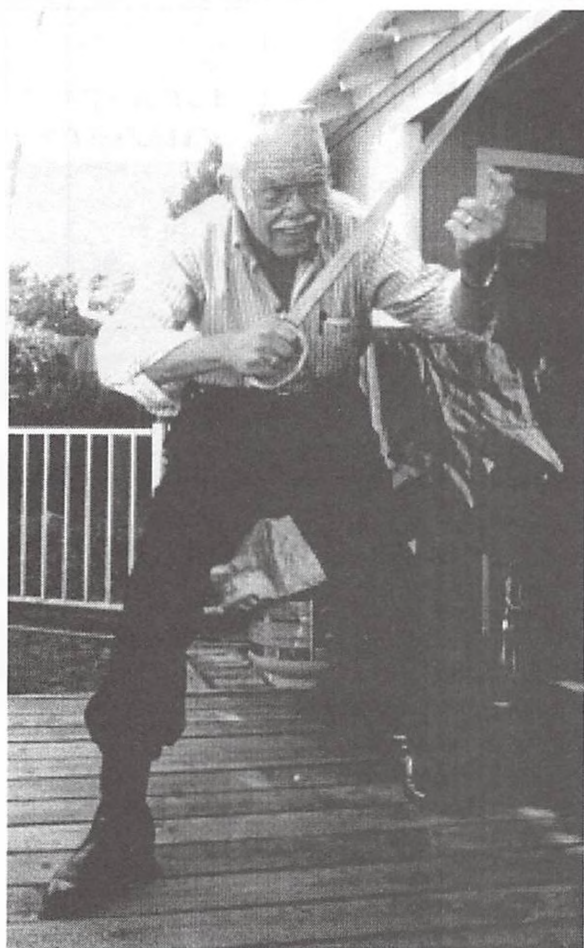
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ARTIST GUEST OF HONOUR Frank Kelly Freas



The many faces of Frank Kelly Freas—clockwise from top left: Kelly & Laura in Artists' Alley; Kelly, Viper pilot; Kelly & Laura at a Renaissance Faire (photo by Robin Hart); Kelly, Krishna model (photo by Laura Brodian Freas).

Frank Kelly Freas

Every once in a while, you get accorded an honour. So it was with my being asked to tell you all about my long-time dearest friend and mentor, the incomparable Kelly Freas. Kelly, besides being talented in a way that is bestowed upon very few people—even artists—is simply one of the finest, kindest persons I have ever had the joy of knowing. Even with the mountains of awards and honours that have been heaped upon him over his long and productive life, he remains unaffected by it all. He as a person is as down to earth as his science fiction paintings and dreamscapes soar far above it! How many people can you say *that* about and still keep a straight face? Well then, let me now paint you a picture in words of Frank Kelly Freas, “The Gremlin,” so that you will know how lucky you are to meet him at TORCON 3. (I was appointed the “Junior Gremlin” by Kelly some years ago, so that gives me the credentials to take on this pleasant duty.)

Frank Kelly Freas was born in upstate New York but raised in Canada. He studied engineering and medicine before turning his talents to art. During World War II, he served in the USAAF where he spent his time

painting, among other graphics work, “seductive sirens” in lacquer on the noses of the bombers (much to the delight of pilots and crew, I might add). After the war, he worked in a wide range of areas, including photography, advertising, industrial illustration, television commercials, doing religious paintings for the Franciscans, drawing Alfred E. Newman for *Mad* magazine, and even decorating slot machines. (Imagine someone reading *that* resume!) Sometime in between all these activities, he began to delve into the science fiction and fantasy illustration.

Moving to New York, he had his first science fiction cover illustration appear on the November 1950 issue of *Weird Tales*. He also had the good fortune to meet and impress John W. Campbell, Jr., the now-legendary editor of *Analog / Astounding Science Fiction* during the Golden Era of science fiction magazines. With this fortunate meeting, the new and extraordinary career of Kelly in the world of SF&F really began. Kelly proceeded to create stunning magazine cover art as well as interior illustrations for many of the top authors in the field. Legendary figures like Asimov, Silverberg, and many

others all had their stories illustrated by Kelly.

His first science fiction cover was published in 1950. Now, think about the scope of this amazing man's work, folks. *Fifty-three years* of illustrating stories by all the greatest authors for so many different magazines and book publishers! Can you even begin to take in the phenomenal number of drawings, paintings, concepts, and dreamscapes that this incredible dynamo has produced over the years? Kelly must be the only artist who is so prolific that his complete collected works could be represented by the use of scientific notation!

Kelly has also designed artwork for NASA, including posters to promote space exploration and the crew patches for *Skylab 1* and the *Apollo-Soyuz* mission. He has had numerous exhibitions at NASA, Langley, the Chrysler Museum, Buhl Planetarium, the Smithsonian, Hayden Planetarium, UMBC, Texas A&M, and many other locales.

Kelly has been the recipient of almost every award that one can get in the field of science fiction illustration, with 10 Hugos, the Phoenix, the Skylark, Moscow's Lensman, the

A Portrait

by

Larry “Junior Gremlin” Stewart

Painted in Words



Photo: Harry M. Young

Kelly with a model ship & art

Kelly & Green Hills



Photo: Harry M. Young

Forrie, the Inkpot, and many others. He also is an honorary submariner with a deep-dive certificate. There is even an annual scholarship presented in his name by Rovacon in Roanoke, Virginia.

The most distinctive element in Kelly's work is the incredible dynamism and life that he puts into every image, whether it is a black and white line drawing or a painting. Looking at any of the many works of this singular artist, you are mesmerized by the pulse of life—the feeling that this isn't just a picture, that it has a life all of its own. You find yourself in the presence of a living concept, a window into another reality, even a comic one. Like gazing out a window, Kelly's pictures give you a glimpse into another place, another time, frozen (mostly) forever at the moment he desired. You can return to that world any time you wish. You have only to gaze into it—in the fullest demonstration of magic, the picture takes you there!

Kelly likes to experiment with materials as well as techniques that would to most of us seem incompatible. He has performed bizarre experiments like running coloured inks under crinkled Saran Wrap to create an inter-dimensional window in his painting for *Hell's Gate* by Dean R. Koontz (Lancer 1970). Another striking example of his experimental technique had him running together light paint, heavy paint, gel, detergent, and Vaseline, all very wet. He then told it all "to fend for itself." The magnificent result was the painting for "A Bridle for Pegasus" by Anne McCaffrey (*Analog*, July 1973).

Another mark of a true artist is his or her scope. Kelly is as adept with quick pen-and-ink sketches as he is with oil paintings; both are meticulously crafted down to the tiniest detail. Some of his drawings and paintings have been entirely whimsical, others so poignant and serious that you nearly stop dead in your tracks! Some of the pictures seem to giggle; others whisper in the very depths of your soul.

If you don't believe me or if you think that I'm just an old friend of Kelly's being overly expressive, you are dead wrong. Although I *am* an old friend of Kelly's, his work does all that I've said it does and certainly requires no embellishment from me, I assure you. After all, if it didn't, he would hardly have enough Hugo awards to create his own space fleet—and he

treasured these wonderful books, and I'm sure you will too!

To end, I'd like to tell you about my friend Kelly—the man, not the artist. He is never happier than when he can meet new people, see old friends, and just talk about everything—and I mean *everything*! Kelly has an insatiable curiosity about life, the universe, and everything. He is incredibly kind



Kelly draws Marji Ellers

has quite a fleet! Over the many years of his career, Kelly has been repeatedly sought out to provide that most rare and wonderful thing for some excellent story or concept: the perfect picture!

I recommend that you pick up a copy of any of Kelly's three books of his art, his wit, and his wisdom. The books, in the order of their release, are *Frank Kelly Freas: The Art of Science Fiction* (1977), *Frank Kelly Freas: A Separate Star* (1984), and *Frank Kelly Freas: As He Sees It* (2001). They are treasures beyond price for anyone with a passion for the art, history, and anecdotes of science fiction publishing over the last 50 years. I have

and humble despite his towering place in the universe of SF&F illustration. One time when we were both guests of honour at an Ad Astra, I went to the con suite and there was Kelly, surrounded by young, hopeful artists. These folks had got up their courage to show their art to him to get his feedback. Now, I can tell you that some of the work was...well...hopeless. But Kelly, with his usual style and grace, was encouraging each and every one of them to do more. He suggested techniques, approaches to layout that would "punch up" the action of the picture, etc., but he never said anything that was not enthusiastic, kind, and

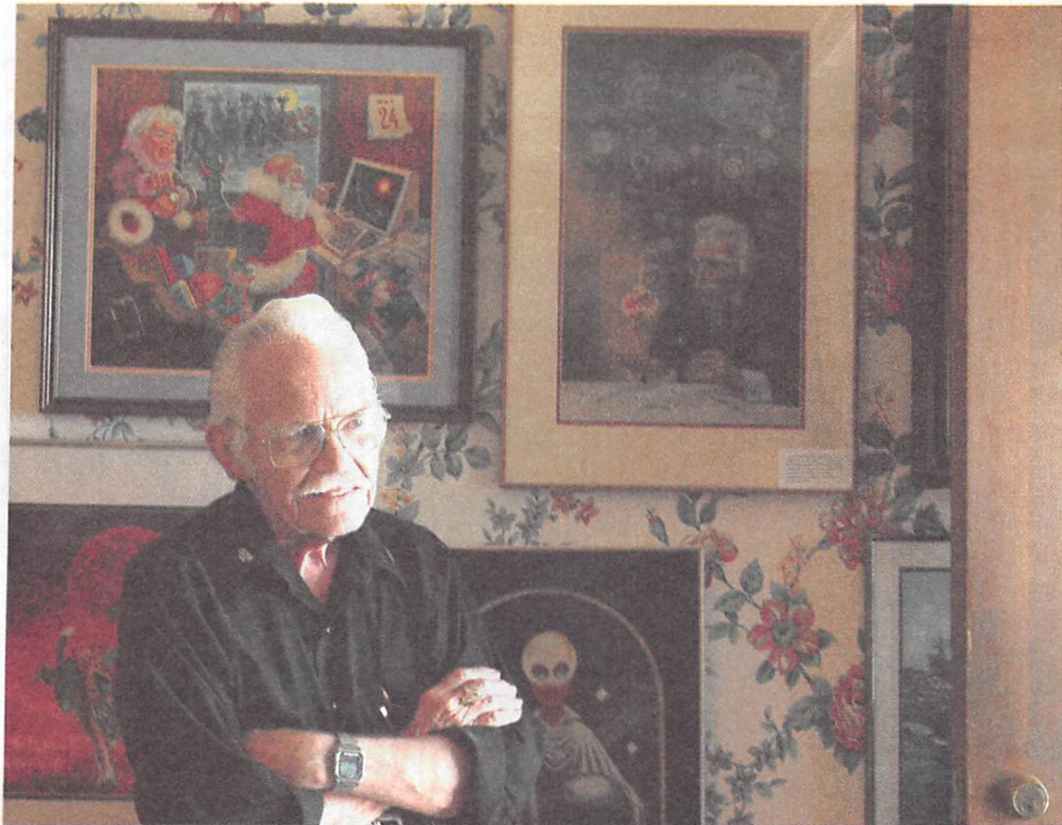
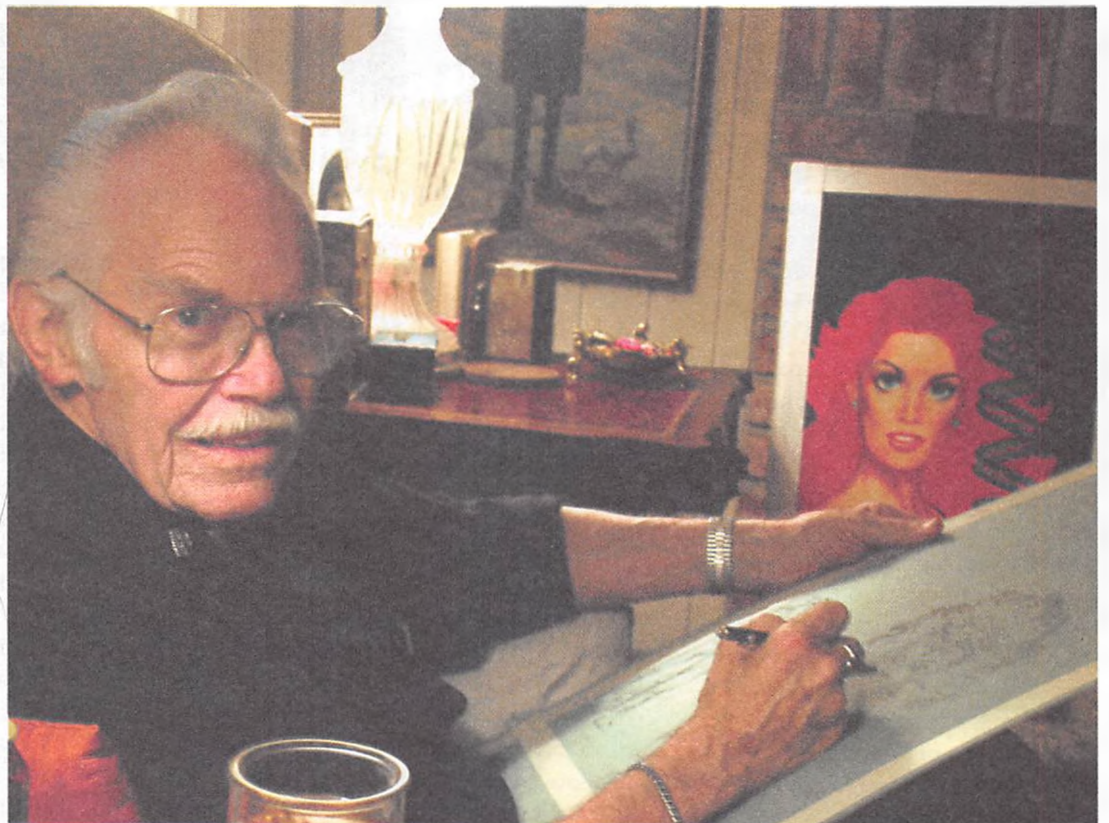


Photo: Harry M. Young

Kelly & his art

Kelly working



positive. Again, this is indeed a rarity. One of Kelly's favourite things to say to another artist is "God, I *hate* talent!", always with a warm, kindly smile. He is wonderfully self-effacing and supremely supportive of other artists. Kelly cares about people, and they care about him because of it. That's the kind of man he has always been!

Now, don't get me wrong here. He isn't called The Gremlin for nothing, you know! Kelly has a wonderful sense of humour, with a little bit of devil thrown into the mix for fun. It so happened at this same Ad Astra that I happened to do my impersonation of Kelly in front of him, Laura (Kelly's dear wife), and Terry Pratchett. Terry was greatly amused, but he then kept at me all weekend to imitate *him*. Now, Terry has some very interesting speech patterns, and this presented me with a challenge indeed. (Terry is also a good friend, so he won't mind my telling this story although I'm sure to die on the Discworld eventually, right?) Kelly, bless him, kept asking me how I was getting on with the task, happily critiquing my early attempts, always with that quiet chuckle of a man who loves life and a good bit of fun. He said, "That's a hell of a portrait in sound you're trying to paint, isn't it? Heeheehee!"

Well, as it happened, the very last panel on Sunday was one that Kelly and I were both on. We went a little overtime when suddenly a concom member came rushing in to say that everyone was waiting for us at the closing ceremonies. (I was the MC for that Ad Astra, so this was Not Good.) We wrapped up the panel and made best speed to the main room and the closing ceremony. I thanked everyone for coming and thanked our guests (all rather breathlessly), and then noticed that Terry was not up with the rest of the guests. I asked, "Where's Terry Pratchett?" He replied from his seat in the audience, "I'm here. I was here on time. I've said my bit and now I'm sitting with my public!" Kelly looked at me,

leaned in close, and said, "It's the deadline. It's now or never. Get him!" He then smiled with his most devilish smile, anticipating. Terry wore a brown, rather well-worn Tilley-type hat, so I grabbed one of the serviettes, which were also brown, flopped it on my head like Terry's hat, and then hit him with a speech in his own voice!

The result was wonderful, Terry let out a gale of laughter and literally fell out of his chair onto the floor. While everyone roared with laughter, Kelly quietly got out of his chair, leaned over the table on the raised platform, looked at Terry, and shook his head. He then quietly (but heartily) laughed and said, "You got him! God, you got him good! The cheque's in the mail!" He then sat serenely back down and continued to laugh, an oasis of calm among the general pandemonium, taking it all in. Oh, I could just imagine the picture that Kelly would have done if he'd had a pencil and paper handy! What did Kelly think of my impersonation of his own good self? He loved it, despite pretending to wave his cane at me and trying to look serious. That's Kelly for you.

Another event that springs to mind is the Astronomicon in Rochester, New York, where we were both guests. We went to the hotel's watering hole to have a drink and relax. Kelly and I have a game that I call "Artist's Volley." One person starts a picture, the other adds something to it, then you add something else, and so on. Impishly grinning, Kelly started by drawing a great big random squiggle over the

entire page. He said to Laura, "There, let's see him make something of that! Heeheehee!" Well, it looked like the outline of some bizarre baby-pram to



Kelly & Laura at Kelly's book signing

me, so I added an Addams-Family-style baby to the thing at the most appropriate spot and handed it back to him. His reaction was the standard "God! I *hate* talent! I thought I had finally stumped you!" He then chuckled, winked, and proceeded to add bizarre Gothic lamps. Well, suffice it to say that we ended up with the most wonderfully bizarre picture you could imagine. I still have that picture, lovingly preserved, a frozen window on one of the happiest moments in my life—a good time with a great friend!

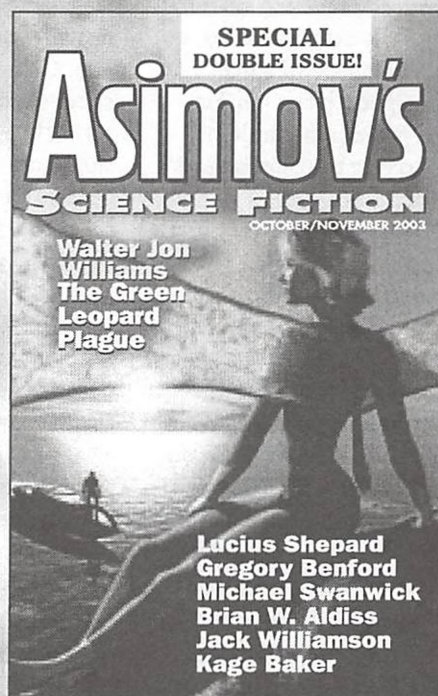
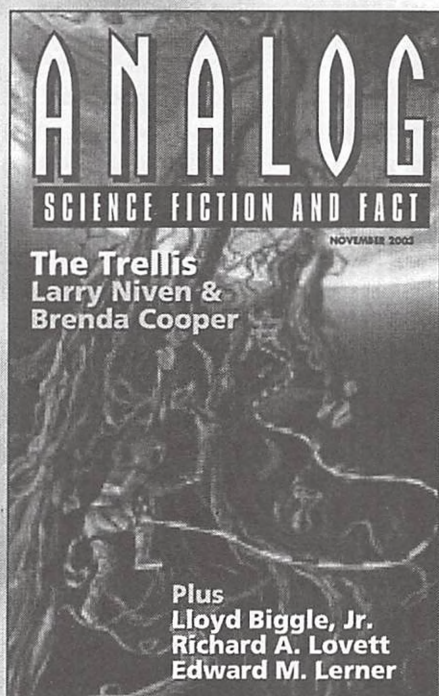
TORCON 3 is honoured to have Kelly, along with his lovely wife, Laura Brodian Freas, here with us as the professional artist guest of honour. As for me, I'm just honoured to have had Kelly's wonderful friendship for all these years, and I'm excited to the point of tears to have the opportunity to spend these days of the convention with him! You'll feel the same after you meet him, you'll see!

Larry Stewart is the Junior Gremlin— and proud of it!

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Asimov's, October/November 2002

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Gardner Dozois

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FAN GUEST OF HONOUR Mike Glycer

To a Worldcon come all kinds of people: pros and fans, writers, editors, publishers, readers, artists, collectors, costumers, Web designers, singers, talkers, listeners, the merely curious. Thousands of us. Worldcons are chaired and run by fans. We're not sure ourselves how we do it. You'll find people asking each other all weekend. Ask Mike Glycer. Better buy him a drink first.

Mike Glycer chaired a Worldcon (LA Con III in 1996) while continuing to publish a world-class fanzine. He's been nominated for more Hugo awards than anyone...and won some, too. He's been only a little distracted by getting married and having a daughter.

The Hugo is our oldest and most prestigious award, voted on by the entire Worldcon membership for outstanding achievement in the previous year. Mike's Hugos have been for best fanwriter and best fanzine, and in 1982, he won a Special Award for Keeping the Fan in Fanzine Publishing.

Mike named an early (1970) fanzine *Prehensile*, one of the better 'zine titles. He eventually moved on to *File 770*, named for the party in Room 770 at the 1951 Worldcon that upstaged the convention. Like other fanzines, *File 770* is an amateur publication, appearing a few times a year, to be had in exchange for accepted contributions of graphic art or writing, or in agreed trade for

your fanzine, or even (and not all fanzines do this) by paid subscription.

File 770 has won Mike five Hugos for best fanzine. He started the 'zine in 1978 when Linda Bushyager quit publishing the leading 1970s newszine *Karass*. The 'zine reports on SF clubs and conventions along with fannish projects like the Trans-Atlantic Fan Fund and the Down Under Fan Fund. Mike prints reviews of books and films and Web sites as well as articles like "Is Your Club Dead Yet?" He agrees with H.L. Mencken that the only sensible thing is to stay in the brewery and drink beer, but every now and then he is seized with the urge to rush out and break a bottle over someone's head.

The roots of SF fandom are local SF clubs. The Los Angeles Science Fantasy Society is the oldest on earth, and Mike has been active there for almost as long. He's been president, comptroller, and secretary. At one point, he seemed to be all the secretaries that ever were, holding that office simultaneously for LASFS, the LASFS board of directors, and the Southern California Institute for Fannish Interests.

When Mike was made a fan guest of honour for the first time in the 1981 at DeepSouthCon in Atlanta, the con committee saw some of his LASFS minutes. He tried to protest that funny things were happening

all round him, and he just wrote them down. This was as if Vincent Van Gogh had tried to protest, "I just paint what I see."

In Mike's days as LASFS president, he had Ted Johnstone as secretary. One night, a motion submitted in writing was laid not on the table but in Ted's ashtray. (Smoking was permitted in the clubhouse at the time.) Ted set the paper on fire and it burned to ashes. When Mike asked, "Is there any new business," Ted, looking at the ashtray, answered, "No." Mike said, "Seeing none..." (Mike was re-elected secretary a lot more often.)

LASFS has an *interesting* relationship with its east coast counterpart, the New England SF Association, which followed LASFS in getting a clubhouse. NESFA is the salt to LASFS' pepper, or the soy sauce to our pickled ginger, or something. NESFA once dismantled a flywheel from a cylinder, packed the cylinder in a plain pine box with LASFS's copy of the NESFA clubzine *Instant Message*, and sent it west. We had, Mike decided, been given the shaft. We tried to unload it on the Philadelphia SF Society, which had solicited exhibits from any remaining clubs

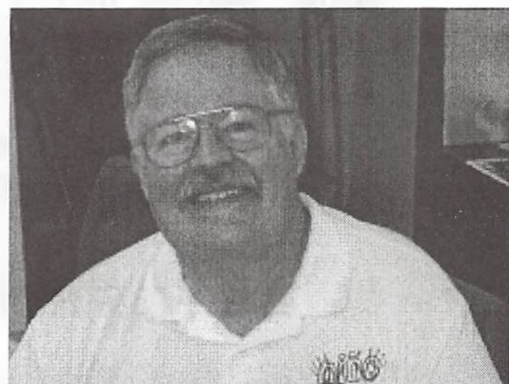
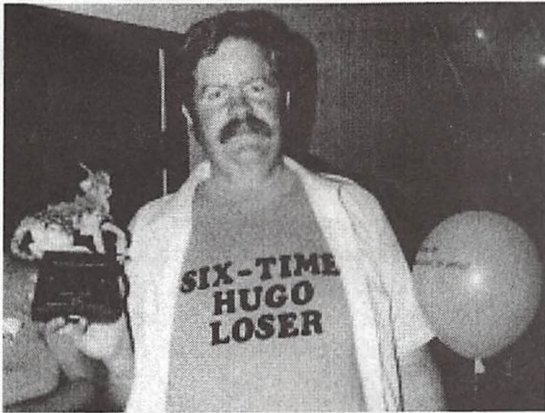


Photo: Diana Glycer

Mike Glycer: From Anaheim to 'Zines... A Fan for All Reasons

by John Hertz



Mike right after the 1982 Worldcon (Chicon IV) Hugo ceremony. He's wearing the "Six Time Hugo Loser" T-shirt that Janice Gelb had made for him. Mike had joked about the idea of putting it on after the fanzine and fan writer winners were announced. But the real surprise was on him—as you can see in the photo, in his hands is the Special Committee Award he was given during the Hugo ceremony.

that had been part of the original SF League. This invitation was irresistible, and the shaft arrived for Phillycon (the Philadelphia local con, "Philcon" being a Worldcon there, like the Millennium Philcon of 2001), but no one was dumb enough to sign for it, a depressing comparison with us west coast fans. All this was dutifully reported in *File 770*. The "hearty" relations between the LASFS secretary and the clerk of NESFA continue to this day.

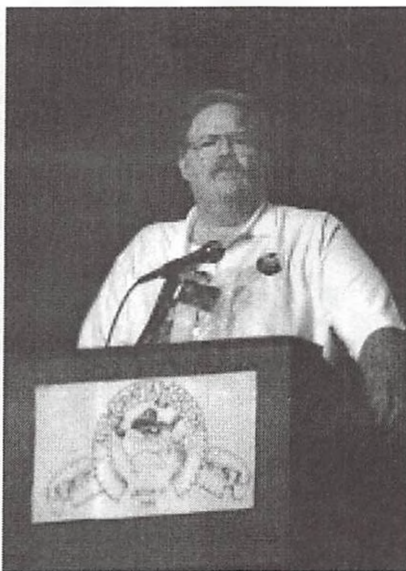
In 1978, Mike co-chaired Westercon XXXI (West Coast SF Conference, which, like Worldcon, is held at various sites), the con that, with the known predilections of some fans in mind, led to a sweet deal with Baskin-Robbins...and the emergence of the ice-cream social at west coast SF cons. He went on to rescue the Westercon XLIX business meeting in El Paso by applying Juarez time. More substantially, he was among those who saved Nolacon II, the 1988 Worldcon. Having at the 11th hour put together panel programming, the jewel of any con, he turned to program operations, the tongs. "Here's the kind of person we need," he described to Rick Foss, who was trying to help. "In short,"

said Rick, "Benito Mussolini." Mike said, "I'll phone Ross Pavlac." In fact, Ross "the Avenging Aardvark" Pavlac was the right fan for the job, and his advice at that con changed Rick's life. This was neither the first nor the last time Mike or others would be indebted to him.

Panel programming, like fanzines, when done well is a delight of our community. Setting the gems, bearing the metal through the fire, is no small task. It needs a proportion of deep colour and airy filigree. At Westercon LV as head of programming, Mike presented programming

spanning such panels as "No Bucks, No Buck Rogers" and "The Bar's My Destination" to eight discussions of SF classics from *The Glass Bead Game* to *The Wonderful Flight to The Mushroom Planet*. Not surprisingly, this breadth of interest is reflected in his own fanzine and in his occasional columns and articles for others. He is inclusive, discerning, and comical. No small task.

When fans turn to ordinary



Mike as chair of the 1996 Worldcon (LA.con III)

human pastimes the results can be strange. Mike played cards with Bruce Pelz. Some of those games have been charitably (or rashly) called "poker." For example, there is Soft Shoe, in which one can shuffle off to bluff a low. A draft of the *File 770* obituary for Bruce acknowledged the influence of Jack Harness in such games, but said only that Harness was not alone. The obituary as published admitted that Mike had to pay a fine before explaining rules he'd invented for LASFS poker.

Mike once described chairing LA Con III as being a chief recruiter. When something was to be done, he found someone who could and would and wasn't already doing something else. Modesty. In Los Angeles, with more convention talent than one can shake a stick at, there is still no excess of persons able and willing to take the chair, nor of individuals under whose supervision the rest will rest easy. (Besides, resting is all very well for them, but as Larry Niven says, uneasy sits the butt that bears the boss.)

Mike attributes the success of *File 770* to a kind of instinct. He will admit, if pressed, that its long life has made it easier to love and that he runs good graphic art; he was indispensable for the fan art exhibit at the Millennium Philcon Art Show. He has a wide appreciation of fan activity, with room for filksinging (which, incidentally, got its name from a typing slip 50 years ago) and masquerades. He is inclined to faith, hope, and charity, holding the third of these highest. Anything else, he supposes, must be whatever leads people to say about some article he wrote or printed that they were glad someone took up such a topic or expressed such an opinion. He knows wit, invention, and skill. We might not like him to escape such credit directed at himself.

What shall we do with such a fan? Well, we could make him a Worldcon guest of honour. High time somebody did.

TOASTMASTER Spider Robinson

In 1984, the Worldcon landed in Los Angeles...well, actually Anaheim, across the street from Disneyland. (You want to know why Los Angeles wins so many Worldcon bids? I'll tell you why Los Angeles wins so many Worldcon bids. It has nothing to do with the fact that they have a long-experienced committee who know how to run a convention like a finely-tuned machine. No. It's because they always put the convention in the Anaheim convention centre across the street from Disneyland.)

That particular year, Spider and Jeanne Robinson made the pilgrimage down from Canada, secretly sneaking past the INS and the FBI who remain convinced to this day that the identities of Spider and Jeanne Robinson are just bizarre cover stories—that in reality, these two remarkable individuals are really the Silver Spider and Moon Moth, sneaking out at night wearing nothing but cape and tights, fighting a never-ending battle against terminal stupidity. Of course, this can't possibly be true: As far as I know, neither Spider nor Jeanne have ever been near

Washington, DC. Never mind, I've said too much already. If I die under mysterious circumstances, you'll know whom to blame.

John Varley also attended that Worldcon. Neither Spider nor Jeanne had ever been to Disneyland, so of course, a pilgrimage to the Magic Kingdom was mandatory. A group of six or eight or ten of us schlepped ourselves over to that place that is often advertised as "the happiest place on Earth" (but couldn't possibly be because there's no place where you get to dump lawyers, agents, and television producers into molten lava. But I digress again.)

Once inside the gates, we were given strict instructions to have a good time or else... ("Or else what, kind sir?" "Or else, we'll make you do it all again. Especially the Small World ride.") Properly chastened, Spider and Jeanne put on two of their very best smiles, and we headed off to our first adventure to—where else—Adventureland. Our first ride was the Jungle Boat Cruise.

For those three of you who have never been to Disneyland or Disney World and who have never been on

the Jungle Boat Cruise, this is a simulated schlep through the great wild rivers of the world: the Nile, the Amazon, the East River. While you glide past various plastic replicas of threatened and endangered species, the pilot of the boat sails through a monologue of desperately bad gags and extremely painful puns. Yes, this was the reason we dragged Spider Robinson to the Jungle Boat ride. Not for the ride, but to watch his face.

When the boat finally returned to the embarkation dock, when we finally climbed gratefully back up onto the falsely aged wooden planks, Spider's eyes were bright and shining. He looked at me and gasped, "They do that all day long?"

"Of course," I replied with as straight a face as I could manage, which wasn't very. "They've been seduced by the dock side of the farce."

Spider blinked. "How did you do that?"

"It's easy. The shortest distance between two puns is a straight line."

I don't remember much after that. I do remember that it took two



Spider & Jeanne

people to pry Spider's fingers from my throat. And several more trying to pull my two rescuers off, so Spider could honour Heinlein's credo and finish what he started. It was worth it, though—the only time in my life I've ever been able to deliver a double whammy of such incredible awfulness. In Spider's defence, of course, it's well known that the perfect pun must result in the death of the perpetrator. He was only trying to give me my due. (Personally, I think a good pun is its own reword [sic]. Its beauty is to be found in the "oy" of the beholder.)

None of this tells you anything substantial about Spider and Jeanne, of course, except that they have remarkably poor taste in friends.

On the plus side, Spider and Jeanne have two of the best smiles in science fiction. Indeed, if this were their only virtue, it would be sufficient. So many of the rest of us look like the guest of honour at a hanging that one has to suspect that Spider and Jeanne have not yet heard the terrible news. Either that or they're giggling because they know they've won the lottery and they're not telling.

I suspect the latter—that they've won the lotto. Not the one with money, the much more important lotto. The life lotto. The sweepstakes of destiny—you know, the

one where you start out naked, wet, cold, and hungry, and the first person you meet slaps you on the ass—but you pull the handle anyway, and if three bars come up, *and if you pull the queen of hearts to fill an ace-high inside straight flush, and if the wheel stops on the double zero, and if the dice come up boxcars, and if all this happens at the stroke of midnight on a leap year during a total eclipse of the sun, you end up with the perfect life-partner, playmate, lover, friend, companion, other half.* Like Spider and Jeanne. That's why they're always smiling. They can't stop smiling. They won the life lotto. The biggest prize of all. Each other.

See, this is the thing about Spider and Jeanne. It's easy to talk about the obvious accomplishments: the dancing, the writing, the singing, the marvellous offspring, all the awards, all that stuff. Anybody can write a list. It's easy to acknowledge that Jeanne is a marvellously talented woman, insightful and wise in a way that fills me with awe and admiration. (And it doesn't hurt any that she's also beautiful, but I'm told that it's politically incorrect to say so.)

It's just as easy to point out that Spider is one of the few writers to pick up the mantle of Theodore Sturgeon and write stories that are as deliciously ironic and satiric as

they are joyous and uplifting. (Do you know how big a compliment that is!?) Spider makes writing look so easy and so much fun that I admit to being filled with a dark, brooding, mean-spirited envy every time I read one of his books. Geez! How does he do that?

But talking about all the stuff they've done is to ignore the folks who are doing the doing. That's talking about the shadows, not the light.

Here are two remarkable human beings who share a wonderful life together. They are passionate and privileged and happy to a degree that if you ever have one of those dark nights of the human soul, one of those "dancing around the prickly pear at five o'clock in the morning" T.S. Eliot moments, all you have to do is remember that there are people like Spider and Jeanne on the planet. Spider and Jeanne are the proof that it is possible.

It's this simple: Spider and Jeanne are the tangible evidence that human beings are essentially divine creatures and that when we sing and dance and tell tall tales, when we make our own magic, when we commit ourselves enthusiastically, then we are all capable of enormous good. Isn't that a wonderful thing to know?

by David Gerrold



Robinson

Photo credits:

Spider (his favourite photo) on opposite page, Spider & Jeanne on this page, Spider at his computer on the next page—all by Greg McKinnon, Vancouver, BC.

1999 photo of Jeanne leaping (opposite page) by Rand Gaynor.

Spider Robinson, A Bibliography & More

current as of July 2003

Books

(Spider's books are still in print unless otherwise noted.)

Novels

- Callahan's Con* (2003; paperback due in July 2004)
The Free Lunch (2001)
Callahan's Key (2000)
Lifeshouse (1997)
The Callahan Chronicles [omnibus of *Callahan's Crosstime Saloon*, *Time Travelers Strictly Cash*, *Callahan's Secret*] (1997)
Callahan's Legacy (1996)
Deathkiller [contains *Mindkiller* and *Time Pressure*] (1996)
The Callahan Touch (1993)
Lady Slings the Blues (1992)
Callahan's Lady (1989; reissued 2001)
Time Pressure (1987) [out of print but available in *Deathkiller*]
Night of Power (1985)
Mindkiller (1982) [out of print but available in *Deathkiller*]
Telempath (1976; reissued 1992 & 2001)

Novels in collaboration with Jeanne Robinson

- The Star Dancers* [combined reprint of *Stardance* and *Starseed*] (1997)
Starmind (1995; reissued 2001)
Starseed (1991)
Stardance (1978; reissued 1986 & 1991)

Collections

- God Is an Iron and Other Stories* (2002)
By Any Other Name (2001)
User Friendly (1998)
Off the Wall at Callahan's (1994)
True Minds (1990)
Callahan and Company [omnibus of *Callahan's Crosstime Saloon*, *Time Travelers Strictly Cash*, *Callahan's Secret*] (1988)
Callahan's Secret (1986; reissued 2002)
Melancholy Elephants (1984) [currently out of print in English]
Time Travelers Strictly Cash (1981; reissued 2001)
Antinomy (1980; out of print)
Callahan's Crosstime Saloon (1978; 14th printing 1989)

Novellas

- "Kill the Editor" [excerpt from *Lady Slings the Blues*] (1991)

Novellette

- "Copyright Violation" (1990)

Anthology

- The Best of All Possible Worlds* (1980; out of print)

Short stories

Short stories since Feb 1973 in *Analog*, *Omni*, *Destinies*, *New Destinies*, *Galaxy*, *Isaac Asimov's*, *Oui*, *Fantastic*, *Twilight Zone*, *Night Cry*, *Vertex*, *Halifax*, *Borealis*, *Stardock*, *Cosmos*, *On Spec*, *Pulphouse*, *Visions*, *Fantastyka* (Poland), *Xhurnal Izobretatel i Rationalizator* (former USSR), *Sirius* (former Czechoslovakia), both *Terry Carr's* and *Gardner Dozois's Best SF of the Year*, *Nebula Winners* 16, *New Voices*, *Analog Annual and Yearbook*, *The Best of Omni SF*, *The Hugo Winners*, *Chrysalis*, *Other Canadas*, *Tesseract*, *Tales from the Planet Earth*, *Pulphouse*, *Integralnoe Skerzoo* (former USSR), *Tales from the Spaceport Bar*, *Christmas Stars*, *Ark of Ice*, *Northern Stars*, *Northern Frights*, *Northwords*, and other

Journalism

- "The Crazy Years," op-ed column, *The Globe and Mail*, 1996–99
 "Past Imperfect, Future Tense," technology column, *The Globe and Mail*, 1999–2000
 "Nocturnal Emissions," biweekly column, *Galaxy Online*, 2000–01
 "Future Tense," op-ed column, *The Globe and Mail*, 2000–present

Games

- Callahan's Crosstime Saloon* (game CD-ROM, Legend Entertainment, 1997, which featured original music by Spider Robinson)
Callahan's Crosstime Saloon (role-playing game, Steve Jackson Games, 1992)

CDs

- Belaboring the Obvious* — the original music from the *Callahan's Crosstime Saloon* CD-ROM game, plus readings of excerpts from the novel *Callahan's Key* (Magic Lamp Records, 2000 — available at www.spiderrobinson.com or www.indiepool.com)

Online

Web URL:

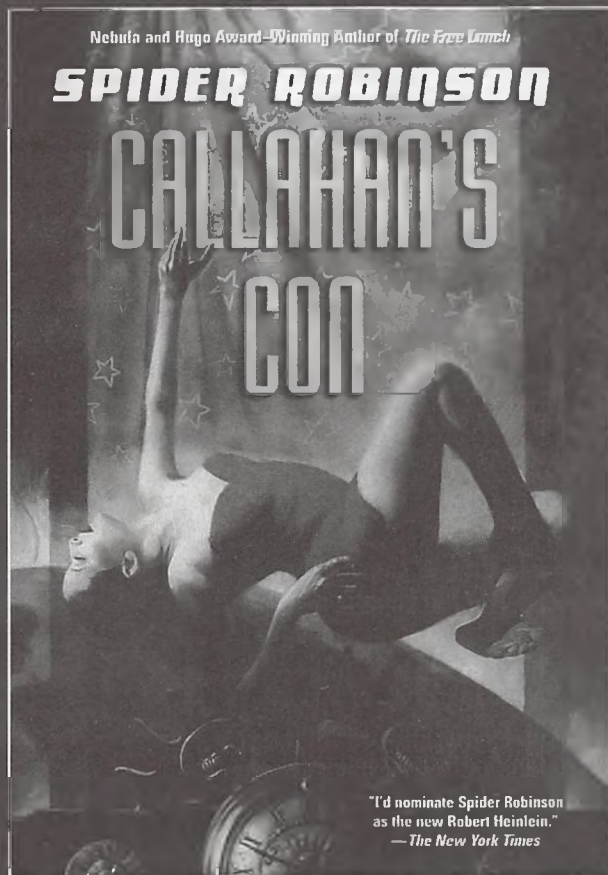
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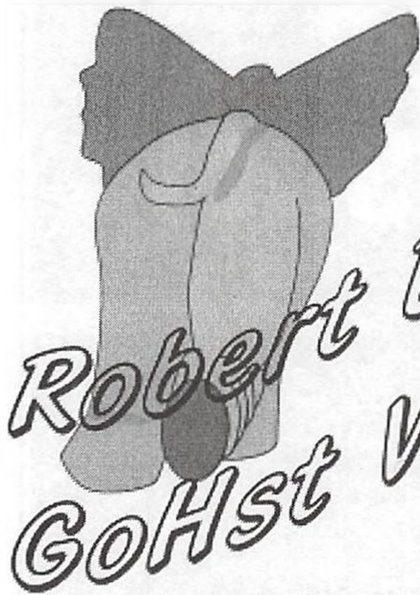
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GoHst OF HONOUR Robert Bloch



Robert Bloch: GoHst Writer in the Sky

by Mike Glicksohn

I first-encountered science fiction in the early 1950s on BBC radio and in the odd-sized pulp pages of the combination comic-strip/prose-tale British comics of the era. I became a lifetime addict. A little more than a decade later, I discovered science fiction fandom (at the Cleveland Worldcon in 1966), and it became a major part of my life for the next 35 years.

In the course of my (occasionally high-profile) interaction with fandom, I've had the opportunity to meet/become acquainted with/become friends with most of the science fiction writers from Asimov to Zelazny. A (delightfully) few of these "legends" have had enormous clay feet, but the vast majority turned out to be just what you'd expect—decent people who just happen to have a talent that made them heroes in my younger eyes.

But a handful turned out to actually be the larger-than-life giants my teenage self imagined them to be. And the noblest gentleman of them all was undoubtedly Robert Bloch.

When I became a science fiction fan, I was attracted to the world of

fanzines and devoted much of my time and energy to writing for and eventually publishing them. And it didn't take me long to realize that Robert Bloch, internationally famous author of *Psycho* and hundreds of award-winning horror, mystery, and science fiction tales, had been and still was a fanzine fan. So when I started my own fanzine, naturally I sent him a copy. (It wasn't hard to find his address as his letters frequently appeared in some of the 'zines I'd collected.)

And he responded with a postcard and some complimentary remarks about my undoubtedly amateurish efforts! The effect on this young fan was electrifying. Robert Bloch had read and replied to my magazine! Robert Bloch!!

Yet I'm probably one of hundreds of fanzine publishers who have experienced that rush at getting a postcard-of-comment from this legendary author. For all his fame, for all his notoriety, Bob never forgot his roots as a fanzine fan, and over the course of his lifetime must have sent many hundreds of hand-written postcards thanking other fans for sending him their publications. Many authors seem to feel they owe a debt to fandom, but I know of no one who gave as much or as unselfishly as Robert Bloch. And it's this wholehearted dedication to fandom, the microcosm that helped him establish his career, which has always made me

think Robert Bloch is the quintessentially fannish science fiction superstar—the spirit of what makes science fiction fandom a very special place to be.

Bob was the guest of honour at TORCON in 1948, of course. (I was two years old and in England at the time, so I couldn't be there.) A quarter-century later, he became one of the rare repeat guests of honour at TORCON 2 in 1973, which was where we met in person for the first time (I was helping run the convention). By then, my fanzine was in the running for a Hugo, and I'd sent him each issue as it was published, always getting back a hard-to-decipher hand-written postcard, which revealed that the issue had been read.

Bob welcomed me as an old friend. He commented on things in my most recent issue (which had been published some four months before the convention), greeted me as a fellow member of the fellowship of fanzine fans, and quite simply impressed the hell out of me. I thought then as I continue to think now: Nobody embodies the true spirit of science fiction fandom better than Robert Bloch.

Over the succeeding decades, I had the pleasure of meeting him in person several times. I also continued to send him my fanzines, and he continued to reply with postcards. In 1982, at a convention somewhere, I asked him to autograph a copy of *The Eighth Stage of Fandom*, a 1962 collection of articles that he'd written for fanzines over the years. His over-stated but flattering inscription read: "For Mike, who has elevated fandom far beyond the eighth stage, with admiration and

affection, Robert Bloch." Just another example of what a true gentleman he was.

When his autobiography appeared in 1993, I immediately bought a copy. I read and enjoyed it—while being saddened at how often fate had dealt him a rotten hand—and I wrote and asked him if he'd sign my copy of the book if I mailed it to him (with return postage, of course.) When I got back a wonderful letter from him saying he'd be happy to oblige an old friend—a letter I've kept to this day—I shipped the book to California, and since I knew he was ill (although not just how ill he was), I took the time to do something I've rarely done: I wrote a fan letter to an author I considered a friend and told him just how much his writing and our contacts had meant to me. I'll always be glad I did that.

Bob sent the book back quickly with a delightful inscription, reinforcing my belief that he was one hell of a good man.

And a relatively short time later, he died.

I wept. And I wondered at the fact that despite all of his personal problems, this incredible fan had taken the time to exchange letters with me and to sign and mail me back my copy of his book.

Some amazing people have been a part of science fiction fandom and have given back to it more than could ever be expected. None more so than Robert Bloch. This brilliant writer and consummate punster epitomizes the best that science fiction fandom has to offer.

Had he lived until 2003, Robert Bloch would have been an honoured guest of TORCON 3. As it is, we

recognize that few writers have ever embodied the sense of family and belonging that is the essence of science fiction fandom better than he did. In a very real sense, Robert Bloch exemplifies the spirit of fandom more than anyone else I know.

It is for that reason I conceived the idea of having him as TORCON 3's "GoHst of Honour." (In case anybody missed it, a convention "guest of honour" is traditionally referred to as "the GoH", pronounced "go"; hence "GoHst", which is pronounced "ghost.")

I like to think Bob would have appreciated both the gesture and the double pun.

Mike Glicksohn originally wrote this tribute to Robert Bloch for Torcon 3's Progress Report 1 (June 2001). The article is reprinted with permission.

Toronto's Beloved GoHst by Don Hutchison

In his unauthorized autobiography, *Once Around the Bloch*, Robert Bloch professed his surprise at being selected guest of honour for Toronto's 1948 Worldcon despite the fact that he couldn't speak Canadian. Language notwithstanding, it was no secret that Toronto fans chose Bob for his wit and friendly personality as well as for his unique story-telling gifts

Bob was even a favourite with local journalists, who chose to misinterpret his wicked sense of humour. *The Toronto Star* ran a piece about the convention in which Bob confided that as a young man he used to sit in graveyards getting inspiration for his stories. "I'm too old for that now," he added. "I'd get rheumatism, so I just sit home and wait for the ideas to come." The headline shrilled: "Don't Wake Up Screaming—Horror Boys Invade City." *The Globe and Mail* countered with: "Zap! Zap! Atomic Ray Is Passe With Fiends!" Of course, we all knew that Bob was only

kidding. "I have the heart of a small boy," he attempted to explain. "I keep it in a jar on my desk."

As his legions of friends know, Robert Bloch didn't have the heart of a small boy. He had the heart of a warm and thoughtful man given to random acts of kindness. That's why Toronto fans remembered him fondly a quarter-century later when he was invited to repeat his guest of honour role at TORCON 2. My position as TORCON 2 programmer rewarded my wife and me with the pleasure of treating our guest and his lovely wife, Eleanor, to a dinner at an uptown restaurant. Jean and Ellie discussed pets and dogs while I pumped Bob about his friendships with the likes of H. P. Lovecraft, Boris Karloff, and Buster Keaton. To quote Bob, it was "more fun than I've had since the rats ate my baby sister." Later, he sent a hand-written letter thanking us for the dinner and expressing his delight with the convention. He enclosed a photo of their spoiled miniature

pinscher ensconced on a bed of pillows and wrapped things up with a typical Bloch one-liner: "My wife says you're thinking of buying a dog. Take my advice—buy a cockroach instead; they're nicer."

As Robert Bloch's admirers know, that letter was typical of the hundreds, perhaps thousands, of such messages sent over the years by Bob to fellow fans and writers. A self-confessed fan himself, he never stopped contributing to the small press and never failed to answer a letter or respond to a request for advice or assistance despite his accumulating fame and hectic writing commitments.

Robert Bloch was—and still is—the very spirit of fandom.

He is Torcon's beloved GoHst.

Don Hutchison is the editor of the long-running Northern Frights anthology series, the first volume of which featured a story set in Canada written by Robert Bloch.

Robert Bloch: Zoo Fan

by Bob Tucker

Robert Bloch was fond of saying, "I'm very big on elephants, you know." He often repeated that line to interviewers, explaining that it was his habit to visit the local zoo each time he appeared at a convention in a new city. He would peer slyly at the interviewer to learn if he or she caught the quiet joke.

I have no doubt that he visited the Toronto Zoo when he came to town in 1948 as guest of honour at TORCON. I like to think that he went back to that same zoo in 1973 when he again came to Toronto as guest of honour at TORCON 2. He may even have reminded the bull elephant of his earlier visit. And you may easily guess where he was on Sunday afternoon during TORCON 3. Other fans, other writers are usually found in the bar when they are discovered missing from a panel or missing from the convention floor. Not our Mr. Bloch. He was down at the zoo.

Bob, as he allowed me to call him when he was in a merry mood, exemplified both the spirit of science fiction and the spirit of fandom. He began both careers simultaneously and happily pursued both throughout his lifetime. He made his first professional sale to *Weird Tales* in 1934, shortly after graduating from high school. His next appearances were in fanzines, *Marvel Tales* and *The Fantasy Fan*. His fanzine appearances were so numerous and humorous and memorable that the best of them were collected and published in a hardcover book, *The Eighth Stage of Fandom* (Advent Publishers, 1962).

Bob visited California in 1937 and discovered the Los Angeles Science Fiction League. He was a gone goose. His convention appearances are literally too numerous to count; he was either an honoured guest, a principal speaker, or a toastmaster at so many regional conventions that even he lost count. He was the guest

at two Toronto Worldcons and would have been welcomed at the third TORCON if he hadn't run away to visit the zoo.

He was very big on elephants, you know.

Bob Tucker has been involved with TORCON since the first convention in 1948 where he was fan guest of honour.

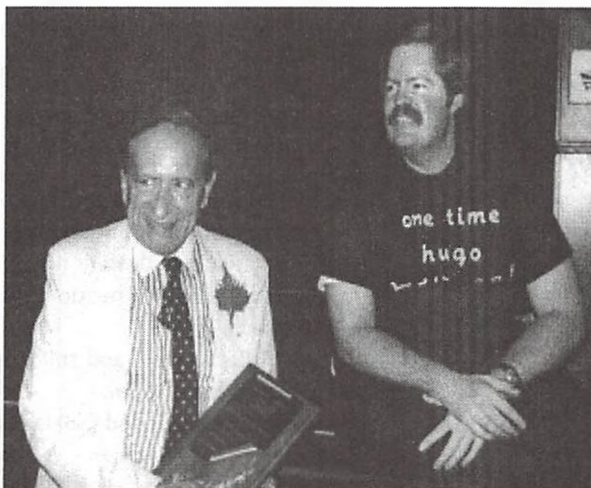
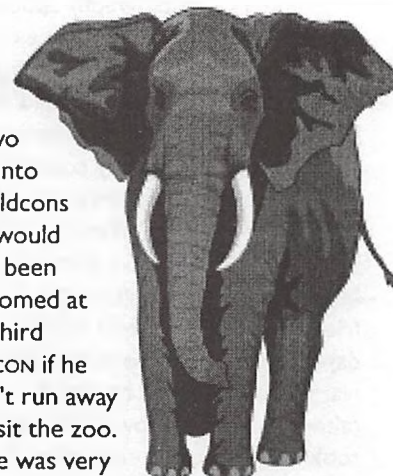
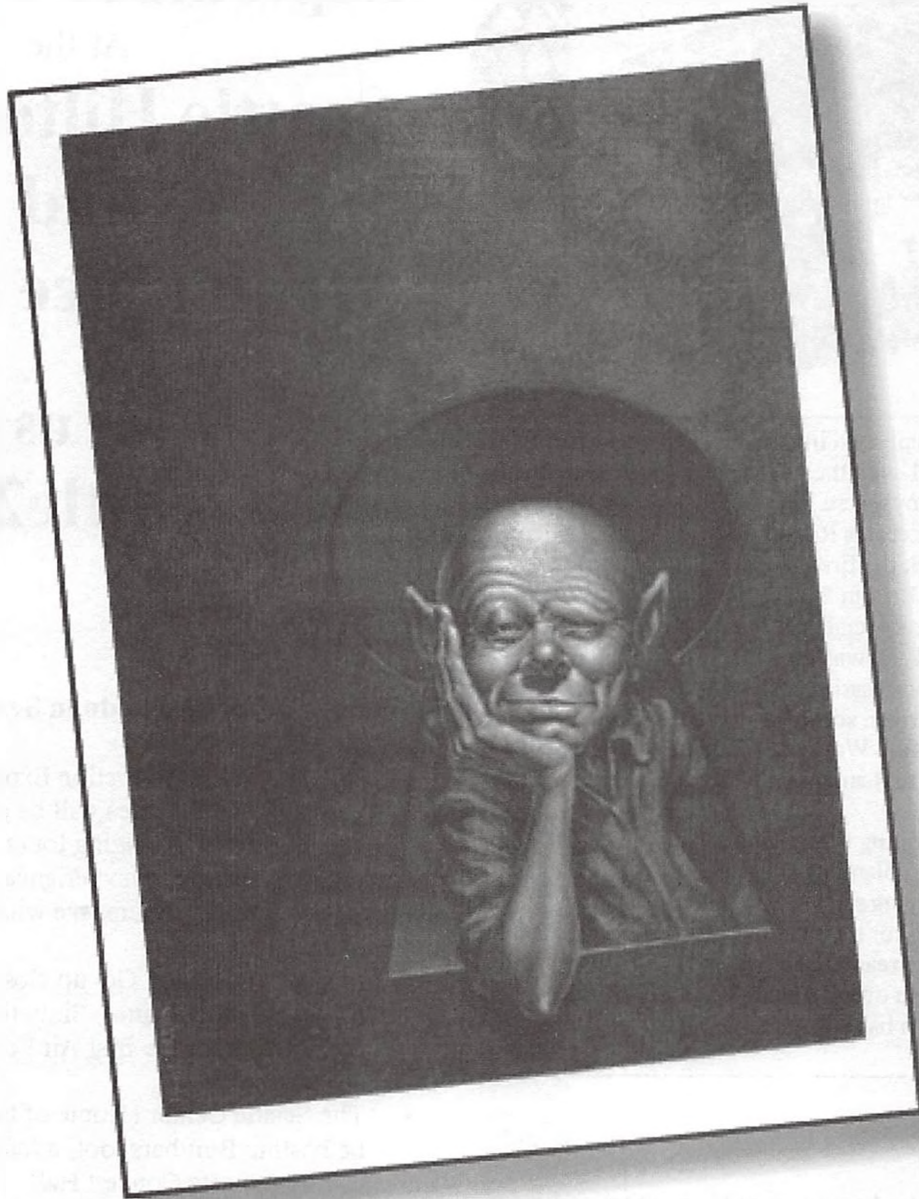


Photo: Rachel Holmen

Photo of TORCON 3's fan GoH along with our GoHst. This photo shows Mike Glycer next to Robert Bloch, MC of the 1984 Worldcon (L.A. con II) Hugo ceremony. Mike won two Hugos that year. After he won the first, two friends opened a bag a produced a "One-Time Hugo Winner" T-shirt, which he immediately put on. Then Bob Bloch announced that Mike had won another Hugo. Mike says Bob was a little surprised see him back so soon wearing a different shirt, but he promised the audience, "When Mr. Glycer wins his next award, he will return in drag."

Some holiday scenes stick with you forever...

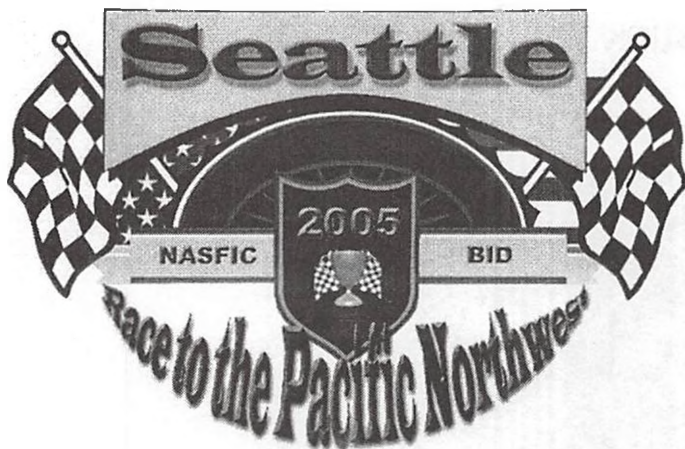


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Miraculous things happened in the 60's, Human spaceflight began April 12, 1961 with the one-orbit flight of cosmonaut Yuri Gagarin. Our toys were Major Matt Mason – Man in Space, The Mighty Zeroids Robots and Colorforms Aliens, we watched Star Trek the first generation, when it was new, The Adams Family, Lost in Space and My Favorite Martian. The United States saw social protests, hippies, flower children, and Woodstock. It was an era of literary traditions being broken, artistic boundaries shattered and social change dominating the American scene. It was the perfect time for Seattle to hold their first Worldcon. Chaired by Wally Weber, Seacon was the first and only Worldcon held in Seattle.

We still live in interesting times, with technology bursting at the seams, companies planning space elevators, people from the private sector buying seats to orbital space stations, major hotel chains planning for their resorts in orbit. Seattle and the Pacific Northwest are ready once again to share the dreams of tomorrow. It has been over 40 years since the Worldcon came to Seattle, much has changed.

Our Mission

- Seek to promote the educational, creative and innovative aspects of science fiction and fantasy in all forms of media, with a special focus on literary;
- Maintain the time-honored traditions of the World Science Fiction Convention and North American Science Fiction Convention, while expanding the innovative possibilities through use of talented Fen everywhere.
- Offer a diverse environment for Fen to explore what interests them most.
- Encourage Clubs and other Fan organizations to participate in making this a fan friendly experience.
- Work towards expanding the interest in Science Fiction and Fantasy into our future generations.
- Make this experience one that everyone will enjoy no matter their level of involvement in our communities.

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- The SFX (Science Fiction Experience) will be a year old, and the lines will be gone, and we have every intent of arranging tours.
www.sciencefictionexperience.com
- Boeing Factory Tours, see where they build the planes
- Museum of Flight, Get up close and personal with those dream machines, Sit in the cockpit of a SR-71 Blackbird, tour the first Air Force One, and many other aircraft.
- The Seattle Center (Home of the Space Needle) will be hosting Bumbershoot, a four day festival where Carnival meets Concert Hall
- Watch out for the rain... Oh wait this is the one time of the year that rain is unlikely
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Program Participant Bios

Brett Achorn was a software TD at Warner Bros. Feature Animation for *Quest for Camelot* and *Iron Giant*. He is currently a software engineer and software lead of the modeling and rendering group at Walt Disney Feature Animation with credits on *Atlantis* and *Treasure Planet*. Aside from his work in feature animation, he has been running Cinema Anime and showing monthly anime screenings for the last four years, in addition to running anime programming at three Loscons and Westercon 55.

Andrew Adams is a lecturer in computer science, specializing in mathematical software and IT law. He has been involved in fandom since 1989 and attended his first convention to promote one he would be running the following year. It was a long slippery slope to being part of the committee for the successful "UK in 2005" Worldcon bid.

A freelance illustrator working mostly in the fantasy genre, **Maral Agnerian** is also an avid costumer who's mostly focused on the anime scene but is keenly interested in branching out. She is well respected in the anime costuming community for both her expertise at prop construction and her problem-solving skills.

By profession, **Becca Allen** is a chiropractor and owns a cross-stitch pattern company (Witches Stitches). She has been a performing musician off and on for over 20 years. Becca discovered filk at Chicon 3 years ago. She will have a song appearing on the MilPhil Filk CD (when it comes out). Last year, she and Chas Somdahl formed the group Riverfolk. They have been musical guests at four SF conventions in the past 12 months

(DucKon, Convergence, Capricon, and Minicon).

Celu Amberston is one the few Native American authors writing science fiction and fantasy in Canada or the US. Her work has been reviewed in the *National Library Journal* and the *Vancouver Sun*. Her books were on a national Native American authors reading list and have been used in university and high school classes in Canada and abroad. At present, she has a fantasy and SF series that are with agents and editors in NY. She is SF Canada's acquisitions editor for their in-house magazine, *Communique*. Celu is also legally blind.

A reformed newspaper editor, **David-Glenn Anderson** is now a freelance teacher and advocate for "encouraging student literacy through speculative fiction" (or reading for the future). The first step is to match a good story to a reader.

Greg Armstrong is a robot technician and repairs and modifies real, working robots at Carnegie Mellon University in Pittsburgh, Pennsylvania. He has a BSc in electrical engineering and was a nuclear reactor operator in the US Navy. When asked how he

became a robot technician, he responds, "I was very, very lucky!"

California native **Catherine Asaro** received her doctorate in physics from Harvard University. Among the places she has done research are the University of Toronto, the Max Planck Institute, and the Harvard Observatory. A former ballet and jazz dancer, she founded Harvard's Mainly Jazz Dance program. The latest novels in Catherine's popular and acclaimed Skolian Empire saga are *The Moon's Shadow* and Nebula winner *The Quantum Rose*. Her next Skolian novel, *Skyfall*, will appear this October. Catherine is president of the Science Fiction and Fantasy Writers of America and lives in Maryland with her husband and daughter.

Ellen Asher majored in English and naturally had no idea what she wanted to do upon graduation. So she joined the Peace Corps and spent two years in Thailand teaching English and learning, among other things, that she didn't want to be a teacher. After a brief and not very successful stint in graduate school, she became a lowly editorial floor-sweeper and window-washer (aka editorial assistant). When the Science Fiction Book Club needed an editor, she modestly offered herself. They accepted, and she's been editing there for the last 30 years. It will probably take blasting powder to uproot her.

Alison Baird is a Canadian fantasy author. Her books include *The Hidden World*, *The Wolves of Woden*, *The Dragon's Egg*, *The Witches of Willowmere*, and the forthcoming *The Stone of the Stars*, first in a new trilogy.

Gerri Balter has been a fan since 1978. She has worked on programming at Minicon, Wiscon, Worldcons, and Bouchercon. She has written two



novels: one SF, the other mystery, and is hoping that one or both will be accepted for publication. She is an avid stuffed animal collector. Her stuffed animals travel to conventions with her and help with programming. They also love to party.

James Barclay is 38 and lives in London, England. Always a science fiction and fantasy fan, he began writing at an early age. His first novel, published in 1999 was *Dawnthief*, the opening to his Chronicles of the Raven trilogy that has achieved cult status among fantasy fans in the UK, a status that is spreading across the world. Still working in the City of London part-time, James is scheduled to write six books in total about The Raven before moving on to another project.

Chris M. Barkley is a native of Cincinnati, Ohio, and has been active in SF fandom since June 1976; his first convention was Midwestcon 27. Over the years, he has been a fan writer and editor, a book and film critic, and was one of the few fans to host a fantasy and SF radio talk show (from 1976–1983). He currently resides in Middletown, Ohio, and is available for bachelorette parties.

Born July 11, 1970, **Stephen J. Barringer** is, among other things, Roman Catholic, married to award-winning horror writer Gemma Files, a writer, actor, singer, dancer, gamer, game designer, event manager, and chronic punster. Stop him before he puns again.

John Bartley is an author (*Wireless FAQ for PalmOS* and *Handheld's Cellular Data FAQ*), an American Red Cross disaster responder, and a CERT-trained US federal telecommunications administrator. He is a licensed emergency communicator (K7AAY) and has been told he has a "radio face."

Andrew Barton spent several years as a police scientist, working mainly on applying AI/Expert systems to the work of detectives. He has been a fan

for nearly half a century and is interested in SF, fantasy, gaming, and filk. His interest in filk goes back to before the first British conventions, but he has recently found his voice as a performer and occasional songwriter.

Kate Soley Barton's first convention was Conspiracy in Brighton in 1987. She has been writing filk songs since 1988, is a founding member of the n'Early Music Consort (nMC), and sings with the Klingon Male Voice Choir when it manifests itself. Her pottery creatures have been in several Worldcon and Eastercon art shows. In 1996, she married Andrew Barton. Her interests include music, roleplaying, writing, making pottery critters, and reading history, SF, and fantasy.

Don Bassie is the designer/creator/ Webmaster of *Made in Canada: The Homepage for Canadian Science Fiction* (www.geocities.com/canadian_sf), which in 2000 became the first Web site to win an Aurora. He is also editor of the *MiC Newsletter*, which is a three-time Aurora finalist for best fan publication. TORCON 3 is Don's first Worldcon.

Don Bassingthwaite shares a home in Toronto with his partner, two cats, a large assortment of books, and a ridiculously well-stocked spice cupboard. He is the author of many roleplaying tie-in novels, including *Kingdoms of Kalamar: The Point of the Knife*, and is gaming editor for *Black Gate* magazine.

Alan Beatts is the owner of Borderlands Books, one of the largest SF/Fantasy/Horror specialty bookstores in the US. Prior to opening Borderlands, he worked in law enforcement for 11 years as a peace officer, fire-arms trainer, private investigator, and bodyguard.

Alan F. Beck is an artist, illustrator, and designer. An award-winning artist who participates in art shows across the US, he creates paintings, magazine illustrations, and book covers. His style is SF/fantasy/surrealistic in nature and

is produced by combining traditional materials (acrylics, water colour, pastels) with digital media. Alan's Web site is www.alanbeck.com

Adrian Bedford has been writing all his life. *Orbital Burn*, published by Canadian small-press Edge Science Fiction and Fantasy Publishing, is his first published novel, with more to follow. He lives in the suburbs of Perth, Western Australia, with his wife.

Four-time Aurora Award finalist **Stephanie Bedwell-Grime** is the author of five novels and over 50 short stories. She is also a filker, formerly a member of "Vampire's Kitchen." This summer, look for *The DeadWalk* from www.newconceptspublishing.com and *Guardian Angel* from www.telos.co.uk. *Witch Island* is forthcoming in November from www.imajinnbooks.com. Stephanie's Web site is www.geocities.com/canadian_sf/bedwell/index.htm.

Robert Beer has published some 20 short stories in various print and electronic magazines and anthologies. He attended Viable Paradise V in 2001 in Martha's Vineyard. He has been on several panels at Ad Astra.

Hilari Bell writes SF and fantasy for young adults. Having survived the years when kids' fantasy was the hardest sell in the market, she is a card-carrying worshiper of Harry Potter's big, broad coattails. She has four YA novels and one adult novel in print; her day job is librarian in a midsize public library.

Carol Berg is a former software engineer and mathematics teacher whose recently acquired hobby of writing novels got out of hand. Despite degrees in mathematics from Rice University and computer science from University of Colorado, she writes epic fantasy. Carol's debut series—*Transformation*, *Revelation*, and *Restoration*—was released by NAL/Roc. Her newest novel, *Song of the Beast*, was released by Roc in May



2003. *Restoration* is a finalist for the *Romantic Times* Reviewers' Choice Award for Best Epic Fantasy of 2002. Carol lives in Colorado at the foot of the Rockies with her husband and three almost-grown sons.

Mark Bernstein has been active in fandom since 1973 and is primarily known as a filk writer and performer.

Tina Beychok is a medical editor by trade. When she is not making her authors sound better, faster, and stronger than they were before, she spends her spare time playing pyrate at Renaissance Faires and allowing small children to whack her with swords (much to the delight of their parents). She is also involved with her local chapter of the National Space Society and competes at the masters' level in masquerades. She's really only half as scary as legend makes her out to be...except before coffee when she is twice as scary.

Joshua Bilmes founded the JABberwocky Literary Agency in 1994 after eight years of working at a larger firm. He is one of the half-dozen leading agents in SF&F, with clients including past Hugo nominees Elizabeth Moon and Lee Killough; Campbell Award-winner Kristine C. Smith and Campbell finalist Tobias Buckell; bestselling authors Tanya Huff, Charlaine Harris, and Simon Green; Canadian authors Scott Mackay, Edo van Belkom and Fiona

Patton; and many more. When he's not working, he may well be at a movie, watching baseball or tennis on TV, or skulking around a bookstore.

A reviewer for the *Melbourne Age* and *The New York Review of Science Fiction*, **Jenny Blackford** also reads for Penguin Australia and performs manuscript assessment for Driftwood Manuscript. She has published children's fantasy and SF short stories and was a judge for the fantasy division of the Aurealis Awards in 1998 and 1999. She and her husband, Russell Blackford, edited a special issue of the journal *Foundation*, based on their efforts running the academic track of Aussiecon 3. She was a principal in Ebony Books and a member of the editorial collective of *Australian Science Fiction Review: Second Series*.

Russell Blackford is a writer, critic, lawyer, and ethicist. Specializing in SF&F and horror, science and society, and the history of the genre, he is best known for his articles in *Quadrant* magazine. His current projects include *Terminator 2: The New John Chronicles*, a sequel to the movie *Terminator 2*. The first book in the *Chronicles* was published by ibooks in August 2002 and the second in May 2003. A Sydney native, Russell grew up in Newcastle, Australia. His academic qualifications include honours degrees in arts and law, a PhD in myth and contemporary fiction, and a master's degree in bioethics. He currently lives in Melbourne and has travelled extensively.

Dr. Bob Blackwood has been a film critic for various newspapers and magazines since 1968 and teaches courses on science fiction, fantasy and film at Wilbur Wright College in Chicago. "Dr. Bob" is fun at parties and rarely puts people to sleep.

Heather Borean is a local filker and was on the organizing committee for FilKONtario (Canada's only filk convention). She has three children and a husband and works as a teaching assistant with special needs children.

Marilyn "Mattie" Brahen has had six stories published, with two more expected out in 2003. Her novel, *Claiming Her*, published by Wildside Press, is expected to be out this autumn 2003. She also enjoys doing artwork, playing guitar, composing songs, and tap dancing for exercise and pleasure. Her husband, Darrell Schweitzer, is also an author and editor (of *Weird Tales*). In her copious spare time, she is executive secretary of the Water Law Division at the Philadelphia Water Department, but that's only to "bring home the cat food for our feline companion named (appropriately) Lovecraft."

Patricia Bray began her career writing historical novels before making the leap to epic fantasy with her *Sword of Change* trilogy. A resident of upstate New York, Patricia balances her writing with a full-time career as an IT project manager. When not writing, Patricia's passions include Celtic music and a fondness for microbrews. An omnivorous reader, she shares living space with several thousand books acquired over the last quarter century.

After getting a degree in quantitative studies (read as "numbers"), **Morgan Brilliant** made her way through such positions as clerical temp, woodcarver's assistant, cab driver, editorial assistant, publisher's assistant, and trainee typesetter into a position as a self-employed typesetter, text designer, and sometime-editor. When asked how she devised such a remarkable career path, she says, "I did that on purpose," and licks her paw. Nevertheless, she is quite happy with the result: work she enjoys, a family she loves, and her very own office with air conditioning.

David Brin's bestselling novels have won Hugos, Nebulas, etc. and are translated into 20+ languages. *Kiln People* portrays "home copiers" that let people be in two places at once. *Foundation's Triumph* brought a grand finale to Isaac Asimov's famed Universe series. *The Transparent Society*

(non-fiction) won the American Library Association's Freedom of Speech Award. His next work, *The Life Eaters*, will be a 144-page graphic novel from DC/Wildstorm. David's wife, Cheryl, is also a reformed scientist. Their nine-year-old daughter, sandwiched between sons, almost has her black belt. No barbarians raided this month, so life is good.

Mike Brotherton earned a PhD in astronomy from the University of Texas at Austin. After positions at Lawrence Livermore National Laboratory and Kitt Peak National Observatory, he joined the faculty at the University of Wyoming. The author of over 50 scientific articles, he uses the Hubble Space Telescope, the Chandra X-ray Observatory, and too many other telescopes studying quasars. He is a graduate of Clarion West, a finalist in the Writers of the Future contest, and author of *Star Dragon* (Tor, October 2003). He lives in Laramie, Wyoming, with his wife, Leah Cutter, and his fierce cat, Sita. Mike's Web site is www.sff.net/people/mbrother.

Charles N. Brown has been producing *Locus* for over 35 years and has won 24 Hugo Awards. He attended his first convention 53 years ago and has barely stayed still since, traveling all over the world to talk about SF. He has edited anthologies, written about SF, and even published some fiction. He was the original book reviewer for *Asimov's* and is listed just below Isaac Asimov on its first cover. His home/office in the hills above San Francisco contains one of the largest collections of SF in the world.

Ginjer Buchanan, senior executive editor at Ace Books, has been involved with the SF community since 1968, first as a fan and then in a professional capacity.

Bruce Burdick has been a convention-going fan since 1975 and started going to Worldcons in 1987. He

wrote two stories for *Analog* in the 1980s and one travel piece for *Lan's Lantern* in the 1990s. He has a PhD in mathematics. His research interests include general topology (with recent work on topological structures for use in programming language semantics) and the history of mathematics. Bruce's current project is a bibliographic reference for mathematical works printed in the New World up to 1700.

Brian Burley was responsible for the world's first *Star Trek* con (Newark, New Jersey, 1969). He is one of seven founders of East Kingdom in the Society for Creative Anachronism. He has written SF and other book reviews for a pro magazine (*Espionage*), is vice-chair for the Charlotte NASFiC bid, and chair of SECFI. He has probably been on more losing Worldcon bids than any other person. He was active in Midwest conventions in the late 1960s and East Coast cons in the 1970s. Brian is a home brewer, has been reading SF since at least 1952, and has been a programming participant for a number of conventions.

Dr. Andrew Burt

(www.aburt.com) has published dozens of short stories and one novel, is vice-president of SFWA, chairs SFWA's ePiracy committee, automates anything that can be automated, and herds workshops, including Critters (www.critters.org), a cozy 3500-member writers' workshop specializing in SF&F and horror, which is also home to other writers' resources. Outside of science fiction, he's a computer science professor, founder of Nyx.net, the world's first free Internet service, and a technology consultant/author/speaker. For a hobby, he constructs solutions to the world's problems. Fortunately, nobody listens. He lives in the Rockies with his wife and three parrots.

Andrew M. Butler is the features editor of *Vector: The Critical Journal of the BSFA* and the membership secre-

tary of the Science Fiction Foundation. He is the author of books on Philip K. Dick, cyberpunk, Terry Pratchett, film studies and postmodernism, and articles on Philip Pullman, Iain M. Banks, Jeff Noon, and Jack Womack. He is also a co-editor of books on Terry Pratchett and Ken MacLeod and has just co-edited a special issue of *Science Fiction Studies* on the British Boom. In his spare time, Andrew is field chair in film studies at BCUC, High Wycombe, UK.

Mary Canning has worked at the Toronto Public Library's Merril Collection of Science Fiction, Speculation and Fantasy for over 13 years.

Steve Carper has been writing no-two-alike stories since attending Clarion West in 1972. He's been a



reviewer and critic for almost as long, currently tackling slipstream at

TangentOnline. Business manager and columnist for the *SFWA Bulletin*, he's SFWA's liaison to other writers' groups and an advocate on writers' issues. He helped bring Octavia Butler to Rochester for a city-wide book event in her honour. Known worldwide for his lactose intolerance clearinghouse on the Web, his books on the subject are definitive. His anthology, *The Defective Detectives*, combined his love of parody and mysteries. He is a member of the Marx Brotherhood.

Jeanne Cavelos started as an astrophysicist working in the astronaut-training program at NASA. Her love of SF led her to an MFA in crea-

tive writing. She became senior editor at Bantam Doubleday Dell, where she ran the SF&F program and launched the Abyss horror line, winning the World Fantasy Award for editing. She now runs Odyssey, an SF&F horror writing workshop held each summer at Southern NH University. Next summer's writer-in-residence will be George R. R. Martin. Jeanne is the author of six books, including the bestselling trilogy, *The Passing of the Techno-Mages*. She also freelances as an editor.

Paul Chafe is an infantry officer in the Canadian Forces reserves and a graduate student in computer engineering at Dalhousie University in Halifax, Nova Scotia, researching microchip design for computer vision systems. When he isn't writing, he devotes his spare time to flying sailplanes, parachuting, cycling, and travel.

Jack L. Chalker grew up in SF and fandom. He has chaired cons, co-founded the Baltimore Science Fiction Society and Balticon, and received a Hugo nomination for his fanzine, *Mirage*. He founded The Mirage Press, co-wrote the definitive bibliography on the SF small press, and created the NASFiC. In 1976, he turned to writing novels. His novel, *Midnight at the Well of Souls*, became a cult classic. While doing all this, he spent time in the US Air Force, taught history, married Eva Whitley, and together produced two sons, David and Steven. As of TORCON 3, he will have written over 60 novels and is still at it.

After working for 10 years as a technician, **Joël Champetier** is now a full-time writer. Since his first book was published in 1990, he has written 13 more for both adults and young in SF, fantasy, and horror. The books have been published in Canada, France, and the US. He adapted one of his novels as a screenplay, which was filmed in 2003. He is also editor and fiction editor of *Solaris*, the oldest French science fiction magazine in the world.

Suzy McKee Charnas is a native New Yorker. After two years in Nigeria with the Peace Corps, she taught high school in New York until Flower Fifth Avenue Hospital hired her as a curriculum consultant. In 1969, she married, moved to New Mexico, and began writing fiction full-time. Her first novel, *Walk to the End of the World* (1974), was a Campbell Award finalist and her latest, *The Conqueror's Child* (1999), was a Tiptree Award winner. Her books and stories have also won the Hugo and Nebula awards, and the Mythopoeic Award for young-adult fantasy. Her play *Vampire Dreams* has been staged several times. *My Father's Ghost*, a memoir, was published in October 2002.

Rob Chilson is still hale and hearty though he has sold stories to every editor of *Analog* since 1938. He has since branched out, appearing in *Asimov's* and *The Magazine of Fantasy & Science Fiction* as well as other magazines and some anthologies. If you don't know who he is, you are in the majority. His Web site, www.robchilson.com, features three stories: one SF, one fantasy, and one SF that looks like fantasy. Can you tell which is which? There are also hints on writing and a lot more stuff about Rob. His current long-range projects include a novel set 60 million years in the future and some children's books.

Terence Chua was born and bred in Singapore. He graduated from the University of London with a law degree and became a prosecutor, then a judge, then left all that and is now doing an MA in history at the University of Georgia. A founding member of the Science Fiction Association of Singapore, a published writer (*The Nightmare Factory*, 1991) and a lifelong SF and comic book fan, he is now mainly involved with the filk community, with a CD release in the offing.

Richard Chwedyk has been writing professionally since 1990 and unprofessionally (in many respects) for much longer than that. His novelette "The Measure of All Things" did

pretty well last year in the also-rans (Nebula prelim and shortlisted for the Sturgeon Award). "Bronte's Egg" won a Nebula this year, was shortlisted for the Sturgeon Award, and has been nominated for a Hugo. His poem "A Few Kind Words for A. E. Van Vogt" was reprinted in the Hartwell/Cramer anthology *Year's Best SF 8*.

Carl Cipra has worked for a well-known (and often feared and disliked) agency of the US Government for almost 30 years. He has also been a member of the Society for Creative Anachronism (which isn't as feared and disliked) for over 25 years. He is very active in Lambda Sci-Fi: DC Area Gaylaxians (of which he is a founding member) and is presently a board member for the Gaylactic Network

David Clements is an extragalactic astronomer and observational cosmologist specializing both in dust-dominated objects and in galaxy formation and evolution. He is currently working on the Planck and Herschel satellites, due for launch in 2007. He has a wide interest in science and has appeared on and organized science programs at many conventions. Specific areas of interest include space and space access, astrophysics, SETI, the interface of hard SF and hard science, and biotech and biology. He also likes the lighter side of science and has organized several "tall technical tales" sessions.

Carolyn Clink's speculative poetry has appeared in the Canadian anthologies *Northern Frights*, *Tesseract*, and *Packing Fraction*. Genre poems have also appeared in *Analog*, *On Spec*, *Tales of the Unanticipated*, and *Weird Tales*. She is a member of the Science Fiction Poetry Association and the Algonquin Square Table poetry workshop. She co-edited the Canadian SF anthology *Tesseract 6* with her husband, Robert J. Sawyer.

John Clute was born in 1940 in Toronto. He was new fiction columnist for the *The Toronto Star* in 1966–1967. He left Canada in 1968 but comes

back often. He is the author of two novels, two encyclopedias, one companion to SF, and three collections of essays and reviews; he has edited some books. He has received three Hugos and other awards, including a Pilgrim Award and an ICFA Distinguished Guest Scholar Award for his criticism.

Charles Cohen is the vice-president of research and development at Cybernet Systems Corporation. His PhD was from the University of Michigan in gesture recognition (electrical engineering with minors in robotics and AI). He has developed systems for the army, navy, air force, NASA, the Department of Education, and DARPA in the areas of human computer interaction, robotics, and networking systems. He spends his days in a huge high tech sandbox playing with lots of complicated toys.

Bridget Coila is a cell and molecular biologist and freelance writer living in Seattle, Washington. She has worked in areas as diverse as cancer research, aging, gene therapy, and neurobiology. She is a member of the science advisory team for the Mars Gravity Project to launch pregnant mice on a satellite to simulate the gravity conditions on Mars. She served as a contributing editor to *Brief Me Science and Technology* e-zine and has had non-fiction published in over 10 different publications. Her fantasy short story "The Story Never Told" was published in *Millenium Science Fiction and Fantasy Magazine*.

Lori Cole has been involved with science fiction, fantasy, and games all her life. She has designed and written seven computer games. Currently, she is co-writing a series of books based on the *Quest for Glory* computer game as well as a different series based upon a parallel world of magic that steals technology from Earth. She enjoys writing fantasy with a delightful dose of humour.

Lars Colson is a long-time fan and an original member of the Gaylaxian Science Fiction Society and its current president. He is also a member

of the concom for Gaylaxicon 2005 and looks forward to welcoming all G-con '05 attendees to Boston, Massachusetts.

Cary Ann Conder discovered SF fandom in the late 1970s, having previously been a starved fan living in isolated communities in northern Canada. Since then, she has published numerous fan short stories and produced several fan novels. In the mid-1990s, she was invited to join the Association of Science Fiction/Fantasy Artists and continues to produce original needlepoint canvas artwork in the SF genre. She is a serving member of the Canadian Air Force, a Nobel Laureate, and a member in good standing of ASFA.

Guy Consolmagno is a planetary scientist (BSc and MSc at MIT, PhD at Arizona), a Jesuit brother, curator of meteorites at the Vatican, and a fan. TORCON 2 was his first Worldcon. As a planetary scientist, he spent six weeks in Antarctica looking for meteorites; in his master's thesis in 1975, he posited that icy moons might have subsurface oceans with life. He has published extensively on the structure of asteroids, and the IAU has named an asteroid after him! He has also served as mad scientist GoH at DuckKon and science GoH at ConFusion, and is active in general technics.

Up to recently, **Jonathan Cowie** was head of science policy and books at the UK Institute of Biology. His scientific interests are biosphere science and climate change (past and future). He is active on the European SF convention scene, doing talks on exotic science.

Like so many fans of his generation, **Dave Creek** became interested in SF while viewing the original *Star Trek*. Once-weekly fixes weren't enough, however, and he quickly made his way to the library and discovered the riches of print SF. Clarke, Heinlein, and Asimov were his Big Three. He is especially fond of the future-history stories of Heinlein, Poul Anderson,

C.J. Cherryh, and other authors. He has worked in television news for 27 years, produces *Fox News @ 10* for WDRB-TV in his hometown of Louisville, Kentucky, and finds writing SF is a wonderful contrast to daily journalism.

Ctein is a photographer and writer, best known for photographs of eclipses, aurora, natural and unnatural scenics, and space launches. His work can be seen at www.plaidworks.com/ctein/. A contributing editor to *Photo Techniques* and author of *Post Exposure: Advanced Techniques for the Photographic Printer*, he is an industrial consultant on computer displays and a technical writer of computer manuals. He has degrees in English and physics from Caltech, and has done pollution research, astronomy, photocopy research, world-designing for Contact, and radical feminist queer activism. Ctein lives in Daly City with Paula Butler, two demented psittacines, half a dozen computers, and 20 kilobooks.

Award-winning author and editor **Julie E. Czerneda** bases her science fiction on her passion for biology. Her novels from DAW Books include two series, The Web Shifters series and the Trade Pact Universe series, the standalone *In the Company of Others*, and her upcoming *Species Imperative* duology. She edited *Space Inc.* and co-edited the upcoming *ReVisions* anthology with Isaac Szpindel. Drawing on her experience in educational publishing, Julie promotes SF as a classroom tool to develop scientific literacy. She is also series editor of *Tales from the Wonder Zone* and *Realms of Wonder*, both from Trifolium Books/Fitzhenry & Whiteside.

Tony Czerneda is a grade six teacher who teaches science and some special programs, including Tomatosphere 1 and 2 and the robotics challenge program, through the Education Network of Ontario (ENO).

Joni Brill Dashoff is an active fan from Philadelphia. She served as

treasurer for The Millennium Philcon, the 2001 Philadelphia Worldcon. She has been the art show director at Philcon, the annual Philadelphia convention and is also a member of the East Coast Floating Art Show Crew. She is a member of ASFA, and a former treasurer. She is a costumer and a member of the Lunatyk Phrynge. An active member in PSFS (the Philadelphia SF Society), she and her husband Todd were the FanGoHs at Lunacon 2003. They have raised two teenagers in fandom. She is a biological research assistant for pay.

Ellen Datlow is fiction editor of SciFi.com, the Web site of the SciFi Channel. She was fiction editor of *Omni Magazine* & *Omni Internet* from 1981 to 1998. In addition, she has edited a variety of anthologies in fantasy, science fiction, and horror. She is the winner of six World Fantasy Awards, the Bram Stoker Award, and most recently, last year's Hugo Award for best editor.

Howard Davidson was captured by a Heinlein book in second grade and hasn't been seen much since. Inspired to do science fiction by reading it, he went off and got a PhD in physics, the best training available for a crackpot inventor. He is currently the senior physicist at Sun Microsystems' Physical Sciences Center. He holds 30 patents, has published and presented numerous technical papers and one technical book chapter, has taught computer engineering at Stanford, and goes to cons. He gets to write science fiction for the annual budget cycle.

Genevieve Dazzo holds a PhD in theoretical chemistry and is well versed in many scientific disciplines. She is currently a computer consult-

ant and also does corporate training in advanced computer and management skills. She has held positions at software, pharmaceutical, telecommunications, and aerospace companies. She has been active in science fiction fandom in New York and Los Angeles since the mid-1970s. She is currently on the board of the Southern California Institute for Fan Interests (SCIFI) and was on the committee for L.A.con II, the 1984 Worldcon; L.A.con III, the 1996 Worldcon; and Conucopia, the 1999 NASFiC.

Born, raised, educated, and still living in the Bronx (and a die-hard Yankee fan), **Keith R.A. DeCandido** is a bestselling author in many different universes, including *Star Trek*, *Andromeda*, *Farscape*, *Buffy*, *Doctor Who*, *Marvel Comics*, and more. He is also an anthologist; his latest book, the groundbreaking *Imaginings: An Anthology of Long Short Fiction*, will have its debut at TORCON 3. Keith has a new *Star Trek* novel coming out in each of the last three months of this year, but they're not a trilogy. Learn many lies about him at www.DeCandido.net.

Alma Hromic Deckert was born in Yugoslavia and lived in six different countries on three continents before settling in the United States with her American husband in 2000. She has published five books since 1995, including her autobiography, and her sixth is due out from HarperCollins in the spring of 2004. Her shorter works have appeared in a number of anthologies. In between writing regular reviews for *SF Site*, she is currently working on her next book.

Daniel P. Dern (www.dern.com) is currently an independent technology writer. Most recently, he was executive editor for *Byte.com* magazine. He's sold half a dozen or so SF stories to magazines and anthologies including "For

Malzberg It Was They Came" in the June 2003 issue of *F&SF*; he is also an amateur magician. Daniel wrote one of the first general-audience Internet books, *The Internet Guide for New Users*, and was the founding editor of *Internet World* magazine.

A technology advertising writer by day, **Bob Devney** lurks by night within a book-crammed hovel in southern Massachusetts with his wife, Queen Maureen. Over the years, his fan-writing prowess has brought him a Coke, a cheeseburger, and tickets to every Hugo losers' party since 1998. Keeping Bob's pathetic flame aflicker, dozens of fans receive his free e-mail personal fanzine, *The Devniad* (PDF archive at www.devniad.com). They thrill to reviews of movies (or even the occasional book), odd words, and Web site links, embarrassing personal revelations, and overheard quotes from every con he attends. Including this one, so quick, say something remarkable.

Nick DiChario has been nominated for the John W. Campbell Award for Best New Writer, two Hugos and a World Fantasy Award. Since 1992, his short fiction has appeared in science fiction, fantasy, mystery, and mainstream publications in the United States and abroad. He is currently the director of programming for Writers & Books, a non-profit literary center in Rochester, New York.

William C. Dietz is the bestselling author of more than 25 science fiction novels, some of which have been translated into German, Russian, and Japanese. He grew up in the Seattle area, spent time with the US Navy and US Marine Corps as a medic, graduated from the University of Washington, lived in Africa for half a year, and has traveled to six continents. Dietz has been variously employed as a surgical technician, college instructor, news writer, television producer, and director of public relations and marketing for an international telephone company.



Jan DiMasi, massage therapist for 21 years, is known to perform "cure light wounds" on many an aching fan. Jan, an organizer and fan of filking, openly shares her experience and teaches fans how to keep comfortable over the long weekend.

Vincent Docherty is a lifelong fan and con-runner, co-chairing the 1995 Worldcon in Glasgow. Not having learned his lesson, he is doing it again in 2005, so watch out for the kilt. He is also involved in trying to reform the Hugos. Born in Paisley, Scotland, in 1961 and interested in SF, space, and science almost from birth, he ran the Strathclyde University SF Group when not researching quantum chemistry. He was fan GoH at Junicon, Hogmanycon, Concave, and the second SFWeek in Romania. Vincent has lived in Glasgow and London (in the UK), Muscat (in Oman), Groningen, and now The Hague (in the Netherlands), where his book collection is contributing to that country's sinking below sea level.

Cory Doctorow won the Campbell Award at the 2000 Hugos. His first novel, *Down and Out in the Magic Kingdom*, was released simultaneously by Tor Books and online under a Creative Commons license. He is the co-editor of *Boing Boing* (www.boingboing.net) and a contributor to *Wired*, *Salon*, *Business 2.0*, *Asimov's*, and the *O'Reilly Network*. He is co-author of *Essential Blogging* and *The Complete Idiot's Guide to Publishing Science Fiction*. Four Walls Eight Windows will publish his short-story collection, *A Place So Foreign and Eight More*, this September, and Tor will release his second novel, *Eastern Standard Tribe*, in January 2004. A Toronto native, Cory now lives in San Francisco and works for the Electronic Frontier Foundation.

Linnea Dodson is a technical writer, current concon member of FarPoint, and past officer of the International Costumers' Guild.

Tom Doherty has been in publishing for 45 years. He started as a

salesman for Pocket Books and rose to be division sales manager. He also worked at Simon and Schuster. He was publisher and general manager of the Ace and Tempo divisions of Grossett & Dunlap before founding his own company, Tom Doherty Associates, in 1980 where he continues as president and publisher, publishing under the Tor, Forge, Orb and Aerie imprints. In 1993, the New England Science Fiction Association awarded Tom their Skylark Award for outstanding contributions to the field of science fiction.

Candas Jane Dorsey is a writer, editor, publisher, teacher of writing, reviewer, essayist, and anthologist. Well known in Canada and internationally, her books have won the Tiptree, Crawford, Aurora, and WGA awards, and she has been short-listed for the WGA, Sunburst, and Spectrum awards. Her publishing company, Tesseract Books, was shortlisted for the BPAA Publisher of the Year Award this year.

Gardner Dozois is the editor of *Asimov's Science Fiction* magazine and of the annual anthology series *The Year's Best Science Fiction*, now up to its *Twentieth Annual Collection*. He has won 13 Hugos as year's best editor as well as two Nebula Awards for his own short fiction. He is the author or editor of over 90 books.

In whatever time she can squeeze in between writing reviews, articles, and interviews, **Lisa DuMond** writes her own science fiction, horror, dark realism, and humour. *Darkers*, her first novel, was published in August 2000 by Hard Shell Word Factory. She is a contributing editor for *SF Site* and *Black Gate* magazine. Lisa has also written for *Bookpage*, *Publishers Weekly*, *Science Fiction Weekly*, *Cemetery Dance*, and *Science Fiction Chronicle*. You can check out Lisa and her work and join the forum discussions at her Web site [hikeeba!](http://hikeeba.com).

Dave Duncan was born and educated in Scotland but has lived in western Canada for several

generations. His credits include 34 novels (mostly fantasy but some SF and YA), three children, and four grandchildren. His best-known works are the fantasy series: *The Seventh Sword*, *A Man of His Word*, *A Handful of Men*, and (still continuing) *The King's Blades*.

John Dupuis is an academic science librarian interested in trends in scientific research, especially the scholarly communications process. He is also very knowledgeable about what is and isn't actually on the Net. In SF, he has appeared on numerous panels at local cons, mostly in Montreal. He has also taught several research skills classes for science fiction courses at York University in Toronto. He is co-editor (with Mark Shainblum) of *Arrowdreams: An Anthology of Alternate Canadas*.

Jill Eastlake is a long-time fan and organizer. She found fandom at Boskone 7 and by Boskone 8, ran Registration. She has been NESFA president four times, clerk and treasurer once each, and publisher of two NESFA Press books. After being treasurer of Noreascon II, she came out of the back office to run the masquerade entries for two Boston Worldcon bids, presenting in 1984 in LA with the "Alice" theme and 1994 in Winnipeg with "Charlie on the UFO." She has worked as the leader or co-leader of international convention departments such as Chicon's Hyatt Regency Chicago Hotel Liaison and The Millennium Philcon's Events Division co-director and co-chair of Costume Con 18.

Edward Einhorn is the author of *Paradox in Oz* and *The Living House of Oz*, modern sequels to the classic Oz series. He is also a playwright and co-author of the off-Broadway play *Fairy Tales of the Absurd* as well as works such as *Golem Stories* and *The Living Methuselah*. For the last 10 years, he has served as the artistic director of Untitled Theater Company #61 in New York, and last year, he was the curator of the Ionesco Festival.

Janice Eisen is a freelance editor and reviewer; she also writes but has not yet published any fiction. She attended Clarion West in 1989, has had regular columns in *Aboriginal SF* and *Mystery Scene* and has written reviews for several newspapers, including the *Washington Post*. She is married to Ken Meltsner, a computer geek, and has two children, Billy, 12, and Alex, 7.

Sarah Jane Elliott is a Canadian author of speculative fiction. She holds an honours BSc from the University of Toronto, specializing in zoology and behaviour, which she earned by taking as many English courses as possible. She is putting her degree to use as a volunteer at the Hands-On Biodiversity Gallery at the Royal Ontario Museum. Sarah was one of the 2001 winners of the Isaac Asimov Award for Undergraduate Excellence in Science Fiction and Fantasy Writing. She has recently made her first fiction sale, "Tides of Change," to Julie E. Czerneda for *Tales From the Wonder Zone: Odyssey*. Sarah's Web site is www.sarahjaneelliott.com

Dick Eney entered fandom in 1950. He continued his fanac while overseas with the US Army (Japan) and State Department (Vietnam, East Africa) and managed to publish the first known fanzines from Hong Kong, Macau, Tanzania, Djibouti, Kenya, Taiwan (ROC), and Ethiopia. Mainly active in FAPA, he was OE of FAPA and SAPS at various times.

Bill Engfer is a Web and network security officer with JP Morgan, Chase and Co. He is a project manager as well as a network and Web designer. He has also for the past 15 years been an advocate of the human exploration of space with groups such as the Space Frontier Foundation, the Space Studies Institute, and the National Space Society. A long-time fan, he ran science programming for Lunacon, the New York science fiction convention, for five years.

Craig Engler is general manager of *Sci Fi Magazine* and *SciFi.com*, and

founder of *Science Fiction Weekly*.

Kurt Erichsen has been active in comics and SF fandom, 'zines, and apas since 1970. A widely published gay cartoonist, his work has appeared in *Gay Comics*, *Meatmen*, *Instinct Magazines*, and others since 1980. He is the writer and artist of *Murphy's Manor*, longest running syndicated LGBT comic strip, since 1982.

Debra J. Euler is the managing editor of DAW Books.

Bill Fawcett has been a professor, teacher, corporate executive, and college dean. He was one of the founders of Mayfair Games. As a book packager, Bill Fawcett & Associates has packaged over 250 titles for virtually every major publisher. Bill began his own novel writing with a juvenile series, *Swordquest*. The *Fleet* series, which he created with David Drake, has become a classic of military science fiction. Bill has collaborated on several novels, including the authorized Mycroft Holmes novels, as well as many military and historical non-fiction books, and has edited or co-edited over 50 anthologies. When not writing, Bill designs computer games.

Moshe Feder has been an SF&F reader since the late 1950s, an active fan since 1970, and a pro since 1972 when he started working part time as assistant editor for *Amazing* and *Fantastic*. Later, he was a reviewer for *Publishers Weekly* and *SF Chronicle*, assistant editor of the SF Book Club, editor of the Military Book Club, and a reviewer for *Asimov's*. He has been a judge for the World Fantasy Awards and the Sidewise Awards. His first, and so far only, short story appeared in *Orbit 16* in 1975. Moshe is currently an associate editor at Tor Books.

Sheila Finch was born in London, England, but has lived in the United States since 1957. She teaches creative writing, literature, and science fiction at a community college in southern California. She has published seven science fiction novels (with an-

other due from Tachyon in September) and more than 30 short stories. Her great interest in linguistics and how alien communication might come about has led to her "lingster" stories. Her work has been honoured with the Compton Crook Award, a Nebula, and the San Diego Book Award for a YA novel. She has three daughters, seven grandchildren, and lives with a cat and a retired racing greyhound.

Charles Coleman Finlay's stories have appeared in *F&SF*, *Year's Best SF Vol. 20*, *On Spec*, and elsewhere. His novella "The Political Officer" is a finalist for the 2003 Nebula and Hugo awards, and he's one of five finalists for the 2003 John W. Campbell Award for Best New Writer. His story "We Come Not To Praise Washington" is also a finalist for this year's Sidewise Award. He's also the administrator for online writing workshops at www.sff.onlinewritingworkshop.com/.

George Flentke is currently an associate scientist at the University of Wisconsin-Madison. He has been active in chemistry, enzymology, drug design, and developmental biology.

An expatriate Chicagoan transplanted to Texas, **Melanie Fletcher** is still trying to understand the proper grammatical usage of "y'all." Her publications include both short stories—"Star Quality" (*Selling Venus*), "Heramaphrodite" (*Crossing the Border*), "Bartok and the Vampire," "The Female of the Species" (*Quantum Muse*), and "A Rose By Any Other Name" (*The Four Bubbas of the Apocalypse*)—and the chapbooks *The Stories That Would Not Die* and *Dark Matter*. Her artwork can be seen on the covers of *The Erotic Writer's Market Guide* and the anthology *Mind and Body* (Circler Press). When she isn't writing, drawing, or serving as Webmistress for the DFW writer's group FutureClassics (www.futureclassics.org), she works as a technical writer somewhere between Dallas and Fort Worth.

Dr. John Flynn is a member of the

SFWA and has written six books, countless articles, short stories, reviews, and columns; he was nominated for the best fan writer Hugo at ConJose. He teaches writing science fiction at a university in the US. With Dr. Bob Blackwood, he is half of the Film Doctors and has spoken about and written reviews on hundreds of films. He is writing a book on the 10 best SF films of the 20th century with Dr. Blackwood. Members of TORCON are encouraged to contribute their nominations. John is a clinical psychologist, and his research into sexual addiction has helped many people. He lives in Maryland and has been involved in fandom for 30 years.

Born in London, Ontario, **Pat Forde** is an alumnus of the Center for the Study of Science Fiction writer's workshop. Pat now resides in Waterloo, Ontario, where he devours texts on complexity theory, the rise of systems-of-systems in civilizations, n-dimensional physics, and the biographies of geeks and great souls. Pat's hard-SF tales have received two Analog Readers Awards (AnLabs); honourable mention in the Theodore Sturgeon Memorial Award; and a preliminary Nebula nomination (this year). Pat is proud to be a member of the community of Canadian SF writers at TORCON 3!

A two-time Nebula Award winner and one-time Hugo finalist, **Esther Friesner** has published 31 novels and over 100 short stories. She has also edited six popular anthologies, including the *Chicks in Chainmail* series. She has a PhD from Yale and lives in Connecticut with her husband, two kids, two cats, and no hamsters at the moment.

Marcel Gagné is probably best known as the award-winning author of the "Cooking with Linux" series appearing each month in *Linux Journal*. His latest book is *Moving to Linux: Kiss the Blue Screen of Death Goodbye!* One of the best-known voices of the Linux world, he has written over 200 articles and two books on Linux and

open source for a variety of publications. He is also a published science fiction author and editor, a pilot, and a former top-40 DJ, and he folds a mean origamiT-Rex.

Barb Galler-Smith lives in Edmonton with her husband and one dog; she teaches junior high school when not writing.

James Alan Gardner lives in Kitchener, Ontario, with his adoring wife, Linda Carson, and a rabbit who is confused but sincere. Gardner got his master's degree in applied mathematics (with a thesis on black holes) and then immediately gave up academics for writing. He has published six science fiction novels, the latest of which is *Trapped* (from EOS). Gardner has won the Aurora Award twice and has been a finalist for both the Hugo and Nebula awards.

Rob Gates lives in Washington, DC. He writes reviews for a number of publications, including *Strange Horizons*, *The Lambda Book Report*, *The Washington Blade*, *The New York Blade*, and others. He has served as a judge for the Lambda Literary Awards for many years and serves as director of the Gaylactic Spectrum Awards. He edits *Wavelengths*, an online review magazine focused on works in the genres of science fiction, fantasy, and horror with positive gay, lesbian, bisexual, and/or transgendered content, characters, or themes. In his spare time, he writes fiction, with stories appearing in two small press anthologies and elsewhere.

Deb Geisler went to her first convention in 1984, but truly entered fandom in 1989. She has never been the same since—but being the same would be boring. She teaches communication law, edits books for NESFA Press, and helps run conventions.

Janice Gelb blew into fandom at the appropriately nicknamed HurriCon (SunCon, the 1977 Worldcon). Since then, she has participated in numerous apas, wasted many hours on the

fannish Internet, and worked many conventions, notably running program operations at MagiCon and the Millennium Philcon, serving as assistant division head of Events at ConFrancisco, and running the Hugo ceremony at L.A.con III. She was the 1999 DUFF (Down Under Fan Fund) North American representative at the Aussiecon 3 Worldcon, where she also ran program ops. In the real world, she is a senior developmental editor at Sun Microsystems in Silicon Valley.

Alexis Gilliland is the author of seven novels, all so far out of print that the rights have reverted to the author, plus a few more that never escaped. He also has three cartoon collections as well as the usual reviews, articles, and letterhacking. His honours include the Campbell Award for Best New Writer, four Hugos for Best Fan Artist, and several GoH stints from 1970 to 2002. He has chaired or co-chaired six Disclaves and a Corflu, has and hosted WSFA since 1967, pickling himself in the brine of fandom to the point where it no longer matters whether it is a hobby or a way of life.

Slightly less pickled than her husband, **Lee Gilliland** has co-chaired one Corflu and will be chairing next year's Capclave. More or less forced into the position, she has helped host WSFA since her marriage to Alexis on Halloween 1993. A jewellery artist who has exhibited in many conventions and Worldcons, her other interests include the Titanic (she has her own Web site), Richard III, and Sherlock Holmes.

Laura Anne Gilman has two careers: executive editor for Roc Books and writer of both fiction and non-fiction. She has written or co-written four media tie-in novels (one *Quantum Leap*, two *Buffy, the Vampire Slayer*, and one *Poltergeist: The Legacy*), while her fiction has or will soon appear in the magazines *Amazing Stories*, *Horror Garage*, *Realms of Fantasy*, *Flesh & Blood* and *Dreams of Decadence* as

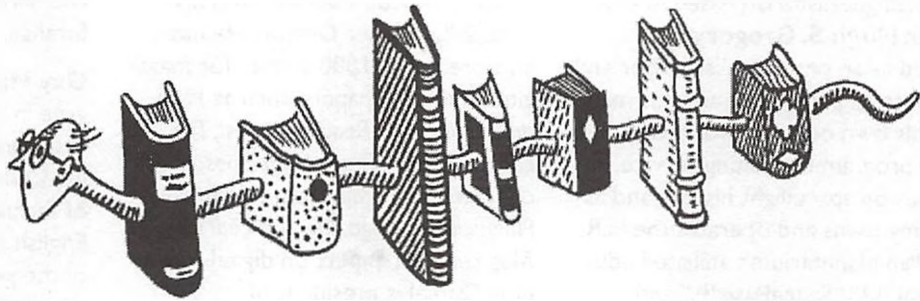
well as the anthologies *Familiars*, *The Night Has Teeth*, and *Sorcerers' Academy*, among others. She also co-edited the anthologies *OtherWere: Stories of Transformation* and *Treachery & Treason*. She lives in New Jersey with her husband, Peter, and cat, Pandora. Laura Anne's Web site is www.sff.net/people.lauraanne.gilman.

Melissa Glasser is a practising small animal veterinarian in West Virginia. Her hobbies include singing, needlework, and reading. She and her husband, Daniel, are a filk duo, recently appearing as Interfilk guests at ConChord.

Michael Glicksohn discovered fandom in 1966. He immediately helped found OSFiC, and seven years later, helped organize and run TORCON 2 where he won a Hugo for his fanzine, *Energumen*. Over the next 20 years, he wrote letters and articles to many hundreds of fanzines, was honoured at the 1975 Worldcon as a fan GoH, and became a well-known Canadian fan. But he'll be just as happy being known as the fan who brought poker back to conventions and introduced the card game *Wizard* to fandom.

Elizabeth M. Glover is a design manager at a major publishing company and has been in the business for almost a decade. She has been a guest lecturer at UConn, speaking to classes in their publishing program.

Barry and Lee Gold met each other back in 1967 at her first LASFS meeting when he bought her fanzine and sang her first filksong. They got married two years later. By then, Lee had acquired an MA in English Lit, which she keeps hidden in a closet. Lee's best-known filksong is probably "You Bash the Balrog," originally published in her monthly roleplaying game magazine, *Alarums and Excursions*, back in 1976 and reprinted in *Westerfilk II*. Lee has also written a number of roleplaying game products,



including *GURPS Japan* and *Vikings* (for ICE). *A&E* was founded in August 1975 and has come out regularly since then, winning a number of gaming industry awards. *Xenofilkia*, Lee's filkzine, was founded in October 1988 and has come out regularly since then. Lee's songs have also appeared in filk convention songbooks and in her own songbook series, *Filker Up*. Barry sings them for her, as well as singing lots of other people's songs. And some other filkers also sing her songs, with one special favourite being "Let the Birds Fly," based on Barry Hughart's *Bridge of Birds*. Barry and Lee were inducted into the Filk Hall of Fame in 1997.

Mici Gold is a botanist, poet, and student of classical (Greek) religion. Her work has appeared in *On Spec*, *Northern Frights 4*, *Transversions*, and *Parsec*. She is also the secretary of the Sunburst Award for Canadian Literature of the Fantastic.

Phyllis Gotlieb was born in 1926. Married to Canada's first professor of computer science, she has produced three grown children, four grandchildren, 10 novels, two story collections, five poetry books, and five radio plays for the CBC. She won the first Aurora Award for best novel in 1982 for *A Judgement of Dragons*, and her first novel, *Sunburst*, also inspired the Sunburst award.

Glenn Grant's fiction has appeared in *Interzone*, *Northern Stars*, *ArrowDreams*, and *Island Dreams*. With David G. Hartwell, he co-edited *Northern Stars: The Anthology of Canadian Science Fiction*, and a second volume, *Northern Suns*. Glenn's reviews

and non-fiction have appeared in *Science Fiction Eye*, *The Montreal Gazette*, *NYRSF*, *Science Fiction Studies*, *BOING BOING*, *Singularity*, *Going Gaga*, and *Virus 23*. He edited and published three issues of *Edge Detector* magazine and contributed comics to the underground comic 'zine *Mind Theatre*. His illustrations have appeared in most of the *GURPS: Traveller* series of SF RPG books from Steve Jackson Games. Glenn lives in Montreal.

Scott Green has been active as a poet in the SF&F and horror genres for over 25 years, with several hundred sales to his credit. He has written the only reference work on genre poetry and currently is president of the Science Fiction Poetry Association and chair of the Poets & Fiction Writers Caucus of the National Writers Union/UAW #1981. He has frequently chaired panels on poetry at Worldcons and local cons.

Terence M. Green is the author of seven books, including the novels *Shadow of Ashland* (broadcast recently on CBC Radio's "Between the Covers"), *A Witness to Life*, and now, *St. Patrick's Bed*. A five-time Aurora Award finalist and two-time World Fantasy Award finalist, he is married with three sons and lives in Toronto. Currently, he is writer-in-residence at Mohawk College in Hamilton, Ontario. You are invited to visit his Web site at www.tmgreen.com.

Ed Greenwood (aka Elminster the Mage) has published 160+ books, is Canada's top-selling fantasy author, and is best known as the creator of the *Forgotten Realms* fantasy world setting for AD&D.

A spaceflight historian based in Vancouver, **Hugh S. Gregory** has worked as an engineers' surveyor and an industrial paramedic, and has managed his own occupational health and safety program consulting service. He lectures on spaceflight history and astronomy, owns and operates the H.R. McMilian planetarium's affiliated educational BBS "SpaceBase™," and moderates the "SB-" prefixed space news service for the amateur FidoNet network. SpaceBase™ is also the affiliated BBS service for RASC's Vancouver Centre and will distribute the CARO SuperNova Search Project data. Hugh has produced videos on *Voyager 2 at Neptune*, *The Gas Planets*, *SSTO: The DC-X*, *Soviet Space Disasters*, and *The Flight Of Byran: The Russian Shuttle Story*, with his shows appearing at conventions for over 12 years. On weekends, he's a private pilot, amateur astronomer, and cricket umpire, and he hikes with his wife, Anne.

Jim Grimsley is a writer who lives in Atlanta. Jim's first novel, *Winter Birds*, won the 1995 Sue Kaufman Prize for First Fiction from the American Academy of Arts and Letters. Jim's second novel, *Dream Boy*, won the American Library Association GLBT Award for Literature. Jim is playwright-in-residence at 7Stages Theater in Atlanta and at About Face Theater in Chicago, and in 1987, received the George Oppenheimer/Newsday Award for best new American playwright for *Mr. Universe*. His fantasy novel, *Kirith Kirin*, won the Fantasy/SF Lambda Award in 2001. He received the Lila Wallace/Reader's Digest Writers Award in 1997, teaches writing at Emory University, and his next novel is due out from Tor in 2003. He won the *Asimov's* Readers Award for his story "Into Greenwood," and his newest novel, *The Ordinary*, is due out from Tor this fall.

Daniel Grotta wrote the first biography of J.R.R. Tolkien, which has been in print for a quarter century and has been translated into numerous languages. Daniel has also written five

other non-fiction books (with his wife, Sally Wiener Grotta). He has authored over 1500 stories for magazines and newspapers, such as *Philadelphia Inquirer*, *Reader's Digest*, *The London Sunday Times Magazines*, *American Heritage*, *Parade*, *Saturday Review*, *Philadelphia Magazine*, and *Lear's Magazine*. An expert on digital cameras, Daniel is president of DigitalBenchmarks, an independent digital camera and imaging test lab, and editor of DigitalBenchmarks' *TalkingPoints* newsletter. Visit his Web sites at www.grotta.net and www.digitalbenchmarks.com. You can reach him at daniel@grotta.net.

Andrew Gurudata's fandom life began in 1991 when he was drafted onto the executive of the High Council of Gallifrey, Montreal's Doctor Who club (because he owned a car) and became its president. Later, he became vice-president of the media SF club Warp Nine, which led to being head of programming for the first two Montreal Science Fiction Festivals and co-chair for WhoCon '93. In 1995, Andrew moved to Toronto and ran the British SF club Pharos Project, for which he received an Aurora Award nomination. Today, his main involvement is with Toronto Trek, which he has chaired twice and for which he has received an Aurora nomination.

Karen Haber is the author of eight novels including *Star Trek Voyager: Bless the Beasts*, co-author of *Science of the X-Men*; and editor of the Hugo-nominated essay collection celebrating J.R.R. Tolkien, *Meditations on Middle Earth*, as well as the new essay collection *Exploring the Matrix*. Her short fiction has appeared in *Asimov's Science Fiction Magazine*, the *Magazine of Fantasy and Science Fiction*, and many anthologies. She reviews art books for *Locus* magazine and profiles artists for various publications including *Realms of Fantasy*. With her husband, Robert Silverberg, she has co-edited *Best Science Fiction of 2001*, *2002*, and the popular *Universe* anthology series. She is currently co-editing *Best Sci-*

ence Fiction of 2003 with Jonathan Strahan.

Gay Haldeman has a master's degree in Spanish literature and another in linguistics. She teaches in the Writing Center at Massachusetts Institute of Technology every fall, specializing in English as a second language. The rest of the year she resides in Florida, where she manages writer Joe Haldeman's career: dealing with editors, answering correspondence (in Spanish and French as well as English), serving as travel agent, answering the phone, typing and filing, etc. She's been going to SF conventions since 1963 and loves to meet new people. After 38 years of marriage, she still thinks Joe's the best thing that ever happened to her.

Joe Haldeman is best known for *The Forever War*, which won the Hugo and Nebula awards, and is now considered a science fiction classic. He's won five Hugos and four Nebulas for fiction as well as three Rhysling Awards for poetry. His latest novel, *Guardian*, follows a Victorian woman fleeing a brutal marriage in genteel Philadelphia, who ends up in rough Dodge City and Skagway and finally in mysterious science-fictional worlds. His 30 books have appeared in 18 languages. His mainstream novels, *War Years* and *1968*, are based on his experience as a combat engineer in Vietnam. He teaches writing at MIT, is an avid amateur astronomer, paints watercolours, and plays guitar.

Beverly Hale has published in short stories, gaming material, comics, a children's book, a cook book and now her first fantasy novel, *The Essence of Stone*. When not writing, she works as a meeting coordinator for government and research foundations (she's seen too many hotel rooms and airports across the country). Bev currently lives in Oklahoma with her husband, dog, cat, and 10,000 books.

Elizabeth Hand is the author of eight works of fiction, including the forthcoming *Mortal Love* and *Bibliomancy: Four Novellas*, as well as a

recipient of the Nebula, World Fantasy, James M. Tiptree Jr., Mythopoeic Society, and International Horror Guild awards. With Paul Witcover, she created and wrote DC Comics' 1990s post-punk cult series *Anima*. She has contributed book reviews and criticism to numerous publications, including *The Washington Post Book World*, *Village Voice*, and *Fantasy and Science Fiction*. She lives on the coast of Maine, where she is working on a new novel, *Crossing the Dream Meridian*.

Anne Harris's forthcoming novel, *Inventing Memory*, is a feminist romance that tackles the question, "Can women and men find happiness and liberation together?" It goes all the way to ancient Sumeria and back to find the answer. Her second novel, *Accidental Creatures*, won the first-ever Spectrum Award for best novel featuring GLBT themes, characters, and issues. Her first novel, *The Nature of Smoke*, achieved distinction with a starred review in *Publisher's Weekly* and a listing in *Locus's* recommended reading list. Anne lives in the Detroit area.

Harry Harrison's interest in science fiction led him into fandom at the age of 13, when he wrote his first letter to an SF magazine and eventually became a founding member of the Queens chapter of the Science Fiction League. Initially an illustrator working for *Marvel Stories*, *Galaxy*, and *Worlds Beyond*, Harry gradually gravitated to writing. His work includes a 10-year stint as writer on the *Flash Gordon* comic book. His novels, including *The Stainless Steel Rat* series, *Deathworld*, *The Turing Option*, and most recently, *Stars and Stripes Forever*, are currently all in print, while *Make Room! Make Room!* has been turned into a film. Having lived pretty much all over the world, he now likes to call Ireland his home.

Jed Hartman is senior fiction editor for *Strange Horizons*, a Hugo-nominated online speculative-fiction prozine.



David Hartwell is a senior editor at Tor Books and publisher of the respected *New York Review of Science Fiction*. He has been nominated for a Hugo this year in two categories: best professional editor and best semiprozine. David is married to his fellow editor Kathryn Cramer. He regularly attends science fiction conventions and is an important link between the fan community and the writing and publishing industry.

James Hay works as a tissue culture chemist and has been in convention fandom since 1981, actively involved in RPGs, Regency dancing, costuming, and running trivia competitions. He is probably best known in fandom for staggering around conventions as the accident-prone Dr. K.A. Boom.

Dave Hayman is a finance guy with a major industry. He discovered fandom in 1988 and immediately graduated to being a social butterfly and making friends with most of filk fandom. His collection of lyrics and willingness to share them are well known. He has served on many a con committee, including 11 years with FilKONtario. His unique contribution to fandom is the creation of the Filk Hall of Fame, for which he has served as administrator since its inception in 1995. Now and again, he can be talked into singing, too.

Judith Hayman is one half of the dynamic duo that prodded the southern Ontario filk community into action

and played host to half the world's filkers. She's served on concons every year since 1988 (the year she found fandom and filk music), including chairing FilKONtario 7 times. She is also a member of the board of directors of Interfilk. She is a guitarist, vocalist, and award-winning songwriter with a CD and songbook (both titled *Sea of Stars*). Judith is a public health nurse and lactation consultant with publications rather more esoteric that involve her original breastfeeding research.

Peter Heck is a science fiction and mystery novelist, best known for his *Mark Twain* historical mysteries and the *Phule's Company* humorous SF series in collaboration with Robert Asprin. He was formerly editor of the Waldenbooks SF newsletter, *Xignals*, and an editor at Ace books. He is currently a reviewer for *Asimov's*. He has also played guitar and banjo in several bands, including the Don't Quit Your Day Job Players. He lives in Maryland with his wife Jane Jewell.

John G. Hemry is the author of *A Just Determination*, the first legal military science fiction novel, and the first in a series of "JAG in space" novels. John is also the author of the *Stark's War* trilogy (which includes *Stark's Command* and *Stark's Crusade*). A 1978 graduate of the US Naval Academy, he served in the navy on assignments as varied as surface ships, intelligence, and the Pentagon. Since he retired, his short fiction has appeared in *Analog*, *Amazing*, and *MZBs Fantasy Magazine*. He lives in Maryland with his wife (the lovely and incomparable "S") and three great kids.

H. Keith Henson was one of the founders and first president of the L5 Society, now merged with the National Space Society. During L5's successful fight against the Moon Treaty, he testified before Congress. In the late 1970s, he wrote papers with Eric Drexler of nanotechnology fame (they hold two patents jointly). Nanotech got Keith into cryonics, where he learned how to do cardiac

surgery on cryonics patients. His interest in human rights, particularly free speech, led him into a battle on the Internet with a certain cult. As a result, he is now a political refugee in Canada.

Beth Hilgartner published her first books (children's books) in 1979. Since then, she has written fantasy and historical fiction for young adults, though her most recent books have all been for adult audiences. In addition to writing, she teaches private music lessons (classical), owns and runs a flower farm, is a priest in the Episcopal church, and performs early music (recorders and voice) with her spouse.

Colleen Hillerup has been an actress, amateur writer, fan, and TV addict for many years, as well as a costumer.

P.C. Hodgell writes fantasy (primarily the God Stalk series), teaches, knits, works stained glass, and owns a saddlebred mare named Lillie Hayfield, who is currently in foal.

Merav Hoffman is a freelance editor from New York City, who spends her spare time polishing manuscripts for friends and singing with Lady Mondegreen, a bi-coastal filk group.

2003 marks **W. Randy Hoffman's** 15th year in fandom. He's a past president of Parsec, the Pittsburgh SF club, and has over many years run video and filk programming for Confluence, the Pittsburgh SF con. He's written numerous poems, articles, and reviews for fan publications and contests, as well as over 100 filk songs. He shares his marginally liveable apartment with 7000 SF and fantasy books, 800 board games, and 300 filk albums.

Alexandra Elizabeth Honigsberg writes in the realms of history, the arts, and spirit. *The Best of Dreams of Decadence* (Angela Kessler), *Strange Attraction* (Lisa Snelling), *On Crusade* (Katherine Kurtz), *Blood Muse* (Esther Friesner), and *The Crow* (James O'Barr) are her literary homes. She

lives in Upper Manhattan, land of forests, fjords, and unicorns.

David Honigsberg works in New York City, where he lives with his wife, Alexandra Elizabeth Honigsberg. His short stories have appeared in anthologies, including *Elric: Tales of the White Wolf*, *The Ultimate Silver Surfer*, *On Crusade: More Tales of the Knights Templar*, and most recently, *Bruce Coville's U.F.O.s*. He also wrote *Ars Magica: Kabbalah*, an *Ars Magica* sourcebook, for Atlas Games. A guitarist and songwriter, he has performed from New York to Seattle both as a solo artist and with the Don't Quit Your Day Job Players. In 2000, Rabbi Honigsberg received his ordination from the Rabbinical Seminary International.

Nalo Hopkinson, of Toronto, Canada, by way of the Caribbean, is the author of *Brown Girl in the Ring* (Warner Aspect First Novel Contest), *Midnight Robber*, and *Skin Folk* (World Fantasy Award). She is also the editor of anthologies *Whispers from the Cotton Tree Root: Caribbean Fabulist Fiction* and *Mojo: Conjure Stories*. Her third novel, *The Salt Roads*, will be out from Warner Books in November 2003.

Tanya Huff has been a professional SF&F writer for almost 20 years, covering the spectrum from military SF to heroic fantasy to contemporary fantasy to horror to humour. She has 18 novels currently in print and available, as well as two short story collections and two omnibus editions. She has been published in five languages, has a degree in radio and television arts from Ryerson (the same degree obtained at the same time as R.J. Sawyer), and currently lives and writes in rural Ontario.

Elizabeth Anne Hull has taught SF for 30+ years, is past president of SFRA and North American secretary for World SF, and has published numerous articles of criticism on SF. She was the Democratic candidate in the 8th Congressional District of Illinois in

1996. With her husband, Frederik Pohl, she co-edited *Tales from the Planet Earth* (1986) and has published several SF short stories.

Walter H. Hunt is a science fiction author with two books in print. His first, *The Dark Wing*, a military adventure novel about the final war between humanity and the inimical Zor, addresses the ethics and morality of total war. Its sequel, *The Dark Path*, continues the story and reveals an ancient Zor legend as a new enemy appears. Walter is a graduate of Bowdoin College in Maine, where he received a bachelor's degree in European history. He has a number of credits in the adventure gaming industry and is an active member of the Masonic fraternity.

Marcy Italiano is a horror writer in Waterloo, Ontario. Her first novel, *Pain Machine*, was born this year. Her short stories have appeared both online and in print, most recently in the *Reckless Abandon* anthology.

Steve Jackson is founder and editor-in-chief of Steve Jackson Games. He has survived involvements with the Republican Party, the SCA, and law school. Steve's first professional design work was for Metagaming. In 1980, Steve started his own company. Success was immediate with his *Raid on Iran* game. The next year, Steve Jackson Games released *Car Wars*, followed by *Illuminati*, and *GURPS*. His latest hit is *Munchkin*. He was elected to the Adventure Gaming Hall of Fame and received 10 Origins Awards. In 1990 and 1991, Steve got international press when the US Secret Service invaded his office and confiscated his equipment and manuscripts. He is a long-time fan, goes to cons, writes filksongs, and sings. His other hobbies include being an Internet addict, gardening, dinosaurs, Lego, and tropical fish.

Robert James received his doctorate in English from UCLA in 1995. He has been teaching for 15 years, everywhere from kindergarten to college, and has used science fiction in many

classes. He has published half-a-dozen articles about Robert Heinlein, including an extensive biographical article on Leslyn Heinlein. He is currently helping to research the official biography of Robert Heinlein.

Matthew Jarpe has a PhD in biochemistry and works in drug discovery for a pharmaceutical company in Cambridge, Massachusetts. He lives in Quincy, Massachusetts, with his wife, Michelle Morris, and their son, Samuel. He writes hard science fiction short stories, most of them funny and bit on the lighter side. He participates every month in a writers' group that meets in the home of the dean of hard SF, Hal Clement. Besides doing science, writing SF, and hanging out with his family, Matthew likes to cook, make beer, and build things.

Ben Jeapes has had 18 short stories published, mostly in *Interzone*, has written three novels, and has worked in non-fiction (mostly academic) publishing all of his working life. Until recently, he was owner of the UK small press Big Engine, with 11 titles in print but unfortunately now insolvent. Big Engine also published the magazine *3SF*. Ben now makes a living by writing and part-time law publishing work.

Karl Johanson is the editor of *Neopsis Science Fiction magazine*. Karl is the former co-editor of *Under the Ozone Hole*. While in the computer gaming industry, Karl worked on approximately 200 titles, mostly educational games.

Paula Johanson has been a freelance writer for 18 years. Two of her stories were shortlisted for an Aurora Award. She has written book reviews, articles, and poetry for a number of magazines, newspapers, guidebooks, and fanzines. She teaches writers' workshops for community colleges and libraries, and writes d20 material for RPG companies. She has been working with Tesseract Books for five years, currently as assistant

editor in acquisitions.

Stephanie Ann Johanson is the art director and assistant editor for *Neopsis Science Fiction magazine*. She is a talented artist who has been painting, carving soapstone, and producing wonderful wire sculptures for more than 20 years. At the 52nd Worldcon in Winnipeg, Stephanie's acrylic painting, "The Lookout," won a best of show ribbon. Stephanie also has some experience with computer gaming. She worked for Disney Interactive for five years as a software tester as well as digital and ink painter.



Jordan is a professional dollmaker, a to-date unpublished horror/mystery/fantasy writer, a costumer, a poet, a needleworker, a storyteller, and a Terry Pratchett addict. She is a member of the Sick Pups (the New Jersey/New York Costumers Guild) and a member of the Canadian Doll Artist Association. She has won awards for her dolls at Toronto Trek and CostumeCons 5, 7, and 13 and has had her dolls featured on the CDAA Web site (www.dollartists.ca).

Jordin Kare has a PhD in astrophysics and has designed two different new interstellar propulsion technologies. He spent a dozen years as a physicist at Larry's Rad Lab (Lawrence Livermore National Laboratory), and for the last seven years has been an independent consultant, developing advanced aerospace technology for industry and the government. He writes science fiction and fantasy, with the respective titles "Technical Proposal" and "Budget Proposal". Why, yes, he *is* a rocket

scientist. Oh, and he's also a noted punster and filker; his song "Fire In The Sky" was quoted by Buzz Aldrin on national TV.

Sandra Kasturi is a poet, writer, editor, and proprietor of Kelp Queen Press. Her most recent project was editing the speculative poetry anthology *The Stars As Seen from this Particular Angle of Night* from the Bakka Collection/Red Deer Press. Her poetry has appeared in various magazines and anthologies, most recently in Anamnesis Press's *2001: A Science Fiction Poetry Anthology*. Sandra has received four honourable mentions in *The Year's Best Fantasy & Horror* anthologies. She is a member of HWA, SF Canada, and the Algonquin Square Table Poetry Workshop, and has won a Bram Stoker Award for her editorial work at *ChiZine* (chizine.com).

Keith Kato has been attending SF cons for over 30 years. In the mundane world, he holds a PhD in plasma physics and works for Raytheon Company as an engineering fellow and chief scientist for an R&D group exploring directed energy weapons. He also has over 38 years' experience in the martial arts of kodokan judo and shotokan karate, and was head instructor of the Orange County Karate Club in California.

Guy Gavriel Kay is the internationally bestselling author of eight novels, which have been translated into 21 languages. He also served for many years as principal writer and associate producer of CBC's award-winning drama series, *The Scales of Justice*. He has been awarded the International Goliardos Prize for his work in the literature of the fantastic and is a two-time winner of the Aurora Award and a three-time World Fantasy Award nominee. His most recent book is a selection of his poetry, *Beyond This Dark House*.

Aynjel Kaye began life firmly rooted in "normal" but has escaped. She is an angst-queen in exile holding court in

Seattle and may or may not be a chocolate-lover, a goth, a punk, and less harmless than she was before. Aynjel is also a graduate of the 2000 Clarion science fiction and fantasy writers' workshop in East Lansing, Michigan, where she wrote and wrote and critiqued and wrote and learned why baby sea turtles are better than 13-year-olds (turtles don't ask difficult questions). Her fiction has appeared in *Strange Horizons*.

Marvin Kaye has been a novelist, editor, and playwright for over 30 years. His best-known SF and fantasy novels are *The Masters of Solitude* and *Wintermind* (with Parke Godwin); the Incredible Umbrella series; and the supernatural fantasy novels *A Cold Blue Light* (with P. Godwin), *Ghosts of Night and Morning*, and *Fantastique*. His latest novel, coming this fall from Wildside Press, is *The Last Christmas of Ebenezer Scrooge*, a sequel to Dickens. He has edited numerous fantasy/SF/mystery and theatre anthologies for the SF Book Club and St. Martin's Press. He was one of the World Fantasy Con judges two years ago.

James Patrick Kelly has written novels, short stories, essays, reviews, poetry, plays, and planetarium shows. His books include *Strange But Not A Stranger*, *Think Like A Dinosaur and Other Stories*, *Wildlife*, and *Look Into The Sun*. He has won two Hugos—one for "Think Like A Dinosaur" and one for "Ten to the Sixteenth to One." James writes a column on the Internet for *Asimov's Science Fiction Magazine*, and his audio plays were a regular feature on SciFi.com's *Seeing Ear Theater*. He is currently a councilor appointed to the New Hampshire State Council on the Arts, and he also serves on the board of directors of the New England Foundation for the Arts.

James Killus is an atmospheric scientist, systems engineer, and writer. He is apparently incapable of maintaining the focus necessary to be very well known and successful. He tries to make up for it by being interesting.

Melinda Kimberly is a Jill-of-all-trades: A novelist, screenwriter, teacher, poet, and entertainer, her primary focus is on mastering the tricky art of novel-writing and writing a screenplay worth more than five figures. Her latest screenplay, *Perfect*, is in pre-production (Gordon T. Emerson, director.) She has attended cons since she was a teenager, has moderated three panels at Convergence, has won awards in several masquerades, and has appeared in public dressed as Satine. Her career aspiration is to make a comfortable living as a writer and help others do the same.

Kim Kindya most recently has been as a producer for CD-ROMs at Simon and Schuster Interactive. She worked on CD-ROMs for *Star Trek*, *Farscape*, and other original properties, such as the game *Darkened Skye*. She is also a professional writer who penned the story "Ice Prince" in the *X-Men Legends* anthology as well as *Powerpuff Girls* and *Looney Tunes* books for young readers. An avid costumer, she is a member of the Sick Pups (the NY/NJ chapter of the International Costumers' Guild). She is also an enthusiastic anime and manga fan and comic book collector.

Daniel Kimmel is a lawyer-turned-film critic and has been reviewing for 20 years. Although he has read SF all of his life, he came into fandom as an adult, first as a journalist and then as a panellist, participating at Chicon and MilPhil. He also does a good deal of public speaking and teaches at the college level. This semester, he's doing his second course on SF films at Suffolk University in Boston. He is also a veteran of the annual 24-hour SF film marathon held each February in Boston, having been to 22 of the first 27.

Rosemary Kirstein is the author of the Steerswoman series, beginning with *The Steerswoman's Road* (combining *The Steerswoman* and *The Outskirter's Secret*). Volume Three, *The Lost Steersman*, will be released in September, and Volume Four, *The Lan-*

guage of Power, in 2004, all from Del Rey Books. Rosemary makes her living in information technology, but remains a singer-guitarist, playing hot acoustic fingerstyle guitar. She is a member of The Fabulous Genrettes, which despite its name is not a girl-band but a writers' group based in the Boston area. She mostly writes at night when the telemarketers stop calling.

For the past several years, **Ellen Klages's** short fiction has appeared in science fiction and fantasy anthologies and magazines, both online and in print. Several of her stories have been on the final ballot for both the Nebula and Hugo awards or selected for a Year's Best anthology. She was also a finalist for the John W. Campbell Award. In addition to her writing, she serves on the motherboard of the James Tiptree, Jr. Award, where she is instrumental in their fundraising efforts; she also performs improv comedy with the Second City organization.

Elizabeth Klein-Lebbink is an expat Canadian who gets to play with communications and weather satellites. She has worked on systems such as DirecTV, XM Radio, and many others. Somehow, she found time to do the above between conventions, fanac, and reading. She shares her home with her husband, cat, five computers, thousands of books, and many thousands of comic books. She has also discovered that you don't have to scratch many aerospace engineers too hard to find a science fiction fan lurking underneath. Elizabeth currently resides in Los Angeles and is a member of the Dorsai Irregulars and SCIFI.

John Klima started working in SF publishing at *Analog* and *Asimov's*, and then moved on to Tor Books. He now edits his own 'zine, *Electric Velocipede*.

As a founding and active member of Lambda Sci-Fi, **Peter Knapp** has been involved in gay fandom for a long time. He co-chaired Gaylaxicon

IV in 1992 and chaired Gaylaxicon V in 1994. Since then, he has helped run the Gaylactic Network, has hosted gay fandom parties at Worldcons, and has been a program participant at several Worldcons. He is the current speaker for the Gaylactic Network. After being drawn into the world of science fiction at an early age by the original *Star Trek*, Peter has always preferred the media side of the genre.

E.E. Knight (www.eeknight.com) tried journalism, photography, and retail jobs before discovering that he could get paid to make stuff up and put it down on paper. Roc will publish the first novel of his Vampire Earth series, *Way of the Wolf*, in September 2003.

Gwen Knighton is a professional musician who found her home in the filk community just four years ago as part of the band Three Weird Sisters. She is a master of the wirestrung Scottish harp, has won national competitions, and has been nominated for two Pegasus Awards and won one as a member of Three Weird Sisters. Three Weird Sisters is currently in the studio completing a second album, *Hair of the Frog*, and Gwen's solo recording, *Box of Fairies*, was released last November at the Ohio Valley Filk Festival.

Ken Kon Kol is a former aerospace engineer, who molded parts for the Apollo and manufactured composites for the shuttle. He has been an attending member of every Worldcon since 1973.

Chris Kramer has a BSc in science education from OSU and has been involved in jewellery making and other fine crafts for more than 30 years. He has participated in several of the Sci-Fi con masquerades in Ohio, Kentucky, and at this year's Costume Con, walking off with prizes each time.

Nancy Kress is the author of 20 books of science fiction and fantasy, most notably *Beggars in Spain*. Much

of her work concerns biotech and its impact on humanity. She has won three Nebulas and a Hugo, and her work has been translated into 10 languages. Kress frequently teaches writing at various venues around the country. She is also the "fiction" columnist for *Writer's Digest* magazine.

Long active in fandom, **Jack Krolak** is best known for his skills as a costume photographer. If it involves costumes and film, he's likely done it, having served as a hall costume judge, assistant convention photographer, Polaroid photographer for the judges, and on many occasions, staff for the fan photography area. An avid collector of fantasy art, Jack can often be found taking in the art show when not actively playing shutterbug. A resident of Everett, Washington, his photographic convention memory now spans 21 years and over 20,000 photographs.

Grant Kruger is a South African living in the US and is an agent for, and still a member of, SFSA (Science Fiction South Africa). He is also an agent for Interaction and is currently lined up to be on staff (programming) for TORCON.

Paul Kwinn was neither raised by wolves nor abducted by aliens. Somehow, he manages to go on living a more-or-less normal life, at least within the context of fandom. Professionally, Paul has been a computer game programmer for 18 years. He's been involved with filk for about 12 years, attending many conventions, writing many songs, entering many song-writing contests. His group, Puzzlebox, has produced one CD, *Assembly Required*, but Paul's attending TORCON 3 as a solo act. Well, solo except for the alien wolf that followed him to the con.

Michele Laframboise is a Montreal-based, French-speaking SF writer with three SF novels published as well as being an active comic artist since 1976 (five comic books published, a sixth on the way). She is currently working on a number of

projects: a comic book adaptation of "Ruego," an SF short story by Jean-Louis Trudel, in collaboration with Salvador Dallaire, a Quebec artist; a comic book adaptation of *The Eighth Register* by Alain Bergeron in collaboration by the author; and work on her two next SF novels. Two of her three SF books (and one short story) are currently being translated into English.

Jay Lake lives in Portland, Oregon, with his family and their books. He will have over 30 stories in print in 2003, including a Writers of the Future First Prize story, as well as appearing in markets such as *Realms of Fantasy*, *The Third Alternative*, and *Strange Horizons*. He is also co-fiction editor of the acclaimed *Polyphony* anthology series from Wheatland Press. A joint collection of Lake's stories and multiple Hugo-nominee Frank Wu's art called *Greetings From Lake Wu* will be released at TORCON 3.

Claude Lalumière edited three anthologies that were released in 2003: *Open Space: New Canadian Fantastic Fiction*, *Island Dreams: Montreal Writers of the Fantastic*, and (in collaboration with Marty Halpern) *Witpunk*. He founded—and ran for 10 years—Nebula, a Montreal bookshop devoted to "the fantastic, the imaginative, and the weird." Claude publishes the webzine *Lost Pages* (lostpages.net/lostpages). He's a columnist for *Locus Online*, *The Montreal Gazette*, and *Black Gate*. His criticism and short fiction appear regularly in various magazines, Web sites, and anthologies. His Web site is www.lostpages.net.

Geoffrey A. Landis is a Hugo and Nebula Award-winning science fiction writer and also a well-known space scientist, who works on advanced concepts in power and propulsion for space missions. He was a member of the Mars Pathfinder mission and is now a scientist on the Mars Exploration Rover mission team. His recent book, *Impact Parameter (and Other Quantum Fictions)*, collects many of his short stories. His story "Falling onto

Mars" is on this year's Hugo ballot for best short story. More information can be found at his Web site, www.geoffreylandis.com

Justine Larbalestier is a Sydney-born writer and researcher. She has written short fiction, a radio show about the end of relationships, and a short film about the Midas legend. She also writes extensively on American science fiction culture, particularly in the forties and fifties, as well as Buffy, the Vampire Slayer. Justine's first book is *The Battle of the Sexes in Science Fiction* (Wesleyan University Press, 2002). She is currently editing an anthology of 20th century feminist science fiction for Wesleyan University Press.

Blars Larson found out about L.A.con II in the ARPAnet SF-lovers mailing list. The largest Worldcon ever is not a good first convention for a shy person who doesn't know anyone attending. Since then, she ran the "15 in '05" Worldcon bid, which lost last year to "Minneapolis in '73."

Toni Lay has been costuming since she was a child. At age nine, she made her first "historical" costume by sewing her hula-hoop into her mother's old circular skirt. Besides costuming, she participates in other fandoms, including media (*Lord of the Rings*, *Star Trek*, *Stargate SG-1*), reading (alternate history, mysteries, and Harry Potter), and the Society for Creative Anachronism. Toni has been active at many masquerades, serving as den mom, judges' clerk, judge, and MC. She ran the historical masquerade for Costume Con 16 and will be doing it again for Costume Con 22 next year in Atlanta.

Judy Lazar has a PhD in biology and is currently a medical writer at Avera Pharmaceuticals, a San Diego company developing new central nervous system drugs. She is a card-carrying skeptic of the paranormal, has sung in madrigal and choral groups, and plays percussion in San Diego's Kearney Mesa Community Band. She lives with far, far too many books, her

burgeoning collection of perfume atomizers, the requisite cat Clowder, and a fearless Jardine's parrot.

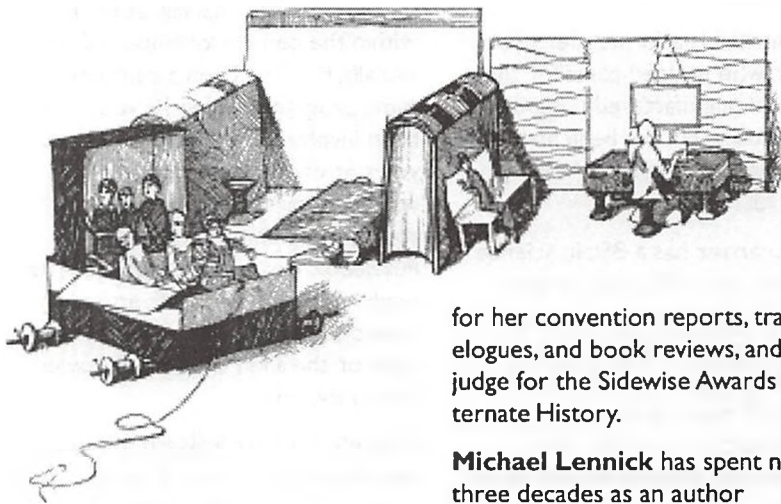
Graham Leathers has performed all over the continent in many capacities. He began playing guitar at 17, and in 1992 released *Delusions of Grandeur*. In 1995, *Nantucket Sleighride* was nominated for a Pegasus Award. At the same time, he released *License to Busk* and has been recording ever since. Graham is best known for his participation with his brother in the western Canadian Fringe Festivals and for his appearances on CBC Radio, including *Madly Off in All Directions*, one of Canada's top national comedy showcases. He is currently working on a solo CD, *In My Own Head Space*, to be released in the next year.

April Lee is an illustrator and computer animator, who has worked on a number of PC games (*Heroes of Might and Magic*, *Might and Magic*, *Inherit the Earth*, and *Halls of Doom*) as well as illustrating computer game manuals and roleplaying books. Her art can be found in *Legend of the Five Rings*, *Magic*, *Middle Earth*, *Rifts*, *7th Sea*, *Shadowfist*, *Warhammer 40K*, *Wheel of Time*, and *Warlords*. She holds degrees in illustration from Art Center Col-

and listening to music, especially Loreena McKennitt and The Cure.

Sharon Lee and Steve Miller are co-authors of the Liaden Universe series, begun in 1985 and currently consisting of seven novels and over 15 short works. They have been writing together since the Kinzel stories for Fantasy Book in the 1980s. Sharon is president of SFWA and has also served as vice-president and executive director. She published her first story in the early 1980s and worked as a newspaper copy editor and state publicist in Maine before settling into full-time fiction writing. Her mystery novel *Bambumer* was published in 2002. The latest Lee-Miller books are *The Tomorrow Log* and the anthology *Low Port*, due just in time for TORCON 3.

Evelyn C. Leeper became addicted to science fiction with *The Wonderful Flight to the Mushroom Planet*. She discovered fandom when then-future husband Mark signed her up for the UMass SF Society in 1968. In 1978, they founded the Bell Labs ScF Club and their own (soon) weekly fanzine, which has gone through several title changes until it settled down as the weekly *MTVoid* (pronounced "Empty Void"). She has been nominated 12 times for a Hugo for best fan writer



lege of Design, in English literature from Mt. Holyoke College, and in history from Oxford University, England. She loves travelling, skiing, reading,

for her convention reports, travelogues, and book reviews, and is a judge for the Sidewise Awards for Alternate History.

Michael Lennick has spent nearly three decades as an author (*Firepower*), film and TV writer/director (*2001 & Beyond*, *The Science of Fiction*, *Apollo One*), and visual-effects supervisor (*Videodrome*, *War of the*

Worlds, Dick). His recent television project, the 13-part Discovery Channel series about the first generation of space exploration, *Rocket Science*, won the Gold "Remi" for best direction at the 2003 Houston International Film Festival. Michael has just completed the screenplay for the big-screen adaptation of Robert J. Sawyer's novel *Illegal Alien*. These days, he pretty much just wants to stay at home and watch giant bug movies.

Edward M. Lerner (almost, he says, as though he had a plan) has degrees in physics and computer science. That education gained him entry into such unsuspecting techie havens as Bell Labs and Hughes Aircraft. His three published novels are a Warner Books techno-thriller and two hard-SF serials in *Analog* (including "Moonstruck," a four-parter running as you read). He has also made a dozen short story sales to *Analog* and *Artemis*. A fan of *Analog's* "Probability Zero" department, with three contributions of his own, he claims the distinction of the first-and-only "Probability One" story: "Unplanned-for Flying Object."

Fred Lerner has been a librarian and bibliographer for 30 years, and was one of the founders of the Science Fiction Research Association. His first book, *Modern Science Fiction and the American Literary Community*, was a study of science fiction's changing reputation. In *The Story of Libraries: From the Invention of Writing to the Computer Age* and *Libraries Through the Ages*, he has written about the history of libraries. His first published story, "Rosetta Stone," was described by David Hartwell as "the only SF story I know in which the science is library science." Fred lives in White River Junction, where he is information scientist at the National Center for Post-Traumatic Stress Disorder.

David D. Levine is a nominee for this year's John W. Campbell Award for Best New Writer, with stories in *Interzone*, *F&SF*, *Year's Best Fantasy*, *Land/Space*, and several other anthologies. He is a graduate of Clarion

West and a winner of the James White Award, the Writers of the Future Contest, and the Phobos Fiction Contest. He lives in Portland, Oregon, with his wife, Kate Yule, where they co-edit the highly regarded fanzine *Bento*. His Web page is at www.BentoPress.com.

Jaime Levine is the editorial director of Warner Aspect, the science fiction and fantasy imprint of Warner Books.

Paul Levinson's *The Silk Code* won the 2000 Locus Award for Best First Novel. *Borrowed Tides* was a selection of the Science Fiction Book Club, and *The Consciousness Plague* was a Selection of both the Science Fiction Book Club and the Mystery Guild. *The Pixel Eye* will appear in 2003. He has published more than 25 short stories, with several nominated for Nebula, Hugo, and Sturgeon awards. His six non-fiction books, including *The Soft Edge* (1997) and *Digital McLuhan* (1999), have been the subject of articles in *The New York Times* and *Wired*. He has appeared on *Inside Edition*, CNN, the History Channel, CSPAN, Fox News, NPR, the BBC, and the CBC. He was president of SFWA and is professor of and chair of communication and media studies at Fordham University in New York.

Suford Lewis has read SF since she was 10 and has been in fandom since she was 16, starting with LASFS. Since then, she has spent major time in MITSFS, NESFA, MCFI, and the ICG. In 1968, she founded Regency fandom with Marsha Brown and Peggy Kennedy. A member of costume fandom from the moment she met Bjo Trimble in 1960, she keeps getting caught up in running stuff and doesn't have time to make costumes. Suford has worked in computers since getting out of college and lives with an ex-Worldcon chair and four cats in Massachusetts.

Tony Lewis is mostly known for his founding and development of the New England Science Fiction Association. He was also a founding member

of the Science Fiction Research Association and a member of SFWA, having over a dozen published stories. He has done considerable work in the bibliographic control of SF, including the *NESFA Indexes* and the *Annotated Bibliography of Recursive SF*. He is author of the Hugo-nominated *Concordance to Cordwainer Smith*. In addition to working on Boskone and Noreascon 4, his major activities are editing books for NESFA Press and improving its Web site at www.nesfa.org.

Now residing in Arizona, **Jacqueline Lichtenberg** was born in New York, grew up in California, married in Israel while working as a chemist for Israel Mining Industries, and raised children in New York. She has a wide range of interests, making hobbies of everything from archery to Zen. She has been practicing and teaching tarot and astrology for over 20 years, but her main interest remains science fiction and fantasy. This year sees publication of several novels plus three vampire stories being dramatized as Sonic Movies audiobooks. Jacqueline has a monthly review column, and an article on *Buffy The Vampire Slayer* in a forthcoming book. For more detail, see www.simegen.com/jll/

Paula Lieberman got to MIT and a Worldcon on the same weekend. A former MITSFS keyholder, she spent six years in the USAF in space tracking and as communications satellite project officer, was an aerospace/defense systems systems engineer for the next eight years, then a mix of journalist, technology market researcher, software quality assurance specialist, and consultant. She also films.

Guy Lillian became a comic book letterhack at age 12, which led both to his first job at DC Comics and his involvement with Berkeley's Little Men and New Orleans's NOSFA. He then got into fanzines, specifically *apas*, has been a member of SFWA and other groups for 30+ years, worked on the Nolacon II bid and was publi-

cations director for the convention. His genre *Challenger* has been thrice nominated for a Hugo and is now online at www.challzine.com. Guy was selected with his wife, Rose-Marie, as delegate to the Australian National Convention this year by the Down Under Fan Fund.

Samantha Ling is a writer living in Sacramento, California. She was previously an articles editor at *Strange Horizons*.

In real life a corporate librarian and also a life-long devotee of sewing and designing, **Penny Lipman** is a master costumer, winning best in show at Costume Con 11. She is also interested in the administrative side of masquerading, and when not competing, has judged and run many masquerades. She has been masquerade green room manager at Toronto Trek, SFX, and Anime North for the last several years. This year, she is also green room manager for the TORCON 3 masquerade.

In his former life, **Steven Lopata** was a corrosion engineer for a tiny paint company. Among other things, he invented a lining for satellite power cells and a conductive floor. He directed operations in Latin America before retiring to teach and write. His work with tigers began when he reached Little Rock. He has consulted with the army, navy, and ammunition makers on a variety of things. He writes, but has not sold, fantasy and military SF.

Jean Lorrh is the author of *Blood Will Tell* from BenBella Books. With Jacqueline Lichtenberg, she wrote the freshly-issued *Sime-Gen: The Unity Trilogy*. Her next novel is *To Kiss or To Kill*, due out from Meisha Merlin next year. Jean has been publishing science fiction and fantasy for the past 25 years. Be sure to attend the traditional *Sime-Gen* party, which will be bigger and better than ever, to celebrate the reissue of the *Sime-Gen* novels along with new books in the series. In her spare time, Jean is pro-

fessor of English at Murray State University in Kentucky.

J. Spencer Love became a MITSFS keyholder and attended his first convention in 1974. He soon ran Boskone filk, collected songs for the *NESFA Hymnal Volume II*, and was filk area head in 1989 for Noreascon III. In 1990, he founded M.A.S.S. F.I.L.C. and was toastmaster at ConCerto. In 1991, he was a co-founder of Interfilk and has been treasurer ever since. In 1992, he chaired ConCertino. He created Love Song Productions in 1993, published *The Pegasus Winners: Collection I* in 1994, and in 1997 was inducted into the Filk Hall of Fame. He is still active in music and computers.

Karin Lowachee is the winner of Warner Aspect's 2001 First Novel Contest with her book *Warchild*, which was later nominated for the Philip K. Dick Award and chosen for *Locus's* 2002 recommended reading list of first novels. Karin was born in South America and grew up in Ontario, Canada, where she still lives. She holds a creative writing and English degree from York University in Toronto and taught adult education for nine months in Rankin Inlet, Nunavut. Her next novel, *Brundive*, will be released by Warner Aspect in October 2003. She is currently writing her third novel.

Nicole Luiken grew up on a farm in northern Alberta. She wrote her first book when she was 13 and was published while still in high school. She has five published young adult novels and one adult one, all SF or speculative in some way.

Perrienne Lurie is a public health physician in the Division of Infectious Disease Epidemiology at the Pennsylvania Department of Health. She has published filksongs in *Xenofilkia* and the late lamented *Philly Philk Phlash*, and administered filksong contests for I-Con and the Baltimore 1998 Worldcon bid. In addition to holding numerous positions at local conventions, she was e-mail liaison and

deputy division director for programming at BucCONeer, assistant director of the Hugo Awards ceremony, and part of the programming brain trust for Millennium Philcon. She is running this year's Hugo Awards ceremony at TORCON. Perrienne is a member of the Baltimore and Philadelphia Science Fiction Societies.

Bradford Lyau has published academic articles on both American and European SF. A former history professor, he has a PhD in modern European intellectual history, with part of his early scholarly work focusing on French SF after World War II. A life-long reader of SF, he has been attending conventions for over 30 years and has been on panels discussing the philosophical, historical, and social aspects of SF. He has an incurable addiction of collecting old SF pulps and is still trying to finish his run of *Amazing*.

Nicki Lynch is a software tester (currently unemployed), a WSFA member, a quilter who specializes in miniature quilts, a frequent Worldcon attendee, and a soon-to-be fanzine publisher emeritus.

Richard Lynch is an international trade specialist, a WSFA member, a frequent Worldcon attendee, and a soon-to-be fanzine publisher emeritus.

Scott Mackay is the author of *Orbis*, *The Meek*, and *Outpost*. He has published SF stories in *MFSF* and *Science Fiction Age*, and is a regular mystery story contributor to *Ellery Queen's Mystery Magazine*. His next SF novel, *Omnifix*, is due out from Roc in February 2004. He's published three mystery novels—*Cold Comfort*, *Fall Guy*, and *Old Scores* (St. Martin's Press, 2003)—as well as the thriller, *A Friend in Barcelona*. He is winner of an Arthur Ellis Award and an Okanagan Award, both for short fiction. Scott lives in Toronto with his wife and two children.

Joe Mahoney is the writer/producer of *Faster Than Light*, the science fiction/fantasy radio show on CBC Ra-

dio hosted by Robert J. Sawyer. *Faster Than Light* is a finalist in this year's Aurora Awards.

Christine Mak was born in the 1960s (you do the math), trained as a biochemical engineer, but worked as a fire protection investigation engineer. She has been going to cons for over half of her life, ran a con once (small but successful), was a member of various concons (once even was stupid enough to be a hotel liaison). She is an op in various irc channels and has been going to Worldcons since 1989.

Derwin Mak is an author of quirky science fiction short stories, including "The Snow Aliens" in *Tales From the Wonder Zone: Explorer* (edited by Julie Czerneda) and "It Came to Eat Our Chicken Wings" in *RicePaper*. Watch for "The Siren Stone" in the anthology *Space, Inc.*, coming from DAW Books in 2003. Derwin was an anime correspondent for *Parsec* magazine and still is for *RicePaper*, the Vancouver magazine for Asian Canadian arts and culture. He has master's degrees in accounting and military history. His interests include dance and ballet, *Sailor Moon*, costuming, and religion. Aside from his pro work, his fannish achievements include being a former masquerade director for Anime North.

Violette Malan's published fiction includes mystery, romance, fantasy, and erotica. Violette was co-winner of the inaugural short story contest at the 1999 Bloody Words mystery conference in Toronto. Her mystery fiction is included in the noir anthology *Crime Spree*, the Ladies Killing Circle's *Fit to Die*, the all-Canadian issue of *Over My Dead Body*, *Bloody Words: The Anthology*, and the upcoming anthology by the Ladies' Killing Circle, *Bone Dance*.

C.D. Mami's positions in costuming have been many: president of the International Costumers' Guild, assistant masquerade director for LoneStarCon 2, assistant masquerade

director for TORCON 3, masquerade director for Lunacon and Arisia, archivist for the International Costumers' Guild, and holder of the Lifetime Achievement Award from the International Costumers' Guild.

Elaine Mami is a long-standing member of the International Costumers' Guild and the NJ/NY Costumers' Guild (the Sick Pups). She is a frequent masquerade judge and MC as well as an active costumer.

Laurie Mann has been active in fandom since 1975 and has worked on and run conventions, written for 'zines, and created Web sites such as



AwardWeb. She is assisting Elaine Brennan with exhibits for TORCON and will be running the exhibits division in Boston next year. She's a Web and database wrangler for the University of Pittsburgh and is married to Jim Mann. Currently, she is editing a collection of William Tenn's non-fiction, due to be published by NESFA Press for Noreascon 4, and she sold her second story in the last 10 years to Triangulations.

Eric Mansfield has been an active reader since 1967. Starting with comic books and classic Freddy The Pig books, he graduated to science

fiction and has been reading ever since. He is the classic opinionated geek, loves TV, movies, and reading, and is currently digging *Spongebob Squarepants* (thanks to his five-year-old). He also has an active Dungeon and Dragons group that has been playing for 24 years. Professionally, he is an Oracle database administrator and teaches on the side.

Lee Martindale's fantasy short stories have appeared in anthologies and magazines, including four projects edited by Marion Zimmer Bradley, Selina Rosen's *Bubbas Of The Apocalypse* (with Bradley H. Sinor), and two collections from Yard Dog Press. Lee edited *Such A Pretty Face: Tales of Power & Abundance*, and has a story slated for Sharon Lee and Steve Miller's *Low Port*. When not slinging fiction, Lee is a filksmith, a lifetime active member of SFWA, a SFWA Musketeer, and a member of the SCA. She and her husband, George, live in Plano, Texas, where she shares news with friends and fans at www.HarpHaven.net.

Joseph P. Martino was born in Warren, Ohio, in 1931. He attended Miami University, Purdue University, and received a PhD in mathematics from Ohio State. He served in the US Air Force, retiring in the grade of colonel, and was research scientist at the University of Dayton. He has published books on technological forecasting and research planning. Joseph helped found the Miami University Science Fiction Association. He attended his first Worldcon in 1952 and has been a regular attendee at regional cons. After he broke into *Analog*, his stories have appeared in *Galaxy*, *Worlds of If*, and various anthologies. He is currently working on a novel and a book on living overseas.

An occasional aerospace engineer, SF writer **Wil McCarthy** is currently a contributing editor for *Wired* magazine and the science columnist for the SciFi Channel. His novels include the *New York Times* Notable Book, *Bloom*, the Nebula nominee, *The Collapsium*, and most recently, *The*

Wellstone. His non-fiction book, *Hacking Matter*, concerns the emerging science of programmable materials, and was a #4 bestseller on Amazon.com and a selection of the Library of Science Book Club, the Science Fiction Book Club, and How To Media (aka Science News Books).

Will McDermott is the editor of *Schizophrenia Digest* and former editor-in-chief of *Duelist* and *TopDeck* magazines. His fiction credits include the *Magic: The Gathering* novel, *Judgment*, as well as the recently published *Moons of Mirrodin*. His short stories have also appeared in several *Magic* anthologies. In addition, Will has written five strategy books for the *Magic: The Gathering* and *Pokemon* trading card games as well as dozens of magazine and online articles for games such as *Dungeons & Dragons* and *Magic*. Will lives in Hamburg, New York, with his wife, three young ruffians, and one large, insane dog.

Terry McGarry is the author of the epic fantasy novels *Illumination*, *The Binder's Road*, and *Triad* (all available from Tor Books) as well as more than 40 short stories and an award-winning poetry collection. A freelance speculative-fiction copyeditor, she lives in the New York City area, where she plays Irish traditional music at gigs and pub sessions, trains in Krav Maga, and makes sure her macabre garden statuary isn't getting up to no good in the wee hours.

Patrick L. McGuire has been an SF reader all his life and a member of fandom since college in the late 1960s, starting with the University of Chicago Science Fiction Club. His doctoral dissertation from Princeton, later published as a book, is on political aspects of Soviet science fiction. By the late 1980s, he had published one original short story, a variety of academic and semi-academic articles on both Russian- and English-language SF, and a translation of a Strugatsky novel. Since then, he has relapsed pretty much into fan writing (not to mention gaffiation).

Maureen F. McHugh lives in Ohio with her husband and son. Her latest novel is *Nekropolis*.

It all began in grade one when **Dawn McKetchnie** was featured on a local television station in her prize-winning costume. When asked where the costume was from, she replied "the store." What she had meant people to understand was that her mother had bought the materials from the store and made the magnificent Galinda costume herself. It was the first step toward her obsession with creating costume art and a lifetime of putting her foot in her mouth. Dawn is now a regional master costumer and occasional contributor to *G-Fan* magazine.

Kim McLean was born and raised in New Orleans and went to the University of New Orleans, where she received a BSc in geology. From there, she went to Central Washington University, completing an MSc in geology with a thesis focusing on the "Neogene Shortening in the Naryn and At Bashi basins of the Kyrgyz Tien Shan." She has been an avid SF and fantasy fan since high school. She has begun writing for pleasure and may begin a serious effort to become published in the future.

Donna McMahon was born and raised in Vancouver, British Columbia, which is the setting of her first novel, *Dance of Knives*. Her background includes a degree in history, nine years in public relations, a stint as a freelance medical reporter, and a current job working for a Canadian biotech company. She is a well-known fan and con organizer in the Pacific Northwest and won an Aurora Award last year for her science fiction book review column, which currently appears on *On Spec* Web site as well as www.sfsite.com. *Second Childhood*, the sequel to *Dance of Knives*, is in the works.

Victoria McManus majored in classical and Near Eastern archaeology as an undergraduate and completed her

master's degree in anthropology, all of which has turned out to be extremely useful for writing SF and fantasy. She serves as a regular genre reviewer for sfrevu.com; her other non-fiction includes interviews with authors Gregory Frost and Ann Tonsor Zeddies for *Strange Horizons*. She has published a media tie-in story as well as science fiction.

Michael McMaster is a Toronto-based filmmaker, writer, and special effects makeup artist. During his younger years, he made a modest living creating prosthetic teeth for fans, coming to be known as "that teeth guy." He graduated last December from the Toronto Film School, where he specialized in directing and screenwriting. His makeup work and writing can be seen at www.skullmoon.com.

Pat McMurray is 40, married, Irish, and living in London with several cats. He is mostly involved in conventions and is very interested in convention history and memorabilia. He works as a freelance problem solver and is not a computer programmer or civil servant though most of his fannish friends are. He's currently, along with Doug Bell, a candidate for GUFF 2003, the fan fund to send fans between Europe and Australasia.

Norma McPhee writes character-driven, romantic science fiction in the classic space opera tradition. Her first novel, *Into the Fire*, was a *Romantic Times Magazine* top pick in June 2001. Norma works as a nanny to support her writing habit. She lives in Toronto with two beautiful, brilliant, and creative little girls (if she does say so herself) and their parents.

Sean Mead practises law in southern Indiana with a focus on Internet legal issues. He developed the initial product line for Scythian Press, a d20 game publisher. Currently, he is finishing a high fantasy novel where a trading house becomes kingmaker for the victorious nation.

Robert Metzger is a hard-SF writer

and working scientist (semiconductor materials and telecomm). In 2002, his novel *Picoverse* was a Nebula finalist. He has had long-running science columns in *Aboriginal SF* and the *SFWA Bulletin* as well as various short stories in a wide range of mags.

A fully bilingual author (English/French), **Yves Meynard** has published 11 books and over 40 short stories in both languages. He was co-editor for *Tesseract 5* and fiction editor of *Solaris* for seven years. He holds a PhD in computer science. His novel *The Book of Knights* was a finalist for the Mythopoeic Award; he has won the Boreal and Aurora awards multiple times as well as the Grand Prix de la Science-Fiction et du Fantastique Québécois.

China Mieville was born in 1972 and lives in London. He is the author of *King Rat*, *Perdido Street Station* (winner of the Arthur C. Clarke and British Fantasy awards) and *The Scar*.

Lyla Miklos is a bisexual woman, feminist, writer, community activist, queer rights advocate, national television programmer, local radio broadcaster, accomplished vocalist, community theatre performer, publicist for several not-for-profit organizations, Hamiltonian originally from Baffin Island with Hungarian roots, Ex-Jo-Ho baptized Catholic who now dabbles in witchcraft while hanging out with Unitarians, and avid fan of science fiction and Broadway musicals.

Craig Miller has been working in the entertainment industry for more years than he cares to admit and has been in fandom even longer. He started out in marketing, working on *Star Wars*, *The Empire Strikes Back*, *Altered States*, *Splash* and *Excalibur*. He created and produced the animated series *Pocket Dragon Adventures* and is working on a series based on the Internet comic strips *Astounding Space Thrills* and *Ponytailers*. He has edited fanzines (*Flights of Fantasy* and *SFinctor*, the fanish news release), and run conventions, chairing L.A.con II, and being

head of the program division for L.A.con III, among others.

Elizabeth Miller is recognized internationally as a leading scholar/researcher on Dracula. A retired professor of English now living in Toronto, she has published four books on the subject with two more forthcoming, and has participated in several television documentaries. Her presentations stay mercifully clear of academic jargon and aim to be entertaining as well as educational.

Sharon Lee and **Steve Miller** are co-authors of the Liaden Universe series, begun in 1985 and currently consisting of seven novels and over 15 short works. They have been writing together since the Kinzel stories for *Fantasy Book* in the 1980s. Steve is an independent publisher with a background in fandom. He was vice-chair of the "Baltimore in 80" Worldcon bid and founding curator of the UMBC SF Research Library, and is a 1973 graduate of Clarion West. His fiction first appeared in the 1970s in *Amazing*. He has been a convention art show director, artist, and fanzine fan. The latest Lee-Miller books are *The Tomorrow Log* and the anthology *Low Port*, due just in time for TORCON 3.

An avid reader of SF and fantasy since Grade 6, **Charles Mohapel's** first convention was Maplecon 2 in 1978. His first Worldcon was Chicon IV in 1982, and since then, he has only missed the two Australian Worldcons in 1985 and 1999. TORCON 3 will be his 20th Worldcon and 18th as photographer. In real life, he is a technical writer and semi-professional photographer. He has had Worldcon and NASFiC photos published in *Science Fiction Chronicle*, Aurora Award-winner portraits in *Locus* and *SFC*, and Chesley Award-winner portraits in the *ASFA Quarterly* (including two consecutive covers). When not working in the press office, he can be found at the Hugo and Chesley awards or the masquerade.

Nancy Jane Moore writes both science fiction and fantasy, having published some 15 stories. She is a member of SFWA, attended Clarion West in 1997, and is on the advisory board for Broad Universe, the new organization supporting women SF&F/horror authors. She also trains in aikido. She lives in Washington, DC, but has nothing to do with the US government. In her day job, she works as a legal editor.

Cheryl Morgan is the editor of the Hugo-nominated fanzine, *Emerald City* (www.emcit.com). She has also written professionally on SF for magazines such as *Locus*, *Strange Horizons*, and *Foundation*. Cheryl has lived in the UK, Australia, and California and has been active in fandom in all three countries. In addition to her SF work, Cheryl is a freelance consultant and journalist working in the energy industry.

Kate Morgenstern's mother taught her to embroider at age three. Since then, she has tried just about every known technique for fabric manipulation, with varying degrees of success. Now a master-level costumer, she makes science fiction, fantasy, and historical costumes—sometimes all in the same outfit. Co-founder of the Association for Costumers, Related Oddities, Ninjas and Yak Merchants, she does her best to live up to the motto: "Doing Our Part To Make Your Life A Little More Surreal."

Chris Moriarty was born in New York and grew up in the US, Europe, and Southeast Asia. She has worked as a horse trainer, schoolteacher, packing guide, general tourist industry flunky, and environmental lawyer. She now lives in Utah, where she writes full time. Her publications include two hard-SF novels, *Spin State* (Bantam Spectra, September 2003) and *Spin Control* (Bantam Spectra, expected publication in 2004). Her Web site is www.chrismoriarty.com.

Gabriel Morrissette was involved in lowbrow forms of so-called enter-

tainment: comics, drawing such titles as *Northguard* and *Ragman*!! He drew the almost forgotten legendary *Doc Savage*, which inspired him to create the even more obscure *Dog Savage* for the prestigious Montreal *Comix*, *Comixopia*. He has also dabbled in a comic strip, *Angloman*, along with accomplice-writer Mark Shainblum. This strip may be recognised by the National Archive of Canada as historically significant (no kiddin'!). Sinking further in tastelessness, Gabriel now works on the animated series *The Boy*, to be seen on YTV this September.

Mike Moscoe has been writing science fiction for the last 15 years. Now retired from his day job of digitally mapping threatened and endangered species of the Pacific Northwest and the critters doing the endangering, his latest story, "The Job Interview," was in the May 2002 *Analog* and on the Nebula 2003 long ballot. His latest novel is *They Also Serve* (Ace).

Dennis Mullin was born 1953. He discovered fandom in 1975 when the University of Waterloo SF club (Watsfic) was created. He helped with running Wilfcon (Waterloo, Ontario, 1984–1994) and has been involved in the administration of the Prix Aurora Awards since 1992.

Jim Munroe, 30, lives in Toronto's Annex neighbourhood above an ice cream shop. He has written three science fiction novels and does a CD-ROM 'zine called *Novel Amusements*. His Web site (www.nomediakings.org) is home to his projects as well as many do-it-yourself articles on movie and book making.

Derryl Murphy is a fiction editor and the art director of *On Spec*. He edited and published *Senary: The Journal of Fantastic Literature*, and has sold and published 19 short stories. He was nominated twice for an Aurora Award—once for short fiction and again for reviewing. He is back at uni-

versity and is looking to place a paper on electronic surveillance and privacy. He is also doing an independent study course on space opera, with a focus on culture theory. Derryl is very active in SWFA, being the former Canadian regional director, chairing its publicity committee, writing the market report column for SFWA's *Bulletin*, and running for sec-



retary of the board of directors.

Patrick Nielsen Hayden is senior editor and manager of science fiction at Tor Books. He has edited several anthologies, including the *Starlight* series, which won him a World Fantasy Award. His *New Skies*, an anthology of modern SF for younger readers, will be published by Tor Teen in time for TORCON. Patrick lives in Brooklyn, New York, with his wife and collaborator, Teresa Nielsen Hayden. When not editing SF, he maintains a Weblog at www.nielsenhayden.com/ and plays lead guitar in the New York City band Whisperado.

Larry Niven was born in April 1938 and first published in 1964. He has written everything from vignettes to four-volume trilogies, plus articles, TV scripts, comics, and weird stuff. His interests include yoga, hiking, filk, and SF conventions.

G. David Nordley is the pen name of Gerald David Nordley. A retired US Air Force officer and aeronautical engineer with degrees in physics and systems management, he authored 40 works of short fiction, a dozen non-fiction articles, technical papers, three unsold novels, and an electronic book collection, *After the Vikings*. He also writes a science column for *Specula-*

tions magazine. Gerald serves as treasurer of CONTACT: Cultures of the Imagination, a non-profit organization that puts on an annual conference on the development of intelligent life that we may someday meet. Gerald lives in Sunnyside, California, with his wife. His latest works are "War, Ice, Egg, Universe" (*Asimov's*, October–November 2002) and "The Fire and the Wind" (*Analog*, July–August 2003).

Jean-Pierre Normand is a professional illustrator, specializing in science fiction and fantasy for the past 20 years. Over 100 book and magazine covers featuring his work have been published in Canada and the US. He generally works in ink and liquid acrylics, applied with brush and airbrush. His work was published twice in *Spectrum*, and has been shown at conventions and other exhibits, where it has won several awards, notably the Aurora for Artistic Achievement in 1996, 1997, 1998, 1999 and 2001. Recent projects include four illustrated science fiction anthologies for young readers, *Wonder Zone* (edited by Julie Czerneda), two covers for *Asimov's Science Fiction Magazine*, and a cover for Daw Books.

Andrea B. Novin, graduated from the US Naval Academy with degrees in mechanical engineering and materials engineering. A professional engineer with experience constructing and supervising nuclear power plants, Andrea is the former Broward County environmental officer with expertise in building construction, asbestos remediation, and lead remediation. Andrea has written procedures for cleaning anthrax spores.

Ron Oakes discovered fandom around 1994 when he attended his first Windycon. Since then, he has become more involved in fandom in two ways: first, by running the Web site for Christian Fandom and with his wife, Tara, hosting Christian Fandom events at regional cons and Worldcons; and second, by becoming

heavily involved in running DucKon, one of the Chicago-area regional cons, including chairing DucKon 9 (2000) and 10 (2001). When not attending or running conventions, he works as a software engineer in the cellular telephony industry, assists with technical production at his church, and helps Tara raise their nephew.

Tara Oakes has worked with DucKon, a Chicago-area convention, for 11 of its 12 years. She works with Christian Fandom and, in fact, met her husband, Ron, at a Christian Fandom meeting. She has collected over 250 toy robots, sharing this love with her six-year-old, Derrick. In the mundane world, she works in anatomic pathology as a histologist.

In addition to being part of the filk group Urban Tapestry, **Debbie Ridpath Ohi** is a Toronto-based freelance writer, author of *The Writer's Online Marketplace* (Writer's Digest Books), and creator of *Inkygirl: A Weblog for Writers*. Her other online projects include *Waiting For Frodo* (comic), *My Life In A Nutshell* (comic), *Market Watch* (daily publishing news for freelance writers, part of WritersMarket.com), and *Blatherings* (daily journal). Within Urban Tapestry, she writes songs as well as playing flute, guitar, penny whistle, kazoo, Celtic harp, and an assortment of obnoxious bangy things. More info: www.electrickenpenguin.com/ohi/

Mark Olson would have liked to have been an astronomer but turned to chemistry so he could earn a living. He later drifted into SW development and management. A very long-time SF reader, he has edited some eight books for NESFA Press, reviewed SF for *Aboriginal SF*, and worked on numerous conventions, chairing several, including a Worldcon.

Val Ontell has been a librarian for the past 33 years, including an eight-year stint at the Bronx High School of Science. She attended her first SF convention in 1974 and has been working at cons ever since. As a li-

brarian, she has given presentations at professional conferences on science fiction as learning and reading motivation. She lives in San Diego where she is a community college librarian and a member of the committees for Con-Dor, a local SF con, and ComicCon International, the largest comics convention in the US.

Stephen Pagel worked for Barnes and Noble for 10 years, three of which he was national science fiction, fantasy, and roleplaying buyer. When he left B&N to be director of sales at White Wolf Publishing, *Locus* called him "the most powerful person in science fiction." After three years, he left to devote all his effort to running Meisha Merlin Publishing. He is co-editor of the anthology *Bending the Landscape: Fantasy* with Nicola Griffith, which won the 1998 Lambda Literary Award for best Science Fiction/Fantasy and the World Fantasy Award for Best Fantasy Anthology. Overlook also published their next two anthologies, *Bending the Landscape: Science Fiction* and *Bending the Landscape: Horror*. *BtL: Science Fiction* won both the Lambda and Spectrum Awards for Best Science Fiction/Fantasy.

Carole Parker is a technical writer and editor who also enjoys the detail work of costuming. Believing that information is meant to be shared, Carole is the creator of www.costumingtips.org.

Scott Parker was born on Planet Earth in 1953 and majored in biology at the University of BC. He worked for a number of years in research (ecology and fish parasitology), but now concentrates his efforts on farming vegetables in his backyard and writing SF with his sister, Elaine. Their short fiction "A Certain Vigilance" won third prize in the Confluence 2000 short story contest, and clues to their latest project, *The Green Realm*, can be collected on their Web site www.parkersf.com.

Fiona Patton was born in Alberta and currently lives with partner Tanya

Huff, six cats, and one tiny little dog. She has four books out by DAW: *The Stone Prince*, *The Painter Knight*, *The Granite Shield*, and *The Golden Sword*, and is currently working on a fifth under the working title, *The Silver Lake*.

Lloyd Penney found fandom in 1977 through a *Star Trek* club in Victoria, British Columbia. He moved to Toronto to attend university and soon became involved in local fandom. He joined the Ad Astra committee in 1982 and was on the concom for 20 years, including two years as chair. He's been involved with clubs and cons ever since and is a member of the Ottawa Science Fiction Society and the Canadian Space Society. Lloyd has been writing for science fiction fanzines and clubzines for over 20 years now, sometimes articles, but usually letters in the letter columns.

Pierre Pettinger and his wife, Sandy, have been attending conventions for 22 years. They have been costuming for 21 of those years, have won three Worldcon best in show awards, and were awarded the International Costumers' Guild Lifetime Achievement Award in 2000.

Sandy Pettinger and her husband Pierre have been costuming since 1983. They have numerous awards including three Worldcon best in shows. In 2000, they were awarded the Lifetime Achievement Award of the International Costumers' Guild. She was co-director of the ConJoso masquerade.

Frederik Pohl's written work spans more than six decades, from the early 1940s to the present, inspiring generations of science fiction writers and fans. As an editor, he worked on everything from the great pulp magazines *Astonishing Stories* and *Galaxy* through *Popular Science* to becoming science fiction editor at Ace Books and then Bantam Books as well as editing countless anthologies. He has written dozens of novels and a large body of short works, and has won half a dozen Hugo awards, a couple of

Nebulas, and many other awards. He was pro guest of honour at L.A. Con I. Fred was one of the original Futurians, served in World War II, married Judith Merrill for a while, and acted as a literary agent for many SF authors during the 1950s.

John Pomeranz has been a reader and fan since the late 1970s. He is mostly active in Washington, DC-area fandom. A former president of the Washington Science Fiction Association, he is also the author of the fannish musicals *SMOFlahoma* and *The Pirates of Fenzance*, and is currently active in annual Student Science Fiction and Fantasy Contest. In non-fannish life, he is a nationally recognized expert in the law governing US tax-exempt organizations, particularly the law governing their lobbying and political activities.

Andrew I. Porter, 57, started *SF Chronicle* in 1979, sold it to DNA Publications in 2000, and left in 2002. A 25-time Hugo nominee, he won the Hugos in 1974 for *Algol* and in 1993 and 1994 for *SF Chronicle*. He also won a Special Committee Award at ChiCon V and a 1992 Special British Fantasy Award. A fan since 1960, he's published many 'zines, and has been in fan groups and apas. Secretary of the 1967 Worldcon and on the bid committee for TORCON 2, Andrew was fan guest of honour at the 1990 Worldcon, Canada's SummerCon, and Norwescon in 2002. In publishing, he's been a copy editor, an editor at *F&SF*, Lancer Books, and *Quick Frozen Foods* (under Sam Moskowitz), and production manager on trade magazines *Boating Industry*, *Rudder*, etc. He's sold articles and photos to *Publishers Weekly*, *OMNI*, and *The New York Times*. TORCON is his 36th Worldcon.

Terry Pratchett is the author of the popular—or at least notorious—Discworld fantasy series (30 books and counting) and an occasional writer of children's fantasy, the most recent title being *The Wee Free Men*. He spends too little time at home

and has more air miles than John Glenn.

Karen Purcell is a veterinarian with a long-time interest in science fiction. Mundanely, she graduated from Pace University with a BSc in Biology and the College of Veterinary Medicine at Cornell with a Doctorate of Veterinary Medicine. She became an author



of a textbook on ferret medicine in 1998 and is working on another for a British publisher. In between, she spent a year at Rensselaer Polytechnic active with the radio station and RPI Players, occasionally attending a class. As a fan, she has participated in Pern fandom, East Coast art shows, and belly dancing.

Lisa Garrison Ragsdale has always loved reading science fiction and fantasy. Despite being a "con virgin," Lisa dove headfirst into fandom when she served as a guest relations liaison for Marcon 34 in 1999. Since then, she has served Marcon in many capacities, most recently as chair. She works other conventions in roles ranging from registration lackey to programming department head. Her son, who is growing up in fandom, has his eyes set on being Marcon's chair someday. Lisa's husband, also a science fiction fan, runs the Marcon art show while helping various conventions throughout the year.

Vol Ranger is a classic adrenalin

junkie in search of weird experiences for story fodder. She plummets out of perfectly good aircraft, paddles unexplored rivers in remote Madagascar, invades particle physics faculty parties, and runs amok through arcane source material (*and sources, so watch out*). Vol writes science fiction short stories, mysteries, and erotica. She makes her home on a century-old homestead in the foggy redwood forest in California.

Mark Rapacioli is the founder, publisher, and editor-in-chief of *Planet Relish E-Zine* (www.planetrelish.com), "the Web's first speculative humour magazine." Mark's hobbies are feeding his children every Tuesday night, deleting spam, and impersonating aliens and cats online. In his spare time, he is an environmental and safety engineer for a small R&D company that develops plasma television displays.

Eric S. Raymond is an observer-participant anthropologist in the Internet hacker culture. His research has helped explain the decentralized open-source model of software development that has proven so effective in the evolution of the Internet. His own software projects include one of the Internet's most widely used e-mail transport programs. Eric is also a science fiction fan, a musician, an activist for the First and Second Amendments, and a martial artist with a black belt in tae kwon do.

Mark A. Rayner is a writer and lecturer living in London, Ontario, waiting for the rapture. In addition to several SF publication credits, Mark is the pixel-pushing den mother of the Emily Chesley Reading Circle (emilychesley.com) a society dedicated to literary scholarship and frequent meetings in the pub. You can learn more about Mark at his Web site, www.markarayner.com.

Robert Reed has written professionally for almost 20 years. The author of 10 novels, one story collection, and well over 100 published stories, Reed has been honoured with several nominations for the Hugos, as

well as a Nebula and a World Fantasy Award. He lives in Nebraska with his wife, Leslie, and his daughter, Jessie.

Mike Resnick has been nominated for 24 Hugo Awards for his fiction, non-fiction, and editing, and has won the Hugo four times. He is the author of 44 SF novels, 14 collections, two screenplays, and 150+ short stories, as well as being editor or co-editor of 31 anthologies. His work has been translated into 22 languages, and he has won awards in America, France, Japan, Poland, Croatia, and Spain.

Madeleine E. Robins has been (variously) a writer, editor (of comic books), publishing administrator, SAFD-certified actor-combatant, and mender of hurt books. She has run summer programs at Harvard and attended Clarion in 1981, going on to lecture there in 1995. She lives in San Francisco, is in the process of being raised by her daughters, and is at work on the third in a series of books featuring Sarah Tolerance, a hardboiled fallen woman in the English Regency.

Kim Stanley Robinson is a science fiction writer. His first published story was in Damon Knight's *Orbit 18*, and his first novel was published 1984 by Ace Books. He is married, with two kids and two cats.

Roberta Rogow has been involved in fandom since 1973 when she attended her first Star Trek convention. Since then, she has edited three fanzines and written fanfic for many more; appeared as a filker and costumer at regional and Worldcons; written *FutureSpeak, a Fan's Guide to the Language of Science Fiction*; been published in the Merovingen Nights Shared Universe series and in three Sherlock Holmes anthologies; and has had four mystery novels published in the US, England, Germany, and Japan. When she's not doing all this, Roberta Rogow is a childrens' librarian in New Jersey.

Bill Roper has been going to conventions since 1976, starting with

MidAmeriCon in Kansas City and has been writing and singing filk since 1978. He has been selling filk tapes and CDs at a variety of Midwest regionals and Worldcons since 1986 with his wife, Gretchen. They have their own small filk label, Dodeka Records. He has worked on many WindyCons in a variety of positions from chair on down, has worked on the last three Chicago Worldcons, most recently as the Exhibits Division director, and is a member of the Dorsai Irregulars. He has been programming financial modeling software for the last 20 years.

Gretchen Roper attended her first convention in 1974, Discon II. In the lifetime since, she has been a costumer, artist, filker, filthy huckster, performer, con runner, SMOF, and long-suffering-SMOF-widow. And this is just a hobby!

With more than two decades as a conventioneer behind him along with being nominated this year for an Aurora Award for his body of work, **Gordon Rose** has been asked to be the masquerade MC for the TORCON 3, which will be his 45th masquerade. For 14 years, Gordon has served as the master of ceremonies for a number of different conventions and events. These include Ad Astra, Toronto Trek, Arisia, Confluence, Costume Con, SFX/CNA, Anime North, Primedia, the Ontario Science Centre, and the Sewing & Needlework Show.

Jamie Rosen is one of those people who phones you during dinner to ask you intrusive questions. He's also an electronic musician and writer whose first novel, *Vessel of Heaven*, was recently released as an e-book from Jintsu Etexts. Jamie currently lives in Ottawa, Ontario, the coldest capital city on the planet.

Edward Rosick is a physician and clinical assistant professor of medicine at Pennsylvania State University. His writing background is long and varied and includes academic articles in journals including *The New England*

Journal of Medicine along with freelance health-related articles in magazines such as *Oxygen*, *Ultimate Athlete*, and *Life Extension*. His fiction work has appeared in both Webzines and magazines, including *Pulphouse*, *Little Green Men*, and *Bloodtype: A Hardcore Horror Anthology*.

Antonio Ruffini is a high-voltage engineer by training but has worked in the technical publishing sector for most of the last 10 years, editing mining and energy journals. He writes short SF&F stories, two of which have won the Science Fiction South Africa annual short story competition. He met his partner, who resides in the US, at Aussiecon 3.

Del Rey executive editor **Steve Saffel's** science fiction connection began in Morgantown, West Virginia, where he helped organize small conventions. Simultaneously, he earned a news/editorial degree from the WVU School of Journalism. His first job was for an independent book wholesaler, but he moved on to work in the much cheerier environment of an independent bookstore, followed by a stint with the American Red Cross, then the Marvel Comics promotions department in 1983. At Marvel, he moved over to editorial in 1991, where he edited their behind-the-scenes magazines. In 1995, he came to Del Rey, where today he acquires and edits science fiction and fantasy novels, alternate histories, horror, and a wide variety of media tie-in projects.

Nick Sagan has spent the past decade writing for Hollywood, crafting screenplays, teleplays, animation episodes, and computer games. The son of astronomer Carl Sagan and artist/writer Linda Salzman, Nick's greeting, "Hello from the children of planet Earth," was recorded and placed aboard NASA's Voyager I spacecraft, which is now the most distant human-made object in the universe. *Idlewild* is Nick's first novel. Visit his Web site at www.nicksagan.com.

Don Sakers was launched the same time as Sputnik One. A Navy brat, he

was born in Japan and lived in Scotland, Hawaii, and California before his family settled in Maryland. He currently lives at Meerkat Meade in suburban Baltimore with his legal-in-Vermont spouse, costumer Thomas Atkinson. As a writer and editor, Don has explored the thoughts of sapient trees, brought Carmen Miranda's ghost to Space Station Three, and beaten the "Cold Equations" scenario. His recent books include *Dance for the Ivory Madonna*, *The Leaves of October* (March 2003), and *A Voice in Every Wind* (April 2003).

Steven Sawicki works in a mental health program, which provides services to individuals with the co-occurring disorders of mental illness and chemical addiction. He received a master's degree in human service administration from Antioch in 1990 and has been twice nominated for presidential awards: President Bush's Point of Light Award (1992) and President Clinton's Service Award (1995). He writes the short fiction review column for *Science Fiction Chronicle* and the DVD review column for *SFRevu*. Steven has been a Nebula Novel jurist three times and has published short stories and poems, including the novella *Invisible Friends in Absolute Magnitude*. He and his fiancée, Barbara Chepaitis, have co-authored a number of screenplays. In his spare time, he garden and builds



his new house; he holds a CART competition license and races on occasion.

Robert J. Sawyer has been called "just about the best SF writer out there these days" by the *Denver Rocky Mountain News*. He is the author of 15 hard-SF novels, including the best-novel Nebula Award-winner, *The Terminal Experiment*. That book, as well as his novels *Starplex*, *Frameshift*, *Factoring Humanity*, *Calculating God*, and *Hominids* have all been Hugo Award finalists. In addition, Rob has won seven Aurora Awards and two Seiun Awards; has co-edited three anthologies (including the Canadian anthology *Tesseract 6*), teaches SF writing at the Banff Centre for the Arts and the University of Toronto; and has served as writer-in-residence at the Merril Collection in Toronto. His Web site is www.sfwriter.com.

John Scalzi is a full-time writer who recently signed a two-book deal with Tor; the first book *Old Man's War*, is due in May 2004. Aside from science fiction, he writes on a range of subjects, including finance (*The Rough Guide to Money Online*), astronomy (*The Rough Guide to the Universe*), and stupidity (*The Book of the Dumb*, due November 2003). He is a frequent contributor to the *Uncle John's Bathroom Reader* series, reviews CDs and DVDs for the *Official Playstation Magazine* and *The Dayton Daily News*, writes articles, runs Scalzi Consulting, and writes daily on his Web site, www.scalzi.com. John lives in Bradford, Ohio, with his wife, child, and pets.

Stanley Schmidt began selling stories while in graduate school and continued freelancing as an assistant professor, teaching physics, astronomy, and science fiction. He has contributed numerous stories and articles to original anthologies and magazines, including most of the major SF magazines, and has edited about a dozen anthologies. As editor of *Analog*, he has been nominated 24 times for a Hugo Award for best professional editor. A musician, photogra-

pher, traveller, naturalist, outdoorsman, pilot, and linguist, Stanley has published five novels (most recently, *Argonaut*), a collection of short fiction, and two non-fiction books (most recently, the essay collection *Which Way to the Future?*). He was guest of honour at BucConeer (the 1998 Worldcon), toastmaster at the 1999 Nebula Awards, and a Nebula and Hugo finalist for his fiction.

Lawrence Schoen has spent 10 years as a college professor and 12 years as the director of the Klingon Language Institute. When not conducting psychological research or travelling the world promoting Klingon, he can be found writing science fiction and even the occasional bit of fantasy. His work has been published in three languages.

Karl Schroeder has published three novels: *Ventus*, *Permanence* and *The Claus Effect* (with David Nickle) as well as *The Complete Idiot's Guide to Publishing Science Fiction* (with Cory Doctorow). He is a past winner of an Aurora Award, with *Permanence* being nominated for an Aurora in 2003. *Permanence* has also been shortlisted for the 2003 Sunburst Award. Karl lives in Toronto with his wife and daughter.

Darrell Schweitzer attended his first convention in 1968 and was involved in fandom before then. He began to publish in the early 1970s. He has co-edited or edited *Weird Tales* since 1987, which won him a World Fantasy Award in 1992. He was a Rhysling Award finalist in 2002; has been published in *Interzone*, *Twilight Zone*, *Night Cry*, *Amazing*, *3SF*, *Odyssey*, *Fantasy Tales*, and *Realms of Fantasy*; has been a book reviewer for 25 years; and is now a contributor to *The New York Review of Science Fiction*. He once rhymed "Cthulhu" in a limerick, with the dread that this will overshadow all his other accomplishments.

Howard Scrimgeour is a veterinarian with the Canadian Food Inspection Agency, specializing in chemical residues. He has been active in sci-

ence fiction fandom since his first Worldcon in 1974. He is also a filker and has been a member of the FilKONtario concon continuously since 1991.

Catherine Shaffer attended Clarion in 1997 and has published one story in Britain's *Odyssey* in 1998. In 1999, she received an honourable mention from L. Ron Hubbard's Writers of the Future contest and the next year, placed as a semi-finalist. She holds a master's degree in biological chemistry from the University of Michigan and works as a science writer and journalist. She has two science fact articles forthcoming in *Analog* and has also written for *Speculations* and her local newspaper. Her hobbies include running, swimming, and playing the violin. She lives in Michigan with her husband and four-year-old son.

Mark Shainblum is a lifelong resident of Montreal. Former publisher of the independent comic book press Matrix Comics, Mark is best known in his hometown as the writer and co-creator (with illustrator Gabriel Morrissette) of *Angloman*, a popular humour comic strip parodying Canadian politics. Mark also wrote and co-created the cult independent comic book series *Northguard*, and he shared an Aurora Award in 1998 with his co-editor John Dupuis for the alternate history anthology *Arrowdreams*. Mark currently serves as president of SF Canada, the national association of SF professionals, and works as head writer for Montreal-based Airborne Entertainment.

Josepha Sherman is a fantasy novelist, freelance editor, and folklorist, whose latest titles include *Son of Darkness*; *The Captive Soul*; *Xena: All I Need to Know I Learned From the Warrior Princess*, by Gabrielle, as Translated by Josepha Sherman; the folklore title, *Merlin's Kin*; and together with Susan Shwartz, two *Star Trek* novels, *Vulcan's Forge* and *Vulcan's Heart*. Josepha has written for the educational market on everything from Bill Gates to the

workings of the human ear. Her forthcoming titles include *Mythology For Storytellers* (M.E. Sharpe, 2003), and the *ST:Vulcan's Soul* trilogy. Visit her at www.JosephaSherman.com.

Jennifer Sigouin is an amateur artist who loves SF&F and horses and whose favourite author is Anne McCaffery. Jennifer is the volunteer Webmaster of the Ottawa Area Dressage Group (www.ottawadressage.ca). In addition to this, she was also a volunteer this year for the National Capital Commission at Winterlude in Ottawa.

Alan Siler is the marketing director and junior editor of Meisha Merlin Publishing, Inc. in Atlanta, Georgia. He is also the PR coordinator and past-president of the Outworlders, Atlanta's social group for gay/lesbian/bisexual/transgender fans of science fiction, fantasy, and horror, with a current membership roster of over 250.

David Silver is a retired lawyer, married with an adult child. He serves as secretary-treasurer and corporate director of The Heinlein Society. He enlisted and served in Vietnam. He majored in English at UCLA before attending the Loyola University School of Law in Los Angeles, specializing in labour and employment law. David helped form The Heinlein Society and, founded and moderated for about six years the Robert A. Heinlein chat group. Mrs. Heinlein asked him to accept the retroactive Hugo for *The Man Who Sold the Moon*. Millenium PhilCon was his first con. He is particularly interested in using science fiction to teach social issues and character development.

Steven Silver is a four-time Hugo-nominated fan writer who is active in convention running. His reviews, interviews, and articles have appeared on numerous Web sites and in fanzines. He is a founder and judge for the Sidewise Award for Alternate History. Since 1998, he has sat on the board of ISFiC and chaired Windycon XXIX, XXX and Midwest Construc-

tion I. In 2000, he served as programming chair for the Worldcon. He is also one of the founders of Midwest Fannish Conventions (Midfan) and publishes the fanzine *Argentus*. This year has seen the publication of three anthologies he edited: *Wondrous Beginnings*, *Magical Beginnings*, and *Horrible Beginnings*.

Robert Silverberg is the well-known author of hundreds of short stories and dozens of novels. He is a multiple winner of the Hugo and Nebula awards and was guest of honour at the 1970 Worldcon in Heidelberg.

Janna Silverstein is senior editor at WizKids LLC, where she oversees projects based on *Mage Knight*, *MechWarrior: Dark Age*, and *Shadowrun*. She worked at Expedia.com as a writer and producer, and began her career as an acquisitions editor at Spectra. She also worked on licensed projects based on *Star Wars*, *Superman*, *Batman*, *Aliens*, and *Predator*. She is co-editor of *Full Spectrum 5* and author of *Close Encounters with Aliens*, and has published poetry in *Asimov's Science Fiction*, *Between the Lines*, and other journals, and fiction in *Ghosttide*, *Marion Zimmer Bradley's Fantasy Magazine*, and *Swashbuckling Editor Stories*.

Donald Simmons is a rocket scientist (well, aerospace engineer) and the founder of Anime North, Toronto's fan-run anime convention. When he's not busy with either, you might find him writing reviews for *Rue Morgue* magazine or helping out with the Canadian Space Society or Friends of the Merrill Collection. When not busy with any of that, he desperately tries to catch up with his reading. And yes, he does venture outside on occasion.

Glenn Sixbury is an author, father, husband, owner of a software development firm, and an all-round deceptively normal fellow—for a writer, that is. While he lives with the obligatory cat and the somewhat abnormal dog (you need to know the dog), he's

striving hard for that sense of normalcy that comes only with regular royalty checks. In the meantime, he teaches writing, dreams of tropical beaches, and crash-diets at least once every blue moon. His first published novel, *Earth Final Conflict: Legacy*, is one of the few media tie-in novels that can be enjoyed by anyone.

Mandy Slater had lived most of her life in Canada, but in 1994, she returned to her native England and resides in Wembley, Middlesex. Her short story appearances include *The Mammoth Book of Dracula, Horrors! 365 Scary Stories, Sex Macabre, 100 Twisted Tales of Torment, The Tiger Garden*, and a *Book of Writers' Dreams and Dark Terrors: The Gollancz Book of Horror*. She was the dialogue scriptwriter for the BBC's *The Animals of Farthing Wood* CD-ROM and a contributor to the 2001 World Fantasy Convention CD-ROM. As a media journalist and photographer, she contributed to *X-Pose, Secret City: Strange Tales of London, Locus, Sci-Fi Entertainment, Sci-Fi Wire, SFX, Sci Fi, Science Fiction Chronicle*, and several volumes of *The Mammoth Book of Best New Horror* series.

Dick Smith is a fan publisher, a fannish-repro expert, an apahack, a letterhack, a SMOF, a conventioneer, and a curmudgeon. He was the DUFF delegate in 1993, has been fan GoH at several conventions, chaired many cons, and been on the concons of too many. His fanzines include *Uncle Dick's Little Thing* (later *Uncle Dick's*), *Spirits in the Night, Spirits of Thing Spat*, and *Stet* (1990 to the present). Dick was a serious apahack in the late 1970s and early '80s, having been a member of *WindyApa* (which he co-founded), *ApaTech, Mishap, SLANapa, TAPS, The Cult, FAPA, Anzapa, and APA-H*. He founded the Timebinders electronic mailing list. He received, with his wife, Hugo Award nominations for *Stet* in 1993, 1994, and 2001, and won a "Hogu" for worst fanzine title for *Uncle Dick's Little Thing* in 1982. He is also a Peter J. Vorzimer Award winner.

Douglas Smith is a Toronto-based

writer whose stories have appeared in magazines and anthologies, including *Amazing Stories, Cicada, Interzone, The Third Alternative, On Spec, Prairie Fire, Oceans of the Mind, and The Mammoth Book of Best New Horror (#13)*, as well as in the upcoming anthologies, *Wonder Zone: Odyssey, Low Port*, and *Fresh Blood*. He was a finalist for the 2001 John W. Campbell Award and won an Aurora for best short fiction. He is an eight-time finalist for the Aurora and has twice received honourable mentions in *The Year's Best Fantasy & Horror*. Douglas is a technology executive for a consulting firm and is working on a novel.

Kristine Smith was born in New York, grew up in Florida, and received a BSc in chemistry from the University of South Florida in 1981. She currently works for a large pharmaceutical company in northern Illinois. She's also the author of the Jani Kilian SF series, the next installment of which, *Contact Imminent*, will be released in November 2003. In 2001, she won a John W. Campbell Award for Best New Writer.

TORCON 3 marks Chicago fan **Leah Zeldes Smith's** 30th anniversary of attending SF cons. Her introduction to the subculture occurred when she attended TORCON II as a teen-ager, accompanied by her mother. Since that time, she has pubbed fanzines, run conventions, won fan funds and Hugo nominations, and even published a few short stories (under the name Leah A. Zeldes). She is married to Dick Smith, with whom she's collaborated on all but the last. In her day job, Leah is managing editor of a chain of newspapers, and she covers, among other things, food and theatre.

Simon Smith is the founder and editor-in-chief of *Betterhumans*, a Web magazine that explores and advocates the use of science and technology for furthering human progress. He is also a co-founder and the president of the Toronto Transhumanist Association, which supports transhumanists in the Greater Toronto Area and strives to

be a powerful, rational, pro-technology force for effecting positive change.

Susan Smith holds a doctorate in biochemistry and is associate professor of nutritional sciences at the University of Wisconsin—Madison. She is an active biomedical scientist and directs a research program that focuses on molecular mechanisms of birth defects.

Tim Smith is an experimental plasma physicist (PhD, U of Michigan, 2003), specializing in optical diagnosis of electrical propulsion devices for spacecraft propulsion. In no particular order, he is a Cold War veteran, an air force brat, a student of tai chi and renaissance fencing, a member of General Technics, and married to the award-winning science fiction and fantasy author, Sarah Zettel.

Melinda M. Snodgrass is a former attorney, science fiction writer, screenwriter and producer for television and movies. She is also a Grand Prix dressage rider, and she studied and sang opera in Europe.

Caro Soles's work includes the science fiction novel *The Abulon Dance* as well as two short story collections and six novels under a nom de plume. She has been published in many anthologies and gay magazines. In fact, her success in writing erotic dark fantasy for gay men makes explaining "write what you know" difficult in the classes she teaches at George Brown College in Toronto. Caro's first mystery, *The Tangled Boy*, came out in April 2002. Caro is the founder of Bloody Words, Canada's only mystery conference.

Michele Jaye Solomon has studied many styles of dance and has done belly dancing on and off since 1974. Her belly dance teachers have included Dahlena and Jasmin Jahal. She has taught several basic belly dance workshops at DuckKon and Capricon, has been attending conventions since February 1979, and has worked several conventions in various positions.

She has also been the #2 in operations at DucKon for 12 years and ran the Friday night dances at the last two Chicons. Michele is currently vice-president of the Chicagoland Costumers' Guild AKA Chicago M.O.B.

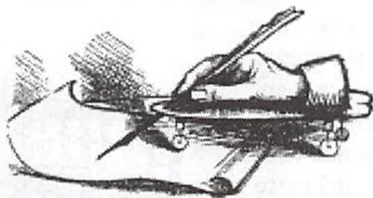
Henry Spencer is a systems programmer with a sideline in space technology and history. He was a founding member of the Canadian Space Society, was head of mission planning for the now-defunct Canadian Solar Sail Project, is software architect for Canada's MOST astronomy satellite, and is involved in trying to get a Canadian asteroid mission flown. He's an amateur space historian and a major contributor to the Usenet space newsgroups. He was involved in the early history of Usenet, including writing some of its early software, and his archive tapes were the base for Google's 20-year Usenet archive.

Wen Spencer was a 2002 finalist for the John Campbell Award. The Compton Crook-winning *Alien Taste* was her first sale and marked the start of the Ukiah Oregon series: *Alien Taste*, *Tainted Trail*, and the newly released *Bitter Waters*. *Locus* praised *Bitter Waters*, saying: "As usual, it all ends up an engrossing, thrill-filled adventure, full of fascinating alien - and human - weirdness." A fourth book, *Dog Warrior*, will be released next May by Roc, followed by a stand-alone novel, *A Brother's Price*. *Tinker* will be released in November as a hardcover by Baen. Excerpts from all her novels can be found at her Web site at www.wenspencer.com.

Dale L. Sproule has published over 40 short stories in publications including *Northern Frights* 2, 4, and 5, *Wild Things Live There*, *Tesseract 5*, *Pulphouse 1*, and many more. He co-edited and published *TransVersions* and has had cover and other art in many small press publications.

Kevin Standlee was co-chair of Conjose, the 2002 Worldcon, and he is a director of SFSFC, Inc., the parent

corporation of the 2002 and 1993 Worldcons. He has been attending conventions since 1984 and working on them since 1990, in roles from go-pher to Worldcon chair. Kevin is an acknowledged expert on the official rules of the Worldcon and is chair of the 2003 WSFS business meeting. Kevin's other hobbies include a love of trains and rail transit. To fund his fanac, Kevin works as a database systems analyst for Menlo Logistics, a logistics management company



headquartered in Redwood City, California.

Allen M. Steele is the author of 10 novels and four collections of short fiction. His work has twice received a Hugo Award and a Locus Award, and has been nominated for the Nebula, Sturgeon, and Philip K. Dick awards. Allan lives in western Massachusetts with his wife and two dogs, and has been regularly attending Worldcons since TORCON 2 in 1973.

David Stephenson is a retired space and terrestrial physicist. In a 30-year career, he has studied the aurora and ionospheric winds, helped develop instruments for a deep space probe, was an insurance consultant on space launchers, and used quasars to provide time and surveying standards for Canada. He has been panelist and giving popular science presentations at SF conventions in Canada and the US for almost 20 years. He now works as a part-time watchman over the Internet.

James Stevens-Arce holds a BA in creative writing and an MA in theatre from the University of Illinois. Jim's first novel, *Soulsaver*, won the UPC Award, was named to the best books of the year 2000 lists of *The Denver*

Rocky Mountain News and *The San Francisco Chronicle*, and is recommended by *The New York Review of Books' Readers' Catalog*. James's short story "Cycles" earned an honourable mention in Gardner Dozois' *The Year's Best Science Fiction: Third Annual Collection*. His novelette "The Devil's Sentrybox" did the same in *The Year's Best Fantasy and Horror: Fifth Annual Collection*. An original screenplay *Sins of the Heart* performed quite well at several screenwriting competitions.

Steve Stiles first began cartooning for fanzines in 1957. Since then, he's continued to draw and write for fanzines of every kind, plus publishing some himself. In 1968, he won TAFF, and in 1998, he won the first Bill Rotsler Award in recognition of achievements as a fan artist. Steve also enjoyed a 17-year career as a professional comic book illustrator, working on alternative comics and the mainstream variety, including Mark Schultz's Eisner/Harvey winning title, *Xenozoic Tales*, and the *Heavy Metal* comic strip, "The Adventures Of Professor Thintwhistle And His Incredible Aether Flyer," in collaboration with writer Richard Lupoff.

Janet Catherine Stirling (nee Moore) was born in Framingham, Massachusetts, and attended her first SF convention in 1983, a Boskone. Her first published story was "Werewench" in the original *Chicks in Chainmail* anthology. She lives with her husband, S.M. Stirling, in Santa Fe, New Mexico. Her other interests include costuming.

Stephen M. Stirling was born in France in 1953. He has lived in Europe, Africa, the US, and Canada, currently residing in Santa Fe, New Mexico. His first novel, *Snowbrother*, was published in 1985; his latest, *Conquistador*, in February of 2003. He is married to writer Janet Catherine Stirling.

John Strickland was born in NYC and has BA degrees in anthropology (1967) and computer science (1986); he is currently senior programmer

analyst for the state of Texas. He is a member of the board of directors of the Sunsat Energy Council, creator and coordinator of the Heinlein Memorial Award for the National Space Society, member of the NSS Awards committee, member of the board of the Protect Lake Travis Association, an advocate for the Space Frontier Foundation, and a member of the Mars Society. His primary topics of interest are space policy and access to space, space solar power, manned Mars exploration, extra-solar planets, pseudoscience, history, biology, and archeology.

Charles Stross lives in Edinburgh, Scotland, where he writes full-time. Although his first stories were published in *Interzone* as far back as 1987, he is best known in the US, where his first novel, *Singularity Sky*, has just been published; he has two more novels due in 2004. Aged 38, with degrees in pharmacy and computer science, Charles worked in a variety of jobs, most recently as lead programmer at a dot com. Now he divides his time between writing SF and freelance journalism, specializing in the open source movement. More details about him can be found at www.antipope.org/charlie/who_am_i/index.html.

A member of First Fandom, **Harry Stubbs** loves to attend conventions, something he does up to two dozen times a year or more! He taught high school science for 40 years. He is better known for his hard-SF stories, written under the pen name of Hal Clement, his first story, "Proof," appeared in *Astounding* in 1946 and was followed by many that are now considered classics of the genre. He won the 1946 Retro-Hugo (awarded in 1996) for *Uncommon Sense* and was named a SFWA Grand Master in 1998.

Jonathon Sullivan is assistant professor of emergency medicine and physiology at Wayne State University and an attending physician in the emergency department at Detroit

Receiving Hospital, a level I trauma centre. He is an NIH-funded scientist working in the field of brain resuscitation after cardiac arrest and has expertise in neuroscience, molecular biology, and cell biology. He is a graduate of Jim McDonald's Viable Paradise workshop, has two professional short story sales in addition to a few non-pro sales, and has a novel at market.

Geoffrey Surrette, with his big ol' mix of Scot, French, Penobscot, and Mi'kmaq ancestry, was born and raised in a relatively small mill town in Maine. He has traveled a bit since then, but his roots continue to have influence on his creations. He has worked in varied media such as acrylic, pen and ink, digital illustration, and traditional photography. His work has appeared in various galleries and at the 2000, 2001, and 2002

Worldcons. He is also the Webmaster for ASFA and recipient of a 2002 Chesley Award. For more information on his artwork and interests, visit the ASFA Web site (www.asfa-art.org) or his personal site (www.pagexx.com).

Caitlin Sweet is a graduate of McGill University in Montreal, Quebec. She taught English in southern Mexico from 1994 to 1995 and continued teaching English as a second language after her return to Canada. Since 1998, she has been an administrative assistant at the University of Toronto's Faculty of Architecture, Landscape, and Design. Caitlin lives in Toronto with her husband and their two daughters.

Dr. Isaac Szpindel is a screenwriter, author, producer, electrical engineer, and medical doctor/neurologist. His short stories include "Downcast," "By Its Cover," "Porter's Progress," and "Engines of Creation" (to be published in *Oceans of the Mind*). Isaac has contributed to and is co-editing the upcoming DAW anthology, *ReVisions*. His screenwriting credits include the Aurora Award-winning *Rescue Heroes* episode "Underwater Nightmare," "Bat's Life," and six episodes of *The Boy*, for which he is head writer and story editor. He is screenwriter for

an SF&F feature, co-creator of an animated television series, and executive producer of the award-winning short film, *Hoverboy*. He lectures internationally and is a frequent guest on Canadian talk television.

Cecilia Tan is the editor and founder of Circlet Press, a book publisher specializing in erotic SF&F. She is the

author of *The Velderet*, *Black Feathers*, and *Telepaths Don't Need Safewords*. Her short stories have appeared everywhere from *Penthouse* to *Ms*, and from *Best American Erotica* to *Asimov's SF Magazine*. *Black Feathers* is now an e-book from HarperCollins Perfect Bound. Cecilia is currently at work on a novel, a novel mosaic, and her next short story collection. She writes about her many passions, both sexual and non- (baseball) from her home in Cambridge, Massachusetts. Her Web site is www.ceciliatan.com.

Bill Taylor is an engineering manager working in the US defence industry, most recently working on manned flight simulations. He also has a professional background in construction



management, mechanical engineering, robotics, and systems engineering. As a fan, Bill likes a little of pretty much everything, though he favours mostly books and movies. However, you may see him sitting at anime screenings, stumbling through Regency dances, wandering around the art show, or face down at a brewing panel. If the latter, please do roll him over and say, "Hi!"

Dr. Fran Terry is a physician practising near Cleveland, Ohio, and a life-long science and SF fan who has written about hard science in fanzines and newsletters. She likes to present scientific topics at conventions to share information, make "science" more accessible (and less threatening!), and learn in return.

Pete Thomas is a life-long fan, married to fellow fan and author-to-be Pam Ochs. Together, Pete and Pam have one young fan, Quinn, aged three. Pete describes himself as a BiPolyPaganGeek. He is a systems engineer and software developer for a high technology professional services firm. His work focuses on the modeling and simulation of future military systems in distributed, synthetic environments. As a teen, Pete was a member of the team that won the 1988 ETA Systems SuperQuest competition. As a result of that victory, his school had the first supercomputer ever installed in a high school.

Amy Thomson is a fan, a critic, and a John W. Campbell Award-winning science fiction writer. Her works include *Virtual Girl*, *The Color of Distance*, and *Through Alien Eyes*. Amy's fourth book, *Storyteller*, will be coming out in December from Ace.

As the mother of a seven-year-old future filker and costumer, **Persis Thorndike** is busy singing, playing music, and making costumes from paper drawings. She is not only raising a costumer, but has a background of sewing, music, and graphics. She designs CD packaging, newsletters, and Web sites; collects children's litera-

ture; and reads avidly. She has experience in fannish and music publishing, runs non-profit charity auctions for Interfilk (a filk fan fund), and has been on the concons of the local Boston gen and filk cons.

Lorna Toolis is the collection head of the Toronto Public Library's Merril Collection of Science Fiction, Speculation and Fantasy. She reads science fiction, fantasy, and horror; she games; she has edited a fanzine (*Neology*) and chaired a convention (NonCon2). Together with husband Michael Skeet, she co-edited *Tesseract 4* in 1992.

Shane Tourtellotte is the author of 20 short stories, appearing most frequently in *Analog*. He was a Campbell Award nominee in 2000 and a Hugo nominee in 2002 for his novelette, "The Return of Spring." Shane lives in Westfield, New Jersey.

Emru Townsend is the founder of the well-respected *fps:The Magazine of Animation*, which he started as fanzine in 1991 and re-launched in 2003 as a Web site. He is also a freelance writer who regularly covers technology, entertainment, and where the two intersect. An inveterate fan of comic books, he finds that Batman is still his #1 superhero after 31 years.

Karen Traviss's stories have appeared in *Asimov's*, *Realms of Fantasy* and *On Spec*. The first novel in her *Wess'har* trilogy, *City of Pearl*, is due out in February 2004 from HarperCollins/Eos. She writes about the ethics of species, the end of liberalism, and the dilemma of choices in science and technology; she also writes the occasional humour piece. "If a subject makes me angry, I know I need to write about it," she says. "I want to challenge society's view of humanity as the pinnacle of Creation and consider if we're truly capable of dealing with the alien."

Andy Trembley is a geek, freak, reader, essayist, costumer, critic, media-junkie, biker, pervert, party-queen, troublemaker— in other words, a fan.

Hayden Trenholm is both a playwright and a prose writer. In the past 10 years, he has written over 15 plays with productions across Alberta and on CBC Radio. His short fiction has appeared in a variety of science fiction magazines. In 1992, his novel, *A Circle of Birds*, was published by Anvil Press. He currently works in the Senate of Canada.

Born in Toronto, **Jean-Louis Trudel** holds degrees in physics, astronomy, and the history and philosophy of science. Since 1994, he has authored a couple of novels published in France, one fiction collection, and 20 young adult books published in Canada. His short stories in French have appeared in magazines like *imagine...* and *Solaris* and in various other venues. In English, his short fiction has been published in several Canadian and US anthologies and in magazines like *On Spec* and *Prairie Fire*. When time allows, he also does translations and science fiction criticism.

Barbara "Kitten" Trumpinski-Roberts is a librarian, callahanian (alt.callahans), and polyamourist. She has been a convention attendee since 1985.

Diane Turnshek discovered writing late in life and was immediately lucky with markets such as *Analog Magazine*. She's the editor for the *Parsec* anthology, *Triangulations: A Confluence of Speculative Fiction*. She runs online and face-to-face writers' groups, and has organized workshops at The Millennium Philcon, *Confluence*, and *Alpha*, the SF&F/horror workshop for young writers. When not writing short fiction, she's an astronomy instructor (Univ. of Pitt., St. Vincent's College) and a mentor to new writers (Seton Hill University). Most of her time is spent looking after her four bright sons, two cats, and a Welsh springer spaniel.

Tom Turritin is a librarian and aspiring curmudgeon in furry fandom, formerly of Toronto, now living in Winnipeg, who has taught improvisational theatre workshops at several

conventions, and occasionally dabbles in writing.

Mary A. Turzillo's story, "Mars Is No Place for Children," won the 1999 Nebula for best novelette. It and others may be read at www.fictionwise.com. Mary's work has appeared in *Analog*, *Fantasy & Science Fiction*, *Interzone*, *Science Fiction Age*, *Weird Tales*, and anthologies in the US, Germany, Italy, Czechoslovakia, and Japan. Recent appearances include "More Ways to Tell if Your Cat Is a Space Alien" in *Asimov's* and "Harrowing Hell" in *Oceans of the Mind*. She recently completed a novel about children on Mars and is mother of Jack Brizzi, Jr., and wife of Geoffrey A. Landis. Her Web page is www.dm.net/~turzillo/

Lisa Tuttle won the 1974 John W. Campbell Award for Best New Writer and hasn't stopped writing since. Her first novel was *Windhaven*, written with George R.R. Martin. Other works include the novels *Familiar Spirit*, *Gabriel*, *Lost Futures* and *The Pillow Friend*; the non-fiction *Encyclopedia of Feminism*; several books for children; and more than 90 short stories. Two collections, *My Pathology* and *Ghosts and Other Lovers*, are available as e-books from ElectricStory.com. *My Death* is scheduled from PS Publishing for summer 2004. Born and raised in Texas, Lisa now lives in Scotland with her family.

An avid reader, writer, nature photographer and physicist, **Rochelle Uhlenkott** has published in the short story, book review, and research format, as well as led an online writers' workshop. Currently, she is working on a dark fantasy series.

Heather Urbanski recently received her MA in writing from Rowan University in New Jersey, where she specialized in the study of composition and rhetoric. Her current focus is the impact of science fiction and fantasy on rhetoric, combining cultural studies, critical theory, and discourse analysis to describe a genre she has loved for most of her life. In

addition to her research, she also teaches composition at Rowan University. The paper she is presenting at this year's Worldcon, *Lord Acton and Speculative Fiction: Warnings about Power in Science Fiction and Fantasy*, is part of her master's thesis, *Nightmares: The Function of Speculative Fiction as Cautionary Tale*, which she is turning into a book.

Christine Valada is a professional photographer whose photographs of more than 500 professionals in science fiction and fantasy have appeared in books, magazines, newspapers, and electronic media worldwide. She is also an attorney practicing copyright and entertainment law in Los Angeles, California, with a client base of writers and visual artists. She has served as SFWA's outside general counsel since 1996. She is the legal expert for the HollywoodLitSales Web site "Ask the Experts" feature. She is married to comic book and screenwriter Len Wein.

Eric M. Van spent the last four years at Harvard University as a special student affiliated with the graduate department of psychology; he has recently renewed a lifelong interest in particle physics and quantum mechanics (his original major there). He has been program chair or chair emeritus for all 15 Readercons; his observations on Philip K. Dick have appeared in the *New York Review of Science Fiction*. A co-author of *The Red Sox Fan Handbook* and the "statistical guru" of Red Sox nation online, he also writes rock criticism for local 'zines. He lives in Watertown, Massachusetts.

Edo van Belkom is the Bram Stoker and Aurora award-winning author of more than 20 books and 200 short stories. His novels include *Scream Queen*, *Martyrs*, *Teeth* and *Lord Soth*. He's also the author of the collections *Death Drives a Semi* and *Six-Inch Spikes* as well as the non-fiction titles *Writing Horror* (a how-to) and *Northern Dreamers* (a book of inter-

views). As an editor, he's compiled the anthologies, *Be Afraid!*, *Be Very Afraid!* and the *Aurora Awards*. His Web site is located at www.vanbelkom.com.

Fran Van Cleave grew up on SF and the Apollo program, with occasional forays to her earthbound classrooms in New England and Southern California. She was the only girl in her third grade class reading SF, let alone John Campbell's monthly *Analog* editorial. Heinlein and Andre Norton were her passports to the universe. She sold her first story to *Analog* in 1997. She is currently finishing a political thriller and lives in Indiana with her philosopher husband, two keyboard-jumping cats, and a dog.

Gordon Van Gelder has been the editor of *The Magazine of Fantasy & Science Fiction* since 1997 and the magazine's publisher since 2000. He worked as an editor for St. Martin's Press for 12 years and *The New York Review of Science Fiction* for four years. He lives in Hoboken, New Jersey.

Mark L. Van Name's short fiction has appeared in such places as *Isaac Asimov's Science Fiction Magazine*, *The Year's Best Science Fiction*, *Ninth Annual Edition*, the original anthologies *Armageddon*, *Foreign Legions*, *Full Spectrum 3*, and the upcoming *Crossroads: Southern Stories of the Fantastic*. He has also written or co-written over a thousand computer-related articles.

Long-time Chicago SF fan, wargamer, media fan, and fanzine fan, **Tom Veal** was the chair of Windycon in 1983 as well as Chicon 2000, the 58th World Science Fiction Convention. He is an expert in the *Employee Retirement Income Security Act* and is the author of *Pension Plan Terminations* from BNA Books. Tom has been active in many fan organizations; his advice was greatly valued during the early stages of the "Toronto in 2003" Worldcon bid.

Robert Vogel was born in 1961 and has been involved with the SF scene for 30 years. For approximately the past 10 years, he has been writing about popular SF shows like *Stargate*,

Star Trek, etc. and does a lot of set-visits. German conventions often invite him to tell the audience about new SF&F shows not yet seen on German television.

Alexander von Thorn is deputy division head of programming for TORCON 3, vice-chair of the "Seattle in '05" NASFiC bid, winner of the 2002 Aurora Award for fan writing in Canada, and a contributing editor to *SF Site* and *The Voyageur*. He was manager of The Worldhouse game store from 1982 to 1995 and has also done game design for TSR, Victory Games, and Steve Jackson Games (author of *Tredroy* and contributor to *GURPS Cyberpunk*). His current day job is service assurance manager in the technical support team at MCI Canada.

Jacqueline Ward has been costuming for 24 years now and has won a number of awards at Worldcon and Costume Con masquerades. In 1997, she was awarded the International Costumers' Guild Lifetime Achievement Award.

Michael Ward has been involved in SF&F for nearly four decades, helped found NESFA and PenSFA. The first small-press book he worked on was the *MITSFS Index to the Science Fiction Magazines* in 1966. His interest in small-press publishing led to his learning printing and typesetting, and eventually he went to work for Adobe Systems. For the last five years, he has published e-books at *Hidden Knowledge* (www.Hidden-Knowledge.com). A side project, *MagazineArt.org*, puts historic magazine covers up on the Web for free. He is married to Karen Schaffer and lives in San Jose, California, with too many printed books.

Chris Warrilow runs a props and armour company named Fantastic

Creations, which specializes in custom-built props, weapons, and armour. He has built props for TV shows like *Relic Hunter*, *Adventure Inc.*, *TekWar*, and *Forever Knight*. You can reach Chris at fancrea@sympatico.ca.

Peter Watts is a reformed marine biologist whose first novel, *Starfish*, was a *NY Times* Notable Book. The sequel, *Maelstrom*, may mark the first instance in which the *Times* used the terms "exhilarating" and "deeply paranoid" to describe the same novel. The final volume in the sequence, *Behemoth*, is forthcoming in 2004, after which Watts intends to write the definitive

book on space vampires. In the meantime, he reads slush for a tiny magazine called *On Spec* and does statistically unpleasant things to waterfowl.

Taral Wayne has been around

fandom far too long, tried his hand at most things, had some articles and a lot of illos published, nibbled around the edges of book illustration, done b/w comics, pubbed his ish, run a couple of cons, lost some Hugos for his art, and done everything but make a really big splash so he could bow out gracefully.

Andrew Weiner's first short story was published in Harlan Ellison's *Again Dangerous Visions*. Since then, Andrew has published more than 50 short stories in magazines and anthologies including *Fantasy and Science Fiction*, *Asimov's Science Fiction*, *Interzone*, *Amazing*, *Twilight Zone Magazine*, *Science Fiction Age*, *Prairie Fire*, *Quarry*, *Chrysalis*, *Tesseract*, *Proteus*, and *Full*

Spectrum. His stories have been translated into French, Italian, Czech, Polish, and Japanese. Two of his stories, "Distant Signals" and "Going Native", were filmed for the TV show *Tales from the Darkside*, while "The News From D Street" appeared in the series, *Welcome to Paradox*.

Allan Weiss was born in Montreal and lives and works in Toronto. He is a professor at York University, teaching courses in science fiction and fantasy. His SF stories have appeared in periodicals and anthologies including *On Spec*, *Tesseract* 4 and 7, and *Prairie Fire*. He was co-curator of the National Library of Canada exhibit on Canadian SF, "Out of This World," in 1995. Allan's mainstream story collection, *Living Room*, appeared in 2001.

Toni Weisskopf is executive editor at Baen Books. She has worked with such authors as David Weber, David Drake, Lois McMaster Bujold, Eric Flint, and many others. Under the name T.K.F. Weisskopf, she is the co-editor, with Greg Cox, of two SF anthologies for Baen: *Tomorrow Sucks* and *Tomorrow Bites*, about vampires and werewolves, respectively. With Josepha Sherman, she compiled and annotated the definitive volume of subversive children's folklore, *Greasy Grimy Gopher Guts*, published by August House. Long active in science fiction fandom, Toni has won both the Phoenix and Rebel awards given by the DeepSouthCon.

Jerry Weist grew up in Wichita, Kansas, and was first exposed to fandom through *Famous Monsters of Filmland* in 1958-62. He attended his first Worldcon in 1966 and published his own fanzine *Squa Tront* in 1967. During the 1970s, he opened The Million Year Picnic and The Science Fantasy Book Store. In 1991, he began Sotheby's Comic Book and Comic Art auctions, and has conducted the Sam Moscovitz auction and one other science fiction auction. He authored two editions of *The Comic Art Price Guide* and recently worked with Ray Bradbury and



HarperCollins on *Bradbury: An Illustrated Life*. Jerry's SF collection numbers a complete *Pulp* magazine file, over 10,000 first editions, thousands of paperbacks and fanzines, and original science fiction paintings.

K.D. Wentworth has sold over 60 stories to such places as *Realms of Fantasy*, *FASF*, and *Chicks and Chained Males*. Two of her stories have been Nebula nominees. She has six books in print, including *Black/In/Black*, *Stars/Over/Stars*, and her most recent, an alternate history Cherokee fantasy, *This Fair Land*. Her next book, written with Eric Flint, *The Course of Empire*, will appear in September 2003. She currently serves as coordinating judge for the Writers of the Future Contest.

Michelle West has never lived farther away from Toronto than the former city of North York, which is now part of Toronto. She has worked, married, and is in the process of raising children here, and in between all of this, she writes as much as she can. She wrote the four-book *Sundered* series (as Michelle Sagara), the two-book *Sacred Hunt*, and four of the six books in *The Sun Sword* series. *The Riven Shield*, fifth in the series, is her newest novel, but she has also finished the last book, *The Sun Sword*, which will be published early in 2004. Michelle really loves Worldcons.

Scott Westerfeld is the author of five novels, most recently *The Risen Empire* and *The Killing of Worlds*, both from Tor. His novel, *Evolution's Darling*, won the special citation of the Philip K. Dick Award and was a *New York Times* notable book for 2000. Scott lives in Sydney, Australia, but flees its cruel winters by escaping to New York City.

Ken Wharton is a physics professor at San Jose State University. His first novel, *Divine Intervention*, was the winner of the special citation for the 2001 Philip K. Dick Award, and his short fiction often appears in *Analog*.

Andrew Wheeler has worked as an editor for the Science Fiction Book

Club for the past 12 years. He edited a collection of H.P. Lovecraft short stories, *Black Seas of Infinity*, for the club. He lives in suburban New Jersey with his wife, two small children, and one large mortgage.

Lori Ann White is a writer/martial artist from the San Francisco Bay area. Her writing has appeared in *Asimov's Science Fiction Magazine*, *Analog*, and *The Best of the Rest 3*. She has work forthcoming in *Polyphony 3*, and her first novel, a historical fantasy set in southern China during the Boxer Rebellion, is making the rounds.

Rick Wilber's novel, *The Cold Road*, was published in June 2003 by Forge Books, and *Rum Point* is forthcoming from Wildside Press. Rick authored of some 50 short stories in *Asimov's, Fantasy & Science Fiction*, *Analog*, and other magazines and anthologies, and has published more than 1000 essays, profiles, and reviews. He is also administrator for the Isaac Asimov Award for Undergraduate Excellence in Science Fiction and Fantasy Writing. His books include *Where Garagiola Waits and Other Baseball Stories*, the collected novel *To Leuchars*, and several college textbooks. He is a journalism professor at the University of South Florida, where he heads the magazine major.

Edward Willett went to Arkansas for a degree in journalism, worked as a reporter and editor in Weyburn, Saskatchewan, was communications officer for the Saskatchewan Science Centre in Regina, and now writes full time. He has written more than 20 books, including four young adult books, several non-fiction books for children, and a children's biography (not yet published) of Tolkien. His most recent novel, *Spirit Singer*, won the City of Regina Award for best book by a Regina writer. He has written a weekly science column for CBC Radio and the *Regina Leader Post*. Married with a two-year-old daughter, Edward hosts a TV program about computers and the Internet, is Webmaster and administrative assist-

ant for SF Canada, and is a professional singer and actor.

Liz Williams, who lives in Brighton, England, is the daughter of a conjuror and a Gothic novelist. She has a PhD in philosophy of science from Cambridge, and her anti-career ranges from reading tarot cards to teaching in Central Asia. Her first two novels, *The Ghost Sister* and *Empire of Bones*, were both nominated for a Philip K. Dick Award. Her third, *The Poison Master*, was published in January 2003, with *Nine Layers of Sky* appearing in autumn 2003. Liz has had short fiction published in *Asimov's*, *Interzone*, and *Realms of Fantasy*, and is co-editor of the recent anthology *Fabulous Brighton*. She is the current secretary of the Milford UK SF Writers' Workshop.

Sheila Williams is the executive editor of *Asimov's Science Fiction* and *Analog Science Fiction and Fact*, having worked at *Asimov's* for 21 years. She also coordinates the Web sites for www.asimovs.com and www.analogsf.com. She is also the co-founder of the Isaac Asimov Award for Undergraduate Excellence in Science Fiction and Fantasy Writing. With Connie Willis, she edited *A Women's Liberation: A choice of futures by and about women* (Warner Aspect, 2001). She has edited or co-edited over 20 other anthologies.

Walter Jon Williams is an author, traveler, kenpo (a type of karate) fiend, and scuba maven. He lives with his wife, Kathleen Hedges, in the high desert of New Mexico and is the author of 19 novels and two collections of shorter works. After a career as a historical novelist, he switched to science fiction. His first novel to attract serious public attention was *Hardwired*, described by Roger Zelazny as "a tough, sleek juggernaut of a story, punctuated by strobe-light movements, coursing to the wail of jets and the twang of steel guitars." In 2001, he won a Nebula Award for his novelette, "Daddy's World." His latest work is *The Praxis*.

Michael Z. Williamson is the author of seven novels—all sold since April 25, 2002! His first SF novel, *Freehold*, will be released by Baen in January 2004. Born in the UK but raised in Canada and the US, Mike is an 18-year veteran of the US Army and US Air Force in engineering specialties. He holds state-level trophies for pistol and rifle competition, and his hobbies include skydiving, kung fu, and historical re-enactments. He has two Web sites: www.michaelzwilliamson.com and www.sharppointythings.com.

Connie Willis is an SF author and winner of six Nebula and eight Hugo awards. The first author to win Nebulas and Hugos in all four fiction categories, she wrote *The Doomsday Book* (Nebula and Hugo), *To Say Nothing of the Dog* (Hugo), *Lincoln's Dreams* (John W. Campbell Memorial Award), *Passage*, *Bellwether*, *Remake*, *Impossible Things*, *Miracle and Other Christmas Stories*, and *Fire Watch*. She was toastmaster at the LA Worldcon in 1996.

John Wilson holds degrees in biology and genetics from the University of Liverpool in the UK. Though his day job has nothing to do with that, he attempts to keep abreast of developments. A member of the SFLIT forum and the science fact section on Compuserve for almost a decade, he was part of the group that turned a basic concept into a realized and plausible alien ecosystem for J. E. Young's *The Bridge*. John's other interests include still photography and computers (he's the family's tech support). He has written articles on woodworking and is a self-employed antique furniture restorer. His Web site is at www.woodworkrestoration.co.uk.

Robert Charles Wilson is the author of *Darwinia*, *The Chronoliths*, and the newly released *Blind Lake*. He has won the Philip K. Dick Award, the Aurora Award (twice), and the John W. Campbell Memorial Award. He lives in Canada.

Ramona Winklebauer is a voracious science fiction and fantasy reader (among other books). She works as computer specialist for the US National Science Foundation.

Kent Wong has been involved over a number of years (too long to remember) in the area of promoting and developing interest in Japanimation (anime) in the Toronto area. One of the founding executives of UTARPA, one of Toronto's oldest and largest anime clubs, as well as the Anime North convention, Kent has worked on a number of Toronto-area-based science fiction conventions, mostly dealing with anime programming and panels.

Spectrum Literary Agency was founded by **Eleanor Wood**. The agency has represented SFWA grandmasters such as Robert A. Heinlein, Jack Williamson, and L. Sprague de Camp; multiple Hugo and Nebula Award-winners such as Lois McMaster Bujold and Mike Resnick; and a wide variety of talented authors in science fiction, fantasy, and other genres. Eleanor is the agent for the Science Fiction & Fantasy Writers of America.

Frank Wu's artwork has materialized in the magazines *Strange Horizons*, *Fantastic Stories*, *Talebones*, *Darkling Plain*, *Altair*, and *E-scape*. His latest work appears in collaboration with Jay Lake in the book *Greetings from Lake Wu*. He has done covers for books by Daniel Pearlman, Jennifer Barlow, and Mark Siegel. Frank won the grand prize in the Illustrators of the Future contest, and this year he is one of the nominees for the Best Fan Artist Hugo. Frank—who has survived being lost in the desert, studied Hawaiian petroglyphs, snorkeled with Humu-Humu-nuku-nuku-apua'a, wept before Picasso's "Guernica," and spun Duchamp's "Bicycle Wheel"—also has a PhD in bacterial genetics.

Pat York was a Nebula finalist in the short story category for "You Wandered Off like a Foolish Child to

Break Your Heart and Mine." Her poem, "A Faerie's Tale," was nominated for the 1997 Rhysling Award. She has received writing and research grants from the National Writer's Project, the National Endowment on the Arts through the Council on Basic Education, and Canisius College. She was a Fulbright Memorial Fund teacher-scholar in 1998. She is currently working on a novel about small shopkeepers on the moon. Pat teaches academic enrichment classes to children in grades one through five at Cleveland Hill Elementary School in Cheektowaga, New York.

Eliezer Yudkowsky has been writing about the Singularity since 1996, and since 2000 has worked full-time as a research fellow of the Singularity Institute for Artificial Intelligence, which he helped found. He is one of the foremost figures in the small but growing community of Singularity activists. Aside from his writings on Singularity, he is best known for his theories on recursive self-improvement in Artificial Intelligence ("seed AI") and for his attempts to construct a technical theory of AI morality ("friendly AI").

Ann Tonsor Zeddies is the author of *Deathgift*, *Sky Road*, *Typhon's Children*, and *Riders of Leviathan* (the latter two written under the nom de plume Toni Anzetti) and returns to the Typhon universe with *Steel Helix*, a prequel appearing under her real name. She lives in Pennsylvania with her husband and the youngest of their four children, her husband's comic collection, and her own awesome assemblage of action figures.

Sarah Zettel is an author, mother, reader, some-time gardener, and incorrigible tea-drinker. She lives at home with her husband, Dr. Tim, her son, Alexander, and their cat, Buffy the Vermin Slayer. She has just finished her first fantasy trilogy, which, she swears, will remain only three books long.

Julie Zetterberg practises the

hobby of making and wearing costumes. Since her first convention masquerade (Princess Leia at Norwescon I, 1978), she has appeared across North America as everything from Olive Oyl to Venus (the planet). Costuming has given her many pleasures and occasional rewards, including winning major awards at Costume Cons and Worldcons. Her work appears in the Hugo-nominated book, *The Costume-Maker's Art* (Lark Books, 1992). She is a member of the International Costumers' Guild, was head of publications for Costume Con 14 (Seattle, 1996), and created *The Costume Page*, a Web site at www.members.aol.com/nebula5/costume.html. Julie lives in Seattle with her husband, Greg Sardo.

Marc Scott Zicree is a screenwriter and producer with over 100 credits on *Star Trek: The Next Generation*, *Sliders*, *Deep Space Nine*, *Babylon 5*, *Friday the 13th - The Series* (produced in Toronto), *Liberty Kids* on

PBS, and other shows. His work has been nominated for the American Book Award and the Writers Guild Award. He is the author of the *Twilight Zone Companion* and the *Magic Time* trilogy of novels.

Most of **Alan Ziebarth's** fannish activity has revolved around Moebius Theater, a Chicago-based sketch and improv comedy theater group, for which he has acted, written, and directed. As a librarian, he has given lectures on genre fiction at a number of professional conferences and workshops.

The da Vinci Project is Canada's first entry in the X Prize Competition and is in a quest for the first manned, non-government private/commercial space flight. The X Prize challenges its competitors to launch a reusable manned rocket into space. The suborbital flights to space must reach a minimum altitude of 100 kilometres (62 miles) twice within a two-

week period. The da Vinci Project is about "inspiration and education" and emphasizes the breaking down of psychological barriers, encouraging broader access to space.

The Doctor Who Information Network (DWIN) is a not-for-profit organization devoted to the celebration and promotion of the classic British science fiction series *Doctor Who*. The oldest and largest *Doctor Who* fan club in North America, DWIN was founded in 1980 and continues to serve hundreds of fans in Canada, the US, and other countries around the world. DWIN publishes a bimonthly fanzine, *Enlightenment* (celebrating its 20th anniversary in 2004) as well as a fiction anthology, *Myth Makers*; it also organizes a semi-annual convention, *Who Party*, in Toronto. For more information, visit the DWIN Web site at www.dwin.org.



LT. LEARY AND ADELE MUNDY ARE BACK— AND RIGHT IN THE HEAT AND HEART OF BATTLE

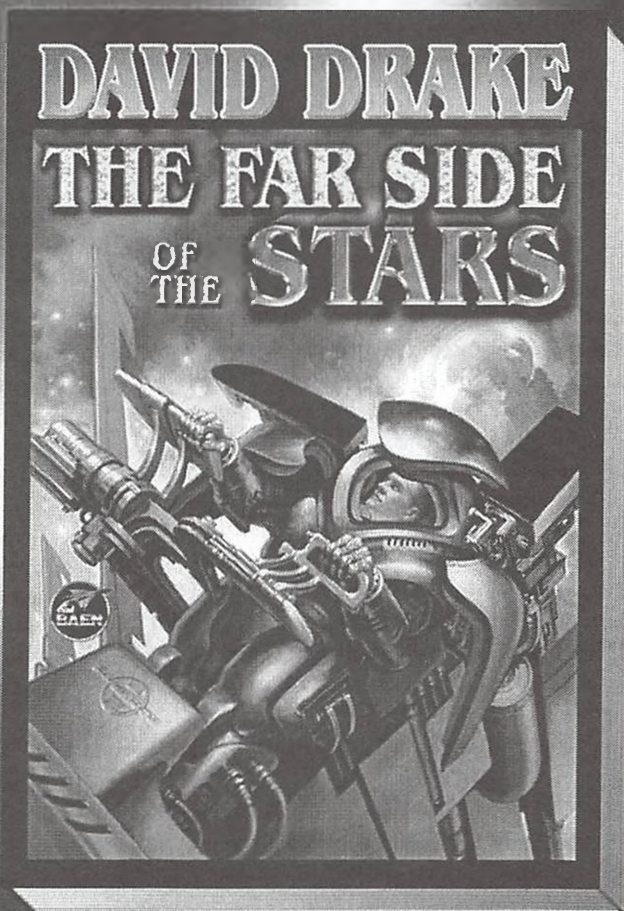
The Republic of Cinnabar is at peace and warriors like Lt. Daniel Leary and Signals Officer Adele Mundy are escorting a pair of wealthy nobles on an expedition to the back of beyond when they find a hostile fleet ready for a war that will sweep Cinnabar out of a strategically crucial arm of the galaxy. Preventing that will require a gigantic space battle that a tiny corvette like the *Princess Cecile* has no business being involved in. But she'll be in the middle of it anyway, because Daniel, Adele, and their Cinnabar crew would never turn their backs on a fight!

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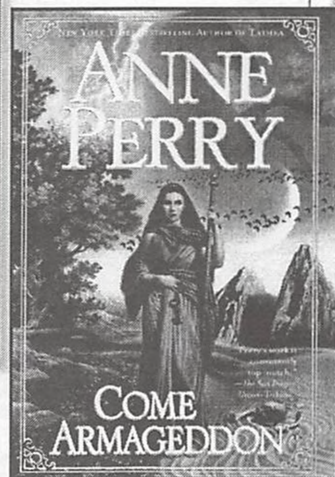
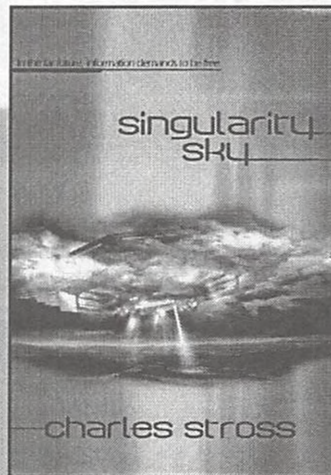
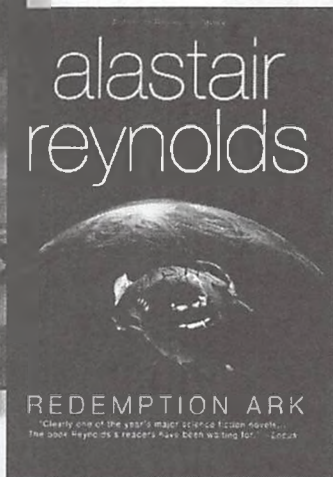
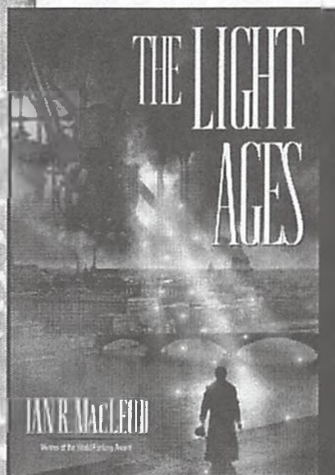
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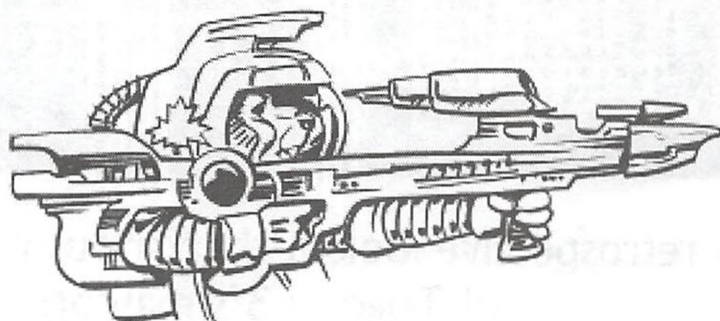
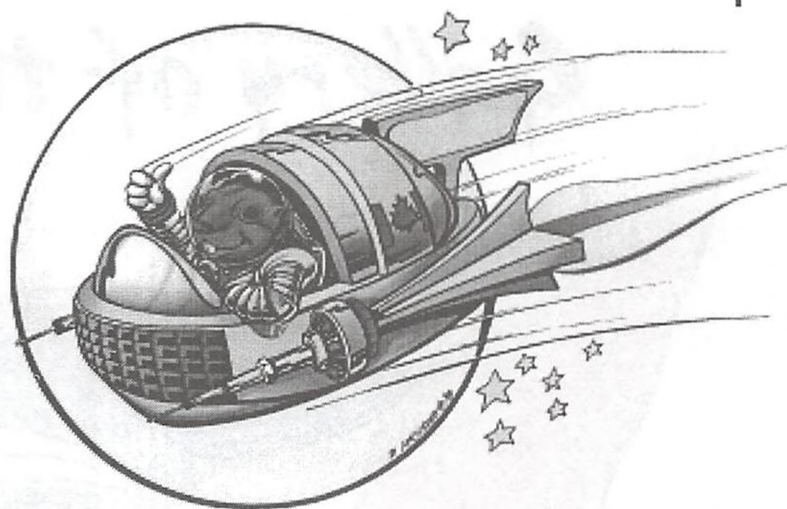
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Gallery of the Beaver

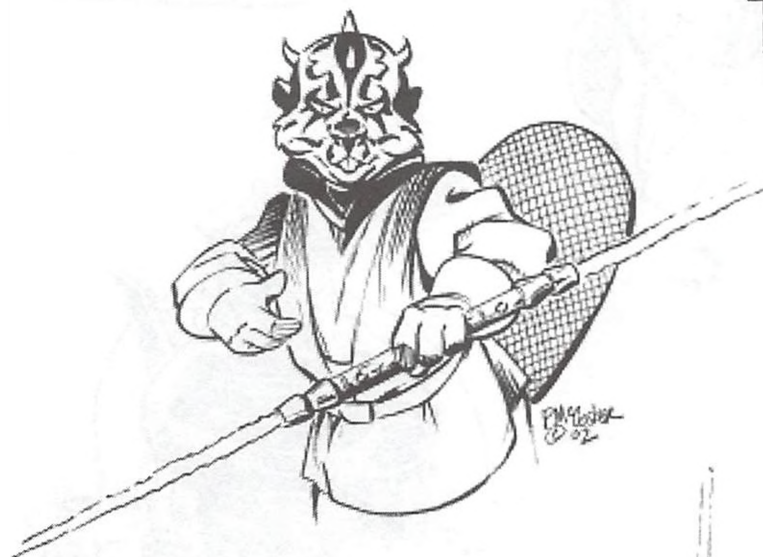
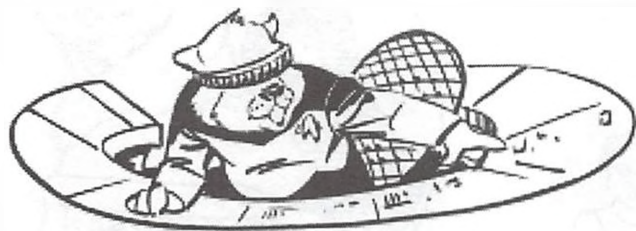


A retrospective look at the various incarnations
of TORCON 3's mascot:
Castor torconensis

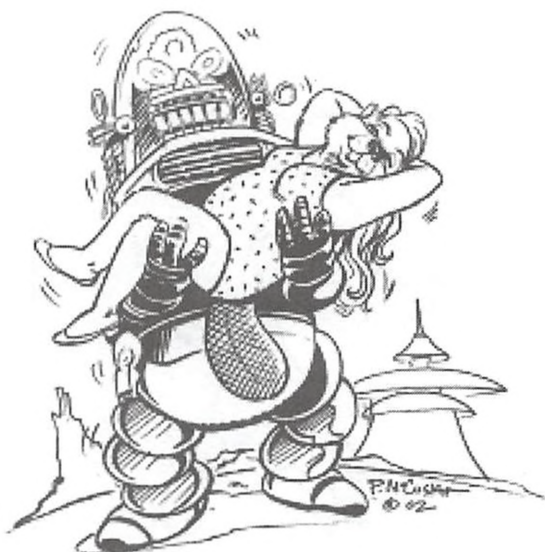
Paul McCusker

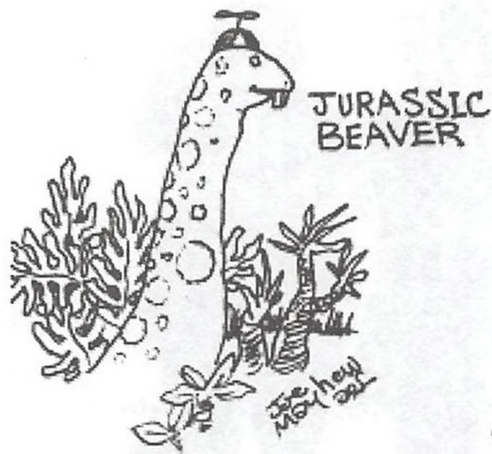


Paul McCusker



Paul McCusker





Joe Mayhew



Teddy Harvia



I told my time travel agent I wanted to go to Torcon 3 and she said she could send me there every weekend from now until Labor Day Weekend 2003.

She had me going there for a while.



Athena Jarvis

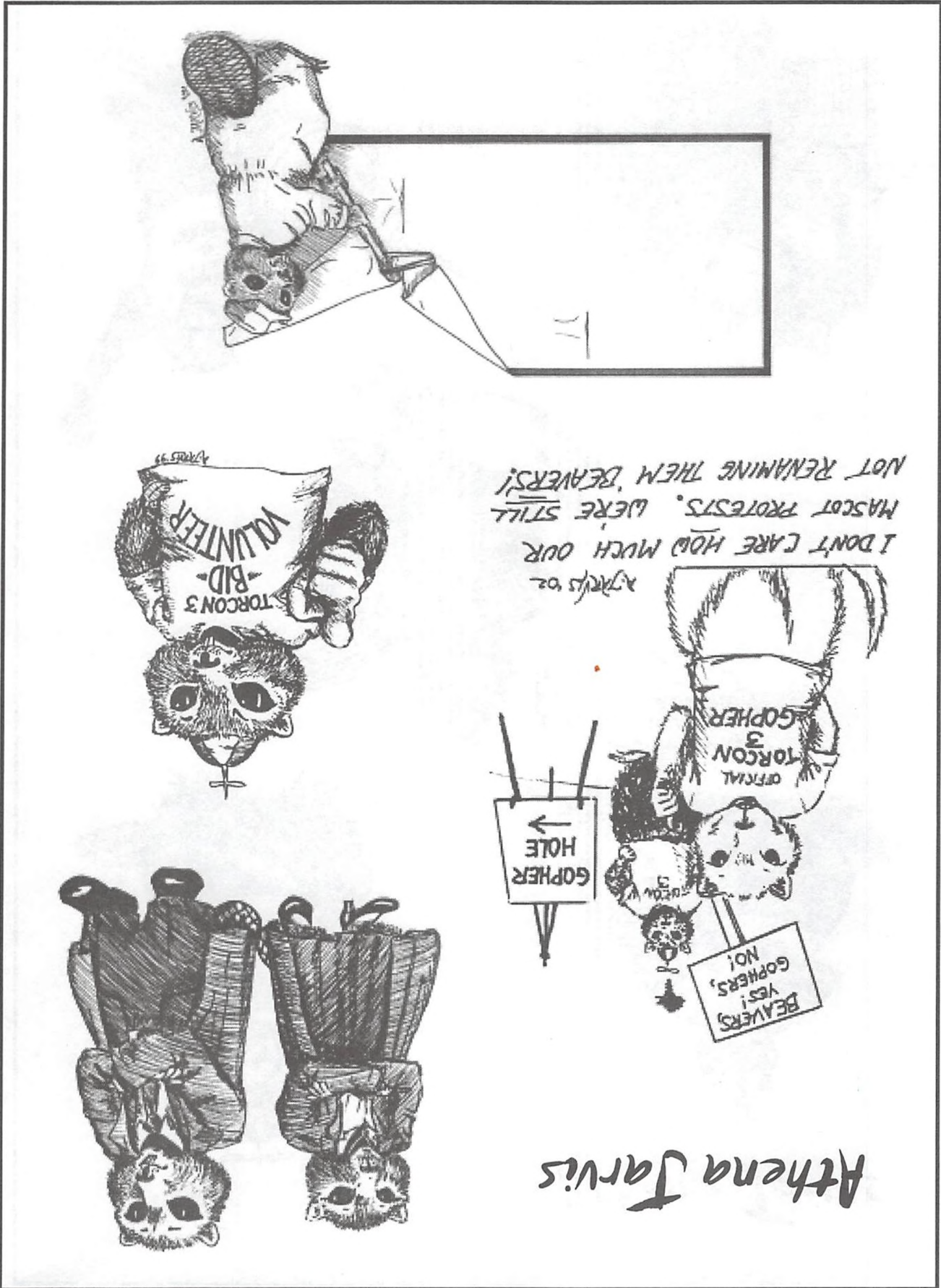


Athena Jarvis



NOW, THAT WOULD MAKE
A WORLDWIDE MASQUERADE
VERY INTERESTING!

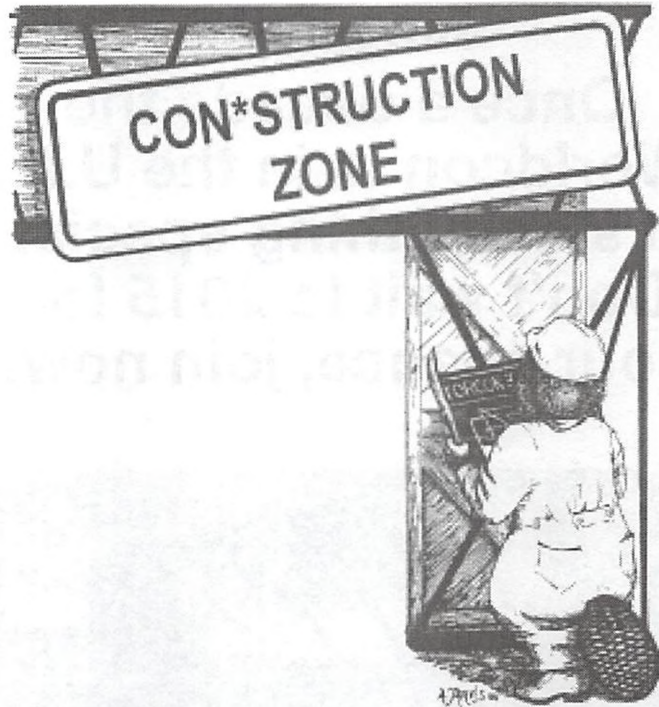


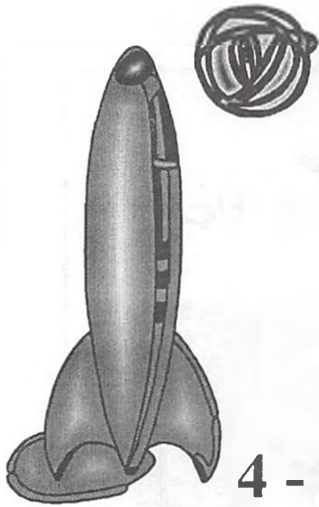


I DON'T CARE HOW MUCH OUR
 MASCOT PROTESTS. WE'RE STILL
 NOT RENAMING THEM 'BEAVERS'!

Athena Jarvis

Athena Jarvis





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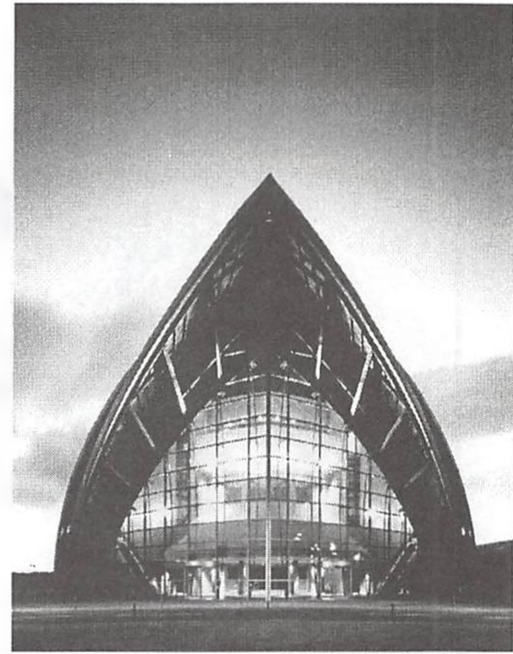
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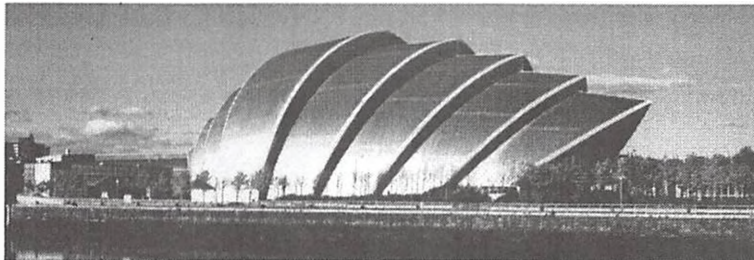
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FANTASTIC TORONTO



Toronto in Science Fiction & Fantasy

by Karen Bennett

[Editor's note: With the *TORCON 3* souvenir book designed to be a celebration of Toronto fandom, I came up with the idea of an article on our city as portrayed by science fiction and fantasy authors. The article would be accompanied by a (non-annotated) bibliography of books set in Toronto. No problema, I figured. After all, how many books could there possibly be?

The following compilation—its scope well beyond any pallid meaning conveyed by the term “annotated bibliography”—is the painstaking work of the indefatigable Karen Bennett, with contributions by Mary Cannings of the Merrill Collection (Mary provided the initial list of books set in Toronto), John Macdonald (entries for Julian May and Spider Robinson), Don Bassingthwaite (his own entry), and Marah Searle-Kovacevic (entry for Tanya Huff's *Blood* series).

You will notice that the entries for Rob Sawyer and Robert Charles Wilson are a little sparse. Well, fear not. Karen chose to do these two authors in greater detail, and her article was too well researched and written for me to hack and slash it. So I have included it in its entirety, following this article.

So let me turn you over to Karen Bennett who will be your guide on this tour of a Toronto that never was but might have been or might yet be...

[Author's note: As far as I know, nobody has tried to compile a comprehensive bibliography of science fiction/speculative fiction, fantasy, and horror was set in Toronto before I contracted this insane ambition in June of 2003. The pressures dictated by limited time and frazzled eyeballs meant the list had to be incomplete. Additions are invited. Among the beneficiaries of this research will be the Merrill Collection of Science Fiction, Speculation and Fantasy, to whose staff I am particularly indebted—Karen Bennett.]

Armstrong, Kelley

- *Bitten* (2001). Fantasy novel about a female werewolf living in Toronto. (The sequel, *Stolen* [2002], is not set in Toronto.)

Atwood, Margaret

- “Freeforall,” *Northern Suns* (1999), ed. by David Hartwell and Glenn Grant. Speculative fiction about a dystopia. “Each city now had a Freeforall of its own, or two or three, depending on how many were needed. Toronto had two: one was in a large area to the west that had once been a park, the other was to the north, in an abandoned adventure playground; abandoned since the time of the epidemics, when people habitually avoided large groups of strangers” (p. 22).

Baker, Nancy

- “Cold Sleep,” *Northern Frights* (1992), ed. by Don Hutchison. The lead character is vampire Dimitri Rozokov, who also appears in “Exodus 22:18,” *The Night Inside* and *Blood and Chrysanthemums* (see below). Toronto is not mentioned by name, and there are no internal clues to suggest that setting but nothing to rule it out, either!
- “Exodus 22:18,” *Northern Frights 3* (1995), ed. by Don Hutchison. Set in an unnamed city.
- *The Night Inside* (1993). First in the dark-fantasy Ardeth Alexander series, about the relationship between a young Toronto woman named Ardeth Alexander and the vampire Dimitri Rozokov. Reprinted as *Kiss of the Vampire* by Ballantine/Fawcett in 1995. The introduction to Baker's story “Cold Sleep” says that *The Night Inside* “is set in contemporary Toronto, a city which, it appears, is doomed to suffer a series of vampiric infestations at least on the printed page” (*Northern Frights*, p. 145).

- *Blood and Chrysanthemums* (1994). Second in the Ardeth Alexander series; most of it is not set in Toronto (Banff, Alberta, figures prominently instead).

Bassingthwaite, Don

- *Breathe Deeply* (1995). A tie-in to the urban primitive themes of the *Werewolf: The Apocalypse* RPG, *Breathe Deeply* is partly set in the upscale Annex neighbourhood. The local werewolves gather in a group called the Taddle Creek Sept, named for a real buried creek running under the Annex and the University of Toronto. A minor character, Old Moses Yonge-and-Queen, is a loose homage to media mogul Moses Znamer (CITY-TV, MTV, Space: The Imagination Station...among others).



Cameron House on Queen Street West

Photo: Cheryl Freedman

- *Pomegranates Full and Fine* (1995). Drawing on the vampires and changelings (fairies) of *White Wolf's World of Darkness* setting, *Pomegranates* takes Toronto's reputation for politeness and makes it sinister. The book covers locations across downtown, including a then-derelect 1920s apartment on Jarvis Street (now a senior's complex) and Massey College at the University of Toronto. A changeling court disguised as a pool hall is located in an imaginary cellar off Old York Lane in trendy Yorkville.

- As *One Dead* (1996), with Nancy Kilpatrick. Carrying on with themes from *Pomegranates Full and Fine*, *As One Dead* deals with two sects of vampires in Toronto: wild Sabbat (rulers) and hidden Camarilla (defeated captives). It imagines the party district of Queen Street West as both a haven and a prison for the Camarilla and features cameos by several clubs, including Cameron House (located on Queen west of Bathurst), which is given a gothic turn as the Decameron.

Bedwell-Grime, Stephanie

- "Transfer," *Northern Frights 4* (1997). Horror story set in the Toronto subway system (Yonge-University line).

Begamudré, Ven

- "In the Beginning, There Was Memory," *Divine Realms: Canadian Science Fiction & Fantasy* (1998), ed. by Susan MacGregor. Using mindpower, a Toronto man can (re)create his favourite places, such as a children's park in India or the Bishop White Gallery at the Royal Ontario Museum.

Boyczuk, Robert

- "Doing Time," *Northern Suns* (1999), ed. by David Hartwell and Glenn Grant. Vampire fantasy. There's a reference to "St. James Town," which has the same name and characteristics as the area on Wellesley Street east of Sherbourne: rundown, densely populated highrise hell.
- "Horror Story," *Northern Frights 4* (1997), ed. by Don Hutchison. The opening sentence of the story, whose central character is a Toronto police detective: "The third murder happened at a dump motel on Lakeshore Boulevard, just off the Gardiner Expressway" (p. 245). (Don't look for motels on that strip any longer; they've almost all

been replaced by ranks of high-priced condos.)

Chen, E.L.

- "More than Salt," *On Spec* (Winter 2002). A modern take on *King Lear*, as a Toronto girl comes to terms with her upbringing with the help of an old man who thinks he's King Lear and she's Cordelia.

Clink, Carolyn

- "Toronto Necropolis," *Northern Frights* (1992), ed. by Don Hutchison. Horror poem.

Cooper, Susan

- *The Boggart* (1993). Children/YA fantasy, set in the modern day. When the Volnik family inherits a Scottish castle, 12-year-old Stephanie has an old desk from the castle shipped to her Toronto home, a house that's only a few leafy streets away from her father's theatre "in a converted Toronto broom factory" (p. 16). Another Toronto reference is to a psychiatrist with an office on Avenue Road. A mischievous Scottish spirit, the Boggart, has been hiding in the



Photo: Cheryl Freedman

Massey College, University of Toronto

desk; his release is also the release of all sorts of trouble. When winter arrives, it drops snow "for two days and nights, whirling in the wind that blew off Lake Ontario, muffling the trees and ravines of Toronto....it was followed by what the weather forecasters called 'a frigid blast of Arctic air,' which spread a murderous coating of ice over streets and sidewalks where the snow had been cleared. Most of the schools closed down, and a great many offices" (p. 141). The Boggart, unable to tolerate the bitter cold, asks to go home to Scotland. (The sequel, *The Boggart and the Monster* [1997], has no scenes set in Toronto.)

Davies, Robertson

- "Conversations with the Little Table," *Thirteen Canadian Ghost Stories* (1988), ed. by Ted Stone. Robertson Davies' only foray into genre fiction was in the specialized subgenre of ghost stories, all collected in *High Spirits* (1982) but much-reprinted in other anthologies. In "Conversations with the Little Table," the spirit of Canadian Prime Minister William Lyon Mackenzie King (who was a great believer in the occult when he was alive) communicates with a University of Toronto (Massey College) professor by rapping on an antique table.
- "The Ghost Who Vanished by Degrees," *Crossing the Line: Canadian Mysteries with a*

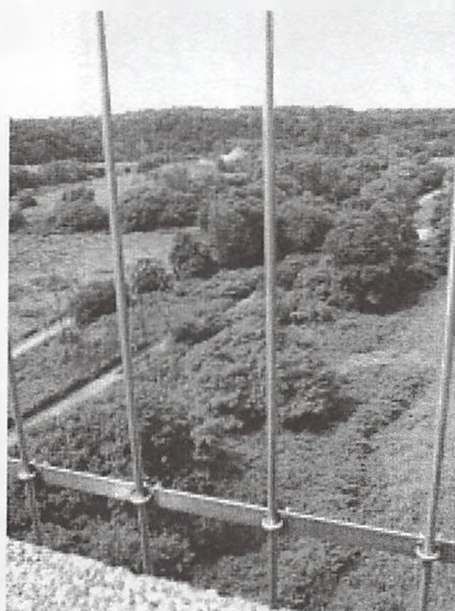


Photo: Cheryl Freedman

Don Valley ravine (seen through the suicide barrier on the Bloor Street Viaduct that crosses over the Don Valley Parkway)

Fantastic Twist (1998), ed. by Robert J. Sawyer and David Skene-Melvin. Another Massey College ghost story.

- "Offer of Immortality," *Northern Suns* (1999), ed. by David Hartwell and Glenn Grant. A Massey College ghost story that's also a parody of biological science and the quest for immortality. There are 18 Massey College ghost stories in all, according to the narrator of "Offer of Immortality."

Doctorow, Cory

- "Craphound," *Northern Suns* (1999), ed. by David Hartwell and Glenn Grant. The title character is a Toronto junk dealer (who's really an alien). References to Queen, King, Jarvis, and Bay Streets, to High Park, and to the Upper Canada Brewing Company.
- "Truncat," *The Bakka Anthology* (2002). SF set in the 22nd century. Crowded Toronto is under a dome. The subway system transports people in cryo-stasis in order to conserve space. Also still existing are the Toronto Island community and ferry service, the University of Toronto, the Yonge and Bloor intersection, and Union Station.

Dorsey, Candace Jane

- "(Learning about) Machine Sex," *Northern Stars* (1994), ed. by David Hartwell and Glenn Grant. SF about a brilliant female programmer attempting to create a truly thinking machine. The scenes that take place in Toronto reveal few details of the city, except that it has a "degenerate punk underground."

Files, Gemma

- "Mouthful of Pins," *Northern Frights 2* (1994), ed. by Don Hutchison. Horror story whose narrator says, "I'm still in Toronto, working for an ad agency.... I put

in too much overtime, drink more than I should, and once every two years or so precipitate a brief but painful affair by picking up a similarly ambitious young woman in a downtown gay bar. Late at night, I often go into the bathroom and press a lit cigarette into the crook of my elbow. Just to prove that I'm really alive" (p. 78).

Fraser, Sylvia

- *The Candy Factory* (1975). Described as "a bold, sensuous excursion into today's affluent urban society" in Toronto.

Govier, Katherine

- "The Immaculate Conception Photography Gallery," *Ark of Ice: Canadian Futurefiction* (1992), ed. by Lesley Choyce. SF set on St. Clair Avenue West.

Green, Robert

- *The Great Leap Backward* (1968). A funny SF novel set in Toronto



Queen's Park (Ontario Legislature)

in 2021, when machines have taken over everything, including their own repair and upgrading, and Queen's Park is the automation capital of Canada. An anti-technology movement has set up nudist colonies in outlying areas such as Richmond Hill.

Green, Terence M.

- "Ashland, Kentucky," *Northern Frights* (1992), ed. by Don Hutchison, and *Tesseract²* (Porcépic Books, 1987), ed. by Phyllis Gotlieb and Doug Barbour. Fantasy/time travel,

taking place in Toronto and Kentucky. Expanded into the novel series that begins with *Shadow of Ashland* (see below).

- "Blue Limbo," *Ark of Ice: Canadian Futurefiction* (1992), ed. by Lesley Choyce. SF story about a Toronto cop in the year 2000. Expanded into the novel series of *Barking Dogs* and *Blue Limbo* (see below).
- *Barking Dogs* (1988). Near-future SF hardboiled cop novel, expanded from the short story of the same name that was first published in *F&SF*, May 1984, and reprinted in *Crossing the Line: Canadian Mysteries with a Fantastic Twist* (Pottersfield Press, 1998), ed. by Robert J. Sawyer and David Skene-Melvin. A cop decides to clean up Toronto single-handed.
- *Blue Limbo* (1997). Near-future SF thriller, sequel to *Barking Dogs*.
- *Shadow of Ashland* (1996)
- *A Witness to Life* (1999). Prequel to *Shadow of Ashland*.
- *St. Patrick's Bed* (2001). Sequel to *Shadow of Ashland*.

Greenwood, Ed

- "All One Under the Stars," *The Bakka Anthology* (2002). Inspired by the author's short time as a volunteer at Bakka Books (when it was on Queen Street West). The narrator's SF bookstore on Queen Street is invaded by aliens...really!
- "Writhe, Damn You," *Northern Horror* (2000), ed. by Edo van Belkom. From the opening scene: "It was like too many other dark, drab shop fronts along Queen Street: old, sagging, and tastefully decorated in a thick coating of dirt" (p. 127).

Hopkinson, Nalo

- *Brown Girl in the Ring* (1998). Near-future SF novel set in Toronto's inner city.
- *Skin Folk* (2001). Fantasy collection. The stories set in Toronto are "Money Tree" (reprinted in

*Tesseracts*⁶ [1997], ed. by Robert Sawyer and Carolyn Clink); "Something to Hitch Meat to"; "Slow Cold Chick"; "A Habit of Waste"; "And the Lillies Them a-Blow"; and "Ganger (Ball Lightning)."

Huff, Tanya Short stories

- "Another Fine Nest," *The Bakka Anthology* (2002). Vampire P.I. Vicki Nelson on the streets of Toronto.
- "This Town Ain't Big Enough," *Crossing the Line: Canadian Mysteries with a Fantastic Twist* (1998), ed. by Robert J. Sawyer and David Skene-Melvin. First published in *Vampire Detectives* (1995), ed. by Martin H. Greenberg. A Vicki Nelson story.
- "Underground," *Northern Frights* (1992), ed. by Don Hutchison. Horror story that takes place in Toronto. Not a Vicki Nelson tale but one based, according to the introduction, "on a little-known but real disaster that occurred during the construction of the Toronto subway system" (p. 23).

Novels

- The Keeper's Chronicles series: *The Second Summoning* (2001). Contemporary fantasy novel, great chunks of which is set in Toronto; second in The Keeper's Chronicles series after *Summon the Keeper* and before *Long Hot Summoning* (neither of which has Toronto scenes). On p. 71 of *Second Summoning*, the Queen's Park subway station is misidentified as "College Park." The station on the Yonge line is called College; on the University line, it's Queen's Park.
- *Gate of Darkness, Circle of Light* (1989). Contemporary fantasy novel of a magical war being fought in the streets of downtown Toronto. Gritty and realistic, with the magical ele-

ments startling against the bleak urban background. Many of Tanya's friends—or at least their names for minor characters—appear in the novel.

The Blood series:

- *Blood Price* (1991), Vol. 1. Private Investigator Vicki Nelson, aided by Toronto cop Mike Celluci, solve strange cases in Toronto involving vampires, mummies, and other strange beasts. The first three books take place (mostly) in downtown Toronto: Henry's condo is near Bloor and Yonge Streets, while Vicki's apartment is on Huron between College and



Subway (Queen's Park station)

Photo: Cheryl Freedman

Dundas, a block east of Chinatown and a short walk to the Lillian H. Smith library, which houses the SF&F Merril Collection. Tanya lived on that part of Huron St. back when she lived in Toronto. Again, Tanya names characters after her friends and local fans.

- *Blood Trail* (1992), Vol. 2. Toronto setting. Alex von Thorn (TORCON 3's deputy head of programming) is the curator of the Far East Department of the Royal Ontario Museum.
- *Blood Lines* (1993), Vol. 3. Toronto setting.
- Note: *Blood Pact* (1993), Vol. 4 of Blood series, is not set in Toronto; nor is *Blood Debt* (1997), Vol. 5.

Kay, Guy Gavriel

- The Fionavar Tapestry trilogy: *The Summer Tree* (1984). The story

catapults five students attending a Celtic conference at the downtown campus of the University of Toronto into the world of Fionavar where they must battle the forces of evil. The second and third books in the trilogy—*The Wandering Fire* (1986) and *The Darkest Road* (1986)—take place wholly in Fionavar.

Kilpatrick, Nancy

- "Inspiriter," *Northern Frights 5* (1999), ed. by Don Hutchison. A horror story set in rural Ontario, but the protagonist got there by fleeing Toronto, a city portrayed as at once frantic and lifeless, a city with "twisted values that substituted racing into the future for life in the present, annihilating process en route," a city whose "passionless glass and chrome" crushes creativity. Ironically, by the end of the story, the protagonist has been rendered just as passionless as the city he'd tried to escape.
- "Vermiculture," *Northern Horror* (2000), ed. by Edo van Belkom. From p. 140: "[T]he entire city of Toronto had gone crazy for the latest fad" (composting).

Kirkpatrick, David

- "The Effect of Terminal Cancer on Potential Astronauts," *Tesseracts* (1985), ed. by Judith Merril. "Since the computer revolution, Earth is not such a bad place to live, I suppose, although it is a mad place. It is a hodgepodge of little tailor-made utopias, a great place for self-actualization" (p. 254). A Toronto man says, "I am the only human in the Dininghouse at the moment. My familoid and I call our community Toronto 29.... Just imagine, a whole biological family once inhabited this building as their entire home...we are surrounded by claustrophobic ruins..." (p. 248). The Toronto skyline has a



Royal Ontario Museum

Photo: Cheryl Freedman

McLuhan Tower, evidently not a ruin.

Lawrence, W.H.C.

- *The Storm of '92: A Grandfather's Tale* (1889). A British Empire-boosting speculative tale written in 1889. In 1932, an old man tells his descendants about the 1892 "storm," in which a fishing dispute is the last straw in provoking the United States to declare war on Canada. British and Australian involvement ensures the result is a draw, but not before many cities in Canada and the US have been shelled to rubble. On the day war was declared, says the narrator, "I was...living in Toronto, near what is now the corner of 25th Street and Second Avenue." A footnote explains, "Before the bombardment and fire, the city had no numbered streets or avenues, but in the re-building a more modern plan was adopted" (p. 22). Yonge Street has been renamed Sixth Avenue, King Street is Fifth Street, etc. By 1932, Canada's cities are "adorned with the stateliest triumphs of architecture and replete with all that wealth can create, or refinement approve" (p. 69).

Marshall, Tom

- "Scenes from Successive Futures," *Ark of Ice: Canadian Futurefiction* (1992), ed. by Lesley Choyce. SF set after a nuclear holocaust. There's a dome over a

big area that includes Toronto and Kingston.

May, Julian

- The Rampart Worlds trilogy: **Perseus Spur* (1998), *Orion Arm* (2000), and *Sagittarius Whorl* (2001). Space opera/mystery that mostly takes place in outer space but features a rising pan-galactic corporation with headquarters in Toronto. Toronto makes a good base since it is also the home of the Assembly Chamber of the Commonwealth of Human Worlds—it is the centre of government for most of humanity as well as for many Hundred Concerns head offices. Toronto has gotten bigger and is now known as the Toronto Conurb, which continues the current trend from Toronto to Metropolitan Toronto to the Greater Toronto Area. In fact, with a population of 13 million people, it is the largest city on Earth. At this time, "Toronto spreads along the entire northern shore of Lake Ontario." That is later contradicted: to go from Toronto to Ottawa, you are still heading northeast and need to travel for a while before reaching Peterborough—which means that Toronto cannot have expanded east beyond Oshawa. Much of the downtown action



Toronto Island homes

Photo: Karen Bennett

takes place in recognizable locations: Yonge Street, Dundas Square, University Avenue and Cabbagetown, including lesser-

known locations such as McCaul Street and Edwin Street. The King Edward Hotel is still around, as is the Queen Elizabeth Way (augmented by a new road, the Lake Freeway). The Toronto Islands have been expanded even farther. The underground Path network is still there and expanded far beyond its current scope. There is even a Dark Path of underground tunnels that are no longer part of the public Path. This provides a future echo of the ghost subway stations that Toronto already has. The Dark Path is inhabited by people stripped of their citizenship and civil rights, as is the Blue Disfranchised Persons Reserve to the north of Etobicoke and Mississauga along Peel Road.

McBride, Sally

- "There Is a Violence," *Tesseract 5* (1996), ed. by Robert Runté and Yves Meynard. SF about alien artifacts in a Toronto art gallery.

Meier, Shirley

- "Ice," *Northern Frights 2* (1994), ed. by Don Hutchison. Mostly set in Toronto, where the lead character lives in a condo on King Street. The city is a place where it's either raining ("washing gray Toronto streets") or freezing ("For once, the city was shrouded in white rather than brown crud").

Melling, O.R. (pseudonym of Geraldine Whelan)

- *Falling Out of Time* (1989). Adult fantasy novel that contrasts the life of a Canadian writer with that of her Irish philosophy student character and their lives with those of archetypal lovers in the mythic world of the Two Magicians. Partly set in Toronto. A quote from p. 78: "Why do you think he stopped believing in magic? 'I don't really know. It could have been the move to Canada. I told you he was Irish, didn't I? We met in Dublin when

I was studying at Trinity. Perhaps Toronto killed that part of him. It's not a magical city."

Nelson, Frederick

- *Toronto in 1928 A.D.* (1908). This 48-page "story" has no literary merit, and seems to have been written to sell to attendees of the Canadian National Exhibition (which is, no surprise, still going strong in the year of the story's title). But the "predictions" do have some curiosity value. By 1928, Toronto has expanded north to Newmarket and boasts a population of more than 1.5 million. Except for a slum area from Sherbourne east to the Don River, the city is exceptionally prosperous and its buildings huge. Airships are an important method of transportation. A two-tier bridge (cable railroad below, automobile and pedestrian road above) joins the city to Toronto Island, "whose residential section was a thing of the past.... The island had become the Coney Island of Toronto" (p. 33). There's also a "gigantic" amusement park on the mainland. The author, concerned to reassure his readers about Toronto the Good's reputation in the future, writes that "Toronto had gone pleasure-mad, but her police had learned much from greater cities and now were a terror in the eyes of the wickedly-inclined. Toronto could still say she was a virgin in comparison with the sins of many great American cities" (p. 37).

Nickle, David

- "The Dummy Award," *Northern Suns* (1999), ed. by David Hartwell and Glenn Grant. Horror story about crash-test dummies for car manufacturer General Ford. One of the scenarios the dummies experience in the simulator is a test course on "the Don Valley

Parkway's Lawrence Avenue on-ramp" (p. 178).

- "Mrs. Thurston's Instrument of Justice," *Northern Horror* (2000), ed. by Edo van Belkom. The opening scenes are set in Toronto. The Don River, Bloor Viaduct, and bus station on Bay Street are mentioned.

Patton, Fiona

- "Lucky Charm," *The Bakka Anthology* (2002). Contemporary fantasy. A rural family with various psychic powers comes to Toronto to pick up a few things. Yonge Street and the 401 are referred to, as are the strange driving habits of Torontonians: "This place is nuts: one second everyone's driving like idiots, the next they're creepin' about with their thumbs up their butts" (p. 72).

Pedley, Hugh

- *Looking Forward: The Strange Experience of the Rev. Fergus McCheyne* (1913). Set in a future where the establishment of the United Church of Canada has brought utopia. (Note: The United Church of Canada was established in 1925; utopia did not ensue.) The Rev. Fergus McCheyne, clergyman and scientist, injects himself with a serum that puts him into hibernation in 1902; he doesn't regain consciousness for 25 years. *Looking Forward*, now out of print, was written in response to Edward Bellamy and Walter James Miller's *Looking Backward: 20001887* (Regent Press, 1898), a utopian novel which takes place in Boston and is still in print.

Pflug, Ursula

- "Bugtown," *Northern Suns* (1999), ed. by David Hartwell and Glenn Grant. Near-future, post-apocalyptic SF set in a rundown Chinatown. "Bugtown" was first pub-

lished in *Transversions* and is a sequel to "Version City," from Derryl Murphy's anthology *Senary* (1992). Says the author, "The ideas in both stories date from a time when I believed the end of the world might be fun, and whichever of the many possible forms it might take would almost certainly come in my lifetime. This might still be the case" (p. 214, *Northern Suns* introduction to "Bugtown").

Powell, James

- "Dark Possessions," *Crossing the Line: Canadian Mysteries with a Fantastic Twist* (1998), ed. by Robert J. Sawyer and David Skene-Melvin. The ghost of a deceased Toronto detective visits the attic containing his former furniture.

Reeves-Stevens, Garfield

- "The Eddies," *Northern Frights 2* (1994), ed. by Don Hutchison. About a ghost in the CN Tower. The story's narrator is frightened so much by his visit to the CN Tower that at the end of the story he moves to Regina, Saskatchewan, a city where,



CN Tower seen from the Toronto Islands

"when thunderstorms roll by, there's nothing around for hundreds of kilometers tall enough to reach up and streak through whatever's up there, trapped between heaven and earth, trying to find a way back" (p. 56).

- "Tear Down," *Northern Frights* (1992), ed. by Don Hutchison. A serial killer chooses his next victim because she's building a monster home in his old neighbourhood, a "vast rectangle of Toronto that ran south from the 401, north from York Mills Road, and east and west from Yonge Street through to Leslie" (p. 5).

Robinson, Spider

- "Satan's Children," in the short story collection *Antinomy* (1980). When Zack and Jill are testing a new drug called "The Whole Truth," they do so during a concert that touches down in many places, including Toronto.
- *Stardance* (1978); reprinted in *The Star Dancers* (1997), co-authored by Jeanne Robinson. SF novel that takes place mostly in space, but three of the principal dancers start out in Toronto with the Toronto Dance Theatre before they move to space.
- *Deathkiller* (1996). Bear and Mimi are old friends who come back to visit Norman in Halifax after they move to Toronto.
- *Life House* (1997). When Wally and Moira are tricked by a "time-traveller" into believing a huge earthquake will combine with a fault to drop the west coast of North America into the Pacific, they run to Toronto.

Sawyer, Robert

(see the following article for details)

- *Calculating God* (2000).
- *Factoring Humanity* (1998).
- *Flashforward* (1999). Chapters 23 and 32 take place in Toronto.

- *Frameshift* (1997). Chapter 2, at minimum, is set in Toronto.
- The Neanderthal Parallax series: *Hominids* (2002), *Humans* (Tor, 2003) and (not yet out) *Hybrids*.
- *Iterations* (2002). Collection of stories. The ones with a Toronto setting, all or in part, are "Iterations": "If I'm Here, Imagine Where They Sent My Luggage"; "Where the Heart Is"; "Lost in the Mail"; "The Abdication of Pope Mary III"; and "Ours to



Mount Pleasant Cemetery

Photo: Cheryl Freedman

Discover."

Schroeder, Karl

- "Dawn," *Tesseract 7* (1998), ed. by Paula Johanson and Jean-Louis Trudel. Vampires hunt in present-day Toronto. There are references to the subway, High Park, Bay Street, and Mount Pleasant Cemetery.

Skeet, Michael

- "Tin House," *Northern Frights 4* (1997), ed. by Don Hutchison. Horror story set in a house in Chinatown. The tale's introduction informs us that the story was inspired by a real building in a central Toronto neighbourhood.

Spencer, Hugh A.D.

- "The Triage Conference," *On Spec* (Summer 1993). The conference of the title is held in Toronto.
- "Why I Hunt Flying Saucers," *On Spec: The First Five Years* (1995), ed. by the *On Spec* Editorial Collective. Set in the present day. A man believes he's been repeat-

edly abducted by aliens. In one scene, he goes to do research at his local library. "I arrive at the Reference Section with no sign of alien activity. Perhaps invaders from another solar system hesitate to interfere with the operation of the Toronto Public Library System" (p. 220).

Such, Peter

- "The Dalai Lama's Pyjamas," *Tesseract 5* (1996), ed. by Robert Runté and Yves Meynard. Fantasy about Tibetan monks coming to Toronto. References to Toronto Island and the rickety houses of the stubborn Island community, the ferry, the "desperately polluted harbour," and Simcoe Hall (University of Toronto).

Trudel, Jean-Louis

- "The Falafel Is Better in Ottawa," *Ark of Ice: Canadian Futurefiction* (1992), ed. by Lesley Choyce. SF about a "hunter" (secret agent/hired killer) temporarily living in a close-packed area of Toronto. The hunter gives himself the moniker "Spadina" when he makes a call. A quote from p. 93: "You could eat cheap falafel in the Spadina eateries of Toronto, but the falafel was definitely better in Ottawa."
- "The Paradigm Machine," *Tesseract 5* (1996), ed. by Robert Runté and Yves Meynard. SF with virtual reality "Virtuality" and aircars; some scenes are set in smelly, overpopulated Toronto, part of "the Toronto-Kingston strip city."

Turtledove, Harry

- *The Great War: Breakthroughs* (2000). Alternate-history novel set in 1917. As part of a wide-ranging global war, Canada has been invaded by the United States. Stubbornly defended Toronto is eventually forced to surrender. The provincial Parliament Buildings (Queen's Park) are in smoking ruins from bombing runs.



Photo: Cheryl Freedman

Goth shop on Queen Street West

Van Belkom, Edo

- "The Cold," *Northern Frights 2* (1994), ed. by Don Hutchison; reprinted in *Death Drives a Semi* (1998), story collection by the author. "The Cold" is set in the shopping district of Spadina Avenue south of College Street. The author says that "the furrier in the story is loosely based on Paul Magder." Magder gained notoriety during the 1980s and early 1990s for ignoring "Toronto the Good's" Sunday no-shopping laws and keeping his fur shop open, thereby incurring thousands of dollars in fines. Sunday shopping was finally passed into law in the early 1990s.
- "Rat Food" (with David Nickle), *On Spec*, Vol. 9, No. 1 (Spring 1997); reprinted in *Death Drives a Semi* (1998). There is a mention of Sparroway Street, a fictitious street in the former city of North York, now the north part of Toronto.
- "The Piano Player Has No Fingers," *Palace Corbie #7*, ed. by Wayne Edwards and John Marshall (1997); reprinted in *Death Drives a Semi* (1998) and in *Goddess of the Bay #7* (Summer 1999). There's a mention of the El Mocambo nightclub on Spadina Avenue. The Elmo closed in 2002 to the great distress of the city's clubbers, and the space reopened as a dance studio.
- "Hockey's Night in Canada," *Arrowdreams* (1998), ed. by Mark

Shainblum and John Dupuis; *Ice: New Writings on Hockey* (Spotted Cow Press, 1999), ed. by Dale Jacobs; *Storyteller Magazine*, Vol. 7, Issue 4 (Spring 2001); and *Going for the Top Shelf: An Anthology of Hockey Prose* (Key Porter Books, Fall 2003), ed. by Michael Kennedy. The player in the story is trying out for the Toronto Maple Leafs.

- "Heart," *Canadian Fiction Magazine* (July 2000 issue) and *Northern Horror* anthology (2000), both ed. by Edo van Belkom. The ghost of a Toronto Maple Leafs player kills a current player in the Air Canada Centre.

Weiner, Andrew

- "The Map," *Crossing the Line: Canadian Mysteries with a Fantastic Twist* (1998), ed. by Robert J. Sawyer and David Skene-Melvin. Murder-mystery in Toronto with an alternate-universe twist.
- *Distant Signals and Other Stories* (1990). In the title story, "Distinct Signals," an SF tale that also appeared in *Tesseract 2* (1987), ed. by Phyllis Gotlieb and Doug Barbour, only the first scene is set in Toronto. "Going Native," an SF story set in the 1980s, is about an alien inhabiting a man in an unnamed big city. Internal clues that the city is probably Toronto: it's in the east of Canada; it's English-speaking; there's a subway and a reference library. Toronto's Metro Reference Library (now called the Toronto Reference Library), designed by Raymond Moriyama, was a big deal when it was built.

Weiss, Allan

- "The Solomon Cheats," *Tesseract 7* (1998), ed. by Paula Johanson and Jean-Louis Trudel. SF story set in early-21st-century Toronto, where there are many desperate, unhappy people. "Solomons" are professional life-counsellors with

enhanced brains and the ability to heal body and mind quickly using nanotechnology. The story's hero, Don Solomon, derives consolation from his pleasant neighbourhood, "a short walk from the edge of the Don Valley, where he could enjoy the simple pleasures of seeing the fall colours, the rushing cars, and the downtown towers now webbed with aerial walkways" (p. 168).

Wilson, Robert Charles

(see the following article for details)

- *The Perseids and Other Stories* (2000).
- *The Divide* (1990). The author says *The Divide* is "The first of my books to be set in Canada—Toronto and the West Coast, specifically. I felt I owed it to the National Gestalt (not that anyone noticed)."

Wynne-Jones, Tim

- *Fastyngange* (1988); reprinted as *Voices* (1990). Literary fantasy novel about a woman who finds (or thinks she finds) a haunted



Photo: Cheryl Freedman

Cabbagetown

castle with a talking well. Chapters 28 to the end are set in Toronto.

- *The Knot* (1982). Mystery with fantasy elements, set in Toronto. The descriptions of localities such as the Cabbagetown neighbourhood, Toronto City Hall, a stockyard in the Don Valley, and the Bayview Extension area are very strong.

The Speculative Torontos of Robert Charles Wilson & Robert J. Sawyer

Like a great many past and present denizens of Toronto (including myself), neither Robert Charles Wilson nor Robert J. Sawyer was born in the city: they're immigrants, willing or not, and therefore capable of seeing the place with special clarity. Wilson and Sawyer write more science fiction than they do fantasy—science fiction that takes place in the present or near future. It's therefore important that they take pains to portray Toronto, in all its variety and contradictions, *accurately*.

In the afterword to *The Perseids and Other Stories* (2000), Robert Charles Wilson said, "When my parents took me to Toronto [from California] in 1962 I was eight years old, exiled to an austere foreign town where the shops closed on Sunday and the weather actually *hurt*" (p. 221).

[Note: "The Fields of Abraham," "Ulysses Sees the Moon in the Bedroom Window," and "Pearl Baby" are original to *The Perseids* collection. The other stories first appeared in the anthologies *Northern Frights* 3 ("The Perseids"), 4 ("The Inner Inner City") and 5 ("Plato's Mirror"); *The UFO Files* ("The Observer"); *Tesseract* 6 [a typo says "Tesseract 9"] "Protocols of Consumption"; and *Starlight* 2 ("Divided by Infinity").]

In the early 1990s, provincial legislation allowed Sunday shopping. But parts of Toronto remain austere, and the weather still hurts (the winter of 2002–03 in particular). Complaining about the weather is a Canadian thing, probably because we get *so much of it*, of all kinds, everything from heat waves to blizzards,

gentle breezes to hurricanes (Hurricane Hazel hit Toronto hard in 1954).

There's a lot of weather in Wilson's *The Divide* (1990). A lead character, Amelie, complains about winter—not because it's cold, but because the temperature fluctuates so much: "If you were ready for snow you got rain; if you were ready for rain you got ice" (p. 147).

The Divide is set in the time it was written: the late 1980s. Then, as now,



St. James Town

autumn is Toronto's best season. The novel opens on a chill, sunny day in October as another lead character, Susan Christopher, walks up to a rundown boardinghouse in St. James Town (Wellesley Street east of Sherbourne), "a neighbourhood of low-rent high-rises and immigrant housing" (p. 3). Susan is visiting from the States, and she's trying to find a man who has moved to Toronto from Chicago. That man lives with a woman who has moved from Montreal, Quebec. (French is a language that rarely used to be heard on the streets of WASP Toronto. Since the 1970s, there has been a continuous exodus of people from Quebec to

Ontario, and to Toronto in particular.) A great deal of *The Divide* is not set in the city, but there are mentions of Yonge Street, Toronto General Hospital (on University Avenue), the University of Toronto, and Cherry Beach. In a doughnut shop on Wellesley Street, the title of the novel becomes clear. Most characters in *The Divide* have difficulty connecting—reaching across the divide—to other humans.

In the afterword to *The Perseids and Other Stories*, Wilson wrote, "[O]ne of my ambitions was to write stories that reflected the urban Canadian experience, as opposed to extended meditations on ice, tundra, 'the North,' and so on. Margaret Atwood makes a good case for the brooding omnipresence of the wilderness in Canadian literature, but my own experience is necessarily more personal. I have lived almost exclusively in large, multiethnic cities. I can spell 'muskeg' but I'm not sure I could define the word. I've visited the Canadian Arctic, and in my opinion it's a fabulous and daunting wild frontier about which someone else really ought to write" (p. 219).

Toronto happens to be the most multi-ethnic city in Canada. In Wilson's *The Perseids*, immigrants (including those from other planets), journeys, and neighbourhoods are recurring themes. The lead story, "The Fields of Abraham," is set in 1911 in a part of Toronto then called the Ward (bounded by Front, University, College, and Yonge): a very poor area that

attracted recent immigrants. The next story, "The Perseids," is set in the early 1990s. The immigrants are different: Jamaicans, East Indians, Ethiopians, Chinese. Front and centre in the story is the neighbourhood called Parkdale, where a woman who means a great deal to the narrator lives. "Her apartment was the top of a subdivided house in Parkdale off Queen Street [West]. Not the fashionable end of Queen Street; the hooker and junkie turf east of Roncesvalles Avenue. Rent was cheap. She had decorated the rambling attic space with religious bric-à-brac from Goodwill thrift shops and the East Indian dollar store around the corner: ankhs, crosses, bleeding hearts, gaudy Hindu iconography. 'Cultural stew,' she said." Later in the story, the narrator mentions a few of the dozens of languages that could be heard on the streets: Cantonese, Urdu, Farsi.

In the next story, "The Inner Inner City," the narrator is fond of long, late walks, a habit he was able to indulge because he lived "in one of the few cities in North America where such urban wandering was less than mortally dangerous." Some of his meanderings take him into the Don Valley.

Most of "The Observer" takes place in California, but the narrator was born in Toronto. "I was a Toronto girl in the age of Toronto the Good; I had passed a childhood in chilly cinderblock schools where the King's (and lately the Queen's) portrait gazed stonily from every wall, in the age of Orange parades and war privation and the solemn politics of nation-building.... My idea of a beach was the gray pebbled lakeshore at Sunnyside. Oatmeal breakfasts and snowsuits: *that* Toronto." (A Toronto long gone, *this* observer must say, for it's a city where time has never been able to stand still.) At the end of "The Observer," the narrator has returned

to the city and expects to die there, "in a world 1953 might not recognize as its linear descendant. The multi-ethnic, information-intensive, post-industrial present day."

The narrator of "Protocols of Consumption" is a psychiatric outpatient of Sunnybrook Hospital (Bayview Avenue north of Eglinton). The hospital is still there in 2003, although forcibly amalgamated in 1998 with the downtown Women's College Hospital, to the detriment of both. (In the afterword [p. 222], Wilson brings up a theme that Rob Sawyer mentions on p. 13 of *Calculating God*: that funding cutbacks by the extremely right-wing government of Mike Harris have had catastrophic effects on every aspect of Toronto, including its institutions.) The immigrant theme, so prominent in earlier



An intersection (Queen & Augusta) in Toronto's Fashion District

stories, is absent. Some Toronto locations mentioned are the Humber River Valley and Bay Street.

"Ulysses Sees the Moon in the Bedroom Window" has a more upscale setting: a house in Rosedale. The description contains a reminder that not all of Toronto is paved over yet: "I parked in the gravel drive of Paul and Leah's unfailingly tasteful Rosedale property. The night was warm for October, a big three-quarter moon rising in a sky still luminous with dusk. Paul's house backed onto a ravine, and I heard

something calling from the woods, a cat or a raccoon; some animal in heat, anyway" (p. 137).

"Plato's Mirror" has a middle-class orientation as well. The narrator lives in a condo tower with a view of Bathurst Street. His temporary girlfriend is a "Bishop Strachan [private school] debutante." One of his friends works at a "dreary Provincial Ministry." The secondhand bookstore Finders (which, along with Toronto, links the stories in *The Perseids*) is on Harbord—a street that harbours many a bookstore, being near the University of Toronto campus. Toronto weather is rendered vividly: "Hot summer that year. Late asphalt-scented nights, fan-cooled sheets, long showers. August storms rolled out of the west in gray-tumbled waves. For four nights in a row dry lightning flickered over the lake" (p. 162).

The action of the remaining stories in the collection, "Divided by Infinity" and "Pearl Baby," takes place largely in the imaginary Finders shop, but "Divided" contains reminders of the Toronto of the early stories: "I often walked the neighbourhood—down Spadina into the candy-bright intricacies of Chinatown, or west to Kensington, foreign as a Bengali marketplace, where the smell of spices and ground coffee mingled with the stink of sun-ripened fish" (p. 169).

The Divide, Wilson once said, is the "first of my books to be set in Canada—Toronto and the West Coast, specifically. I felt I owed it to the National Gestalt (not that anyone noticed)."

Robert Sawyer has contributed to the National Gestalt in a more "noticeable" way simply because his work is more widely read than Wilson's. The Toronto of Robert Sawyer is rendered quite differently from Wilson's—less intensely described, less visceral, and more positive. But they do agree on the weather.

Frameshift (1997) takes place mostly in the present. It touches down briefly in Toronto in chapter 2, in an unidentified and undistinctive suburb. The immigrant theme is strong in this novel, but not in relation to Toronto.

Factoring Humanity (1998) takes place, except for the epilogue, entirely in Toronto. It opens in the year 2017, when messages from Alpha Centauri A have been arriving on Earth for 10 years. Only the first few messages have been deciphered, by University of Toronto psychologist Heather Davis, who was born in Alberta. Her husband is also a U of T professor. *Factoring Humanity* is packed with authentic details about the area in and around the campus, such as the Bata Shoe Museum and Robarts Library. In fact, very little appears different in the Toronto of 14 years from now. One scene is set largely in York Cemetery in North York, and Sawyer makes it very clear how to get there from North York Centre subway station. The subway system itself gets a number of mentions—one of many elements, including Toronto's hot summers, that *Factoring Humanity* has in common with Sawyer's next book, *Flashforward*. The Fashion District on Spadina, the Bakka bookstore, Harbourfront, and Queen Street West also appear.

Chapter 23 and part of chapter 32

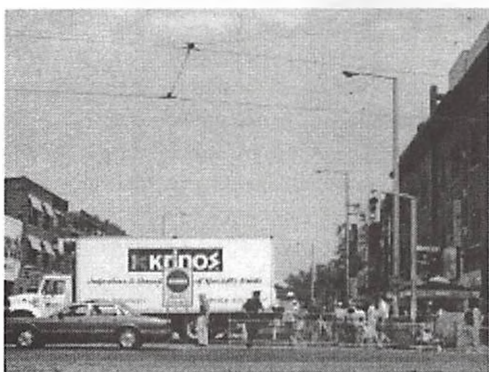


Photo: Cheryl Freedman

Entrance to Greektown. Every August, some 15 to 20 blocks of the Danforth, one of Toronto's main east-west streets, are closed to vehicular traffic for Taste of the Danforth, a three-day festival of Greek food and culture.

of *Flashforward* (1999) take place in Toronto in 2009 and 2030, and Sawyer gives the city pretty good press. A visitor goes to the Greek neighbourhood on the Danforth, and is delighted that street signs are in English and Greek. Something else that impresses him favourably is "riding the

subway...over the Don Valley Parkway...the bridge over the Don Valley had been built decades before Toronto got its first subway line, and yet it had been constructed so as to eventually accommodate two sets of tracks. One didn't often see evidence of cities planning that far into the future" (p. 217). North York and Yonge Street are also mentioned. In 2030, another character visits Toronto, and takes an air limousine from Pearson airport. Bookstores still exist as well.

Calculating God (2000) is another Toronto-centric novel. It opens around 1999, with an alien landing in an unlikely place for first contact. Says the narrator, "I know, I know—it seemed crazy that the alien had come to Toronto. Sure, the city is popular with tourists, but you'd think a being from another world would head for the United Nations—or maybe to Washington. Didn't Klaatu go to Washington in Robert Wise's movie *The Day the Earth Stood Still?*" (p. 13). The narrator is a Toronto-

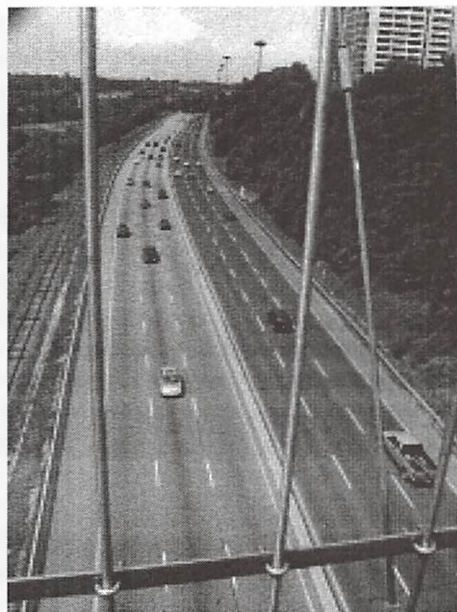


Photo: Cheryl Freedman

Don Valley Parkway (seen through the suicide barrier on the Bloor Street Viaduct that crosses over the Parkway)

born paleontologist working at the Royal Ontario Museum (southwest corner of Bloor Street West and Queen's Park Crescent). He has many pointed things to say about how that institution has deteriorated under funding cuts and ill-advised administration. The numerous

Toronto details include St. Michael's Hospital and CITY-TV, a station whose news cameras are famous for being not just "Everywhere!" but in your face.

In *Iterations* (2002), a collection of 22 short stories, the ones with a Toronto setting are "Iterations" (mentions of the Bloor Viaduct, Don Valley Parkway, Bayview Village); "If I'm Here, Imagine Where They Sent My Luggage" (Starport Toronto, which in another story is said to be built over the Oak Ridges moraine, north of Toronto); "Where the Heart Is" (Starport Toronto, more than 140 years in the future, when the CN Tower still stands but Toronto is deserted); "Lost in the Mail" (the narrator lives in an unnamed suburb of Toronto; refers to Ryerson, University of Toronto, the Royal Ontario Museum); and "Ours to Discover" (in a post-apocalyptic future, Toronto lies under a steel dome whose northern edge is on "Steels [sic] Avenue").

Sawyer's most recent novels make up the Neanderthal Parallax series: *Hominids* (2002), *Humans* (2003) and *Hybrids* (2003). One of

the lead “human” characters (not a Neanderthal) is a woman, Mary Vaughan, who works as a geneticist at York University. The author puts



Toronto City Hall

Photo: Cheryl Freedman

because “she preferred Toronto, found its climate ‘invigorating,’ that she’d miss the CBC and the wonderful live theatre and Caribana and Sleuth of Baker Street [mystery bookstore on Bayview] and Yorkville and Le Sélect Bistro and the ROM and smoke-free restaurants and the Blue Jays and *The Globe and Mail* and socialized medicine and the Harbourfront Reading Series” (pp. 10–11). But these perks are no longer enough, and Mary decides to accept the job offer.

In Chapter 26,

in numerous authentic details, such as the soda machines (“Pepsi had paid York University two million dollars to become the exclusive soft-drink vendor on campus” [p. 60].) York is a cold, ugly place without much character. It’s also a place where the faculty can be psychopaths, but that kind of pathology isn’t peculiar to York. The crime committed against Mary is so debilitating that, until she meets the other “human” lead character, Ponter Boddit (a Neanderthal from a parallel universe) and forms a trusting relationship with him, she can barely function. But she meets him in Sudbury, in northern Ontario, where the story soon whisks her off. *Hominids* doesn’t return to Toronto until Mary does, in scene 2 of Chapter 47, a scene that reminds us of what season is Toronto’s best: “Usually, one had to wait till September for Toronto to be so heart-stoppingly beautiful. With the sky’s complexion clear and flawless, the temperature perfect, and the wind a gentle caress...” (p. 429).

More of *Humans* than *Hominids* is set in Toronto. However, Mary receives a tempting offer to work in the States. She tells herself she’d turned down offers in the past

Mary goes back to Toronto, and Ponter with her. He comments on the York campus, “Of all the places I’ve been on your world, I think university campuses are the nicest. Open spaces: Lots of trees and grass” (p. 241). It is only Ponter, with his highly-developed olfactory senses, who is able to track down Mary’s assailant to a dirty apartment in the Driftwood area, around Jane and Finch. “It was one of Toronto’s—hell, of North America’s—most crime-ridden neighbourhoods. Its proximity to York was an embarrassment to the university, and probably, despite years of lobbying, the reason that the Spadina subway line had never been extended to the campus” (p. 346). To Ponter, Toronto is not civilized. It’s part of a “mad, mirror Earth,” where people who grievously injure others cannot be captured easily and dealt with by the government. To Mary, Ponter’s Earth is another kind of dystopia—one where privacy has been banished in order to deal with crime.

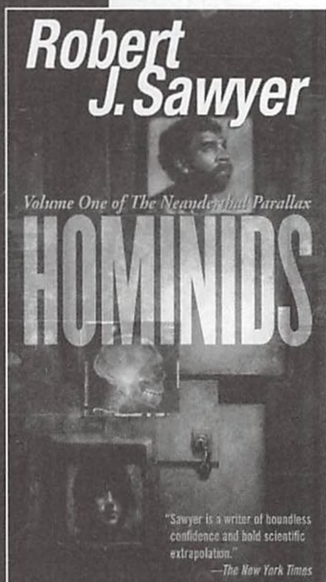
What kind of place is Toronto? It depends on whom you’re asking—or reading. Robert Charles Wilson and Robert J. Sawyer have many answers for you.

Karen Bennett started reading science fiction voraciously at the age of 10, for the simple reason that she’d moved to a house that had (1) no TV, and (2) lots of British post-apocalyptic genre books and American pulp magazines such as Analog. In 1975, she moved to Toronto from north of the city. She received an undergraduate degree in journalism from Ryerson University in 1987, and has been working as a professional editor and proofreader ever since. In the late 1990s, she took creative writing classes from Robert Sawyer and Edo van Belkom at Ryerson. From April 1998 to August 2003 she was the editor, head writer, researcher, proofreader and graphic designer for The Voyageur fanzine, which has won three Aurora Awards. She designed and maintains The Voyageur website at <<http://voyageur.idic.ca>>. She is a member of Friends of the Merrill Collection, writes a quarterly column for Don Bassie’s Made in Canada website, and takes care of any particularly challenging editing jobs that Don is faced with. She edits and proofreads the occasional textbook for the Higher Education division at Pearson Education, a multinational conglomerate that recently swallowed Penguin. And she still reads voraciously, though now it’s in her off-hours from her “day job” as an editor at the Ontario Legislative Assembly.

A long time ago, John Macdonald tripped over The Spaceship under the Apple Tree and subsequently read every science fiction book in the public school library. His large personal collection is surprisingly short of classic authors (such as Clarke, Asimov, Heinlein, and Anderson) because of having read so many of them before having a disposable income. John is a professional computer programmer, and is co-author of a programming book Mastering Algorithms with Perl (O’Reilly and Associates).

CONGRATULATIONS TO ROBERT J. SAWYER

FINALIST FOR THE HUGO AWARD FOR BEST NOVEL



HOMINIDS

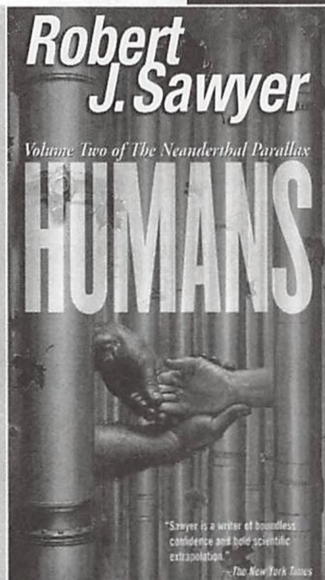
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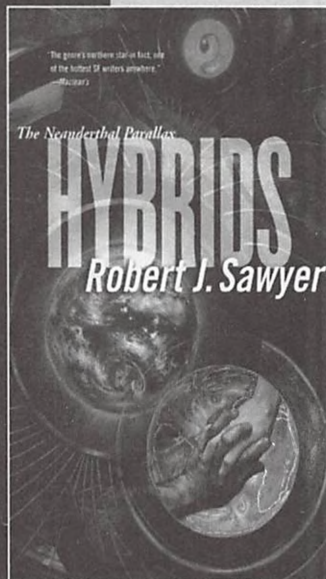


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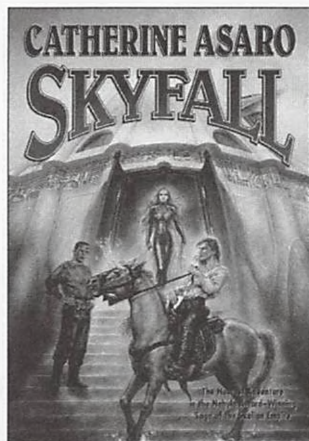
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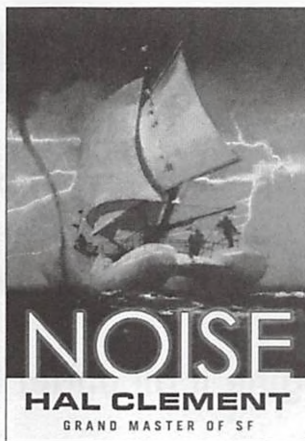
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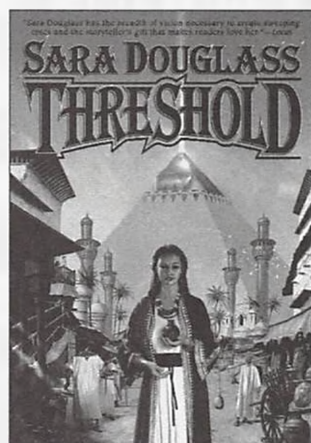
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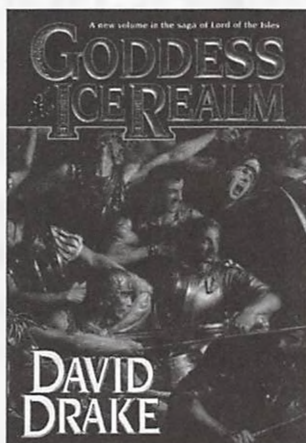
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e d g a r

THE MERRIL COLLECTION
OF SCIENCE FICTION,
SPECULATION & FANTASY

by Lorna Toolis

I want books on time travel and aliens, but not on psionics; I can never make myself believe that silly stuff," the patron said. "I want scenes of what people in the past thought that domestic life in the future would look like," asked a researcher for an advertising agency. "Do you have any information about the Madonna of Lourdes as a UFO phenomenon?" a UFO researcher asked. "I'm a model-kit designer," the man said. "I need pictures of the Midgaard Serpent. What colour is the inside of its mouth?" In a regular working day, the Merrill Collection staff answer a wide variety of reference questions, all falling under the general designation of speculative fiction.

The Merrill Collection of Science Fiction, Speculation and Fantasy is one of the special collections maintained by the Toronto Public Library to provide in-depth reference service to people intensely interested in a specific subject area. The Merrill Collection was founded in 1970 as the Spaced Out Library through a donation from Judith Merrill. The Toronto Public Library later changed the name of the collection to The Merrill Collection of Science Fiction, Speculation and Fantasy to honour its founder, Judith Merrill.

"I need that book you have on UFOs, the one with the questionnaire that will let me specify the shape of the windows!" the agitated patron said. It was my first day on the job, but fortunately, due to a previous encounter, he knew which manual he needed.

To retain the books, TPL found it necessary to make the Merrill Collection non-circulating as the collection holdings were extremely popular...and unfortunately, prone to disappearing.

"I have been commissioned to design a restaurant in Japan with a horror motif," the patron said. So staff started with the classics while the patron sat there, shaking his head, rejecting mummies, vampires, werewolves, and things that go bump in the night.

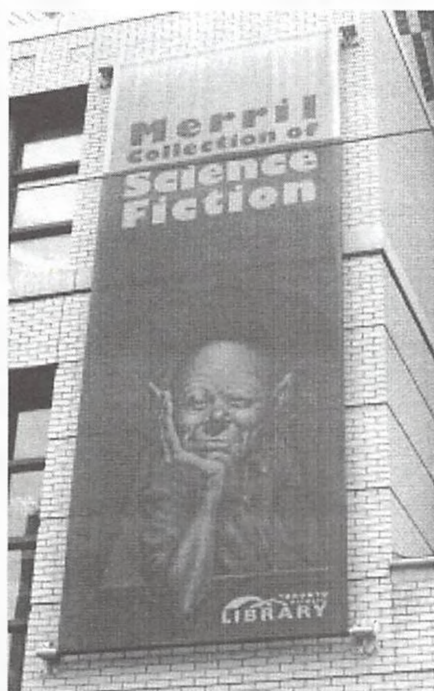


Photo: Cheryl Freedman

The Merrill Collection's banner was drawn by TORCON 3's artist GoH, Kelly Freas.

Dennis Potter was better, and finally, H.R. Geiger made him deeply happy. "This is a sushi restaurant? Oh, gross!" the staff member said, enlightened.

Twenty-three years later, the Merrill Collection is one of the world's major popular culture collections, offering access to current and out-of-print science fiction, fantasy, and horror. The Collection holds over 23,000 books and over 24,000 periodicals, including fanzines and pulp magazines. Non-fiction that supports the fiction collection is also purchased.

"I want to compare Gene Wolfe's *Book of the New Sun* in at least four romance languages," the soft-spoken researcher said. "More would be better." The patron was interested in learning if the meaning of the books shifted as the language changed. This concept certainly worked for Cordwainer Smith, who would translate his books into Chinese and Japanese and then back to English to see if the concepts changed with the language—they did.

The Merrill Collection was originally founded with academics in mind. Since that time, however, science

fiction has invaded the mainstream of popular culture. People using the Collection include academics, book collectors, and businesspeople. Book dealers come to see if they have found a first edition; an amazing range of businesspeople want to use illustrations from the old pulps.

"I'm designing an amusement park ride in South Korea," the patron told me. "I want to use all of your military science fiction for ideas. But no one must know!" Many patrons are convinced that the competition is hard on their heels. (This question was asked over a decade ago or I wouldn't have told you.)

Gamers come to use the gaming collection; comics fans and researchers come to use the graphic novel collection. People come to use out-of-print materials that they can't find anywhere else.

"He wants a book called *The Necronomicon*," the librarian on the phone said, stumbling slightly on the pronunciation. "I've searched everywhere, but I can't find it in the *National Union Catalogue*!" When I explained that the book was apocryphal although there are several books using that title, I could hear her grinding her teeth. The next thing I knew, the patron in question, aged about 12, was standing in front of my information desk. When I assured him that H.P. Lovecraft made the book up, it was apparent that he believed that librarians just do not know about the Dark Places of the Earth. He was very polite. He pushed off to ask those Masters of Hidden Wisdom, the book dealers of Yonge Street.

Researchers from outside the genre don't understand the memes of the SF field. Writers with a background in the field perhaps don't explain them as well as they might, being too much a part of the SF community. Staff navigate, explain, enhance access.

Usually, the more the patron tells us about the project, the more the staff members can help. Sometimes,

however, understanding falls short. "Images of Batman help me design running shoes," the industrial designer explained earnestly. "Ah," said the staff member, wisely limiting herself to retrieval.

Staff answer reference queries in person, over the phone, and by e-mail. Materials will not be loaned or inter-loaned. In-house reference tools include a comprehensive series list and a short story author/title index of over 175,000 short stories. Quarterly displays in the reading room exhibit Merrill Collection holdings.

The Friends of the Merrill Collection is a volunteer organization that publishes a periodical, *Sol Rising*, which covers events at the Merrill Collection as well as SF news in Canada. You can find more information at www.friendsofmerril.org.

During TORCON 3, the Merrill Collection staff has organized an exhibition in the gallery at the Toronto Reference Library at 789 Yonge Street. The exhibition is an introduction to science fiction and fantasy for people not familiar with the field.

A long-time SF&F and horror reader and gamer, as well as a 'zine and anthology editor, Lorna Toolis is collection head of the Merrill Collection.



The front of Lillian H. Smith library, which houses not only the Merrill Collection but also the Osborne Collection of Early Children's Books. Library staff nicknamed the hippogriff and griffin flanking the doors after the founders of the two collections: the hippogriff being Edgar and the griffin, Judy.

Photo: Cheryl Freedman



Photo: Blaine McKenzie

Library patrons are welcome to use the Collection material in the library's reading room.

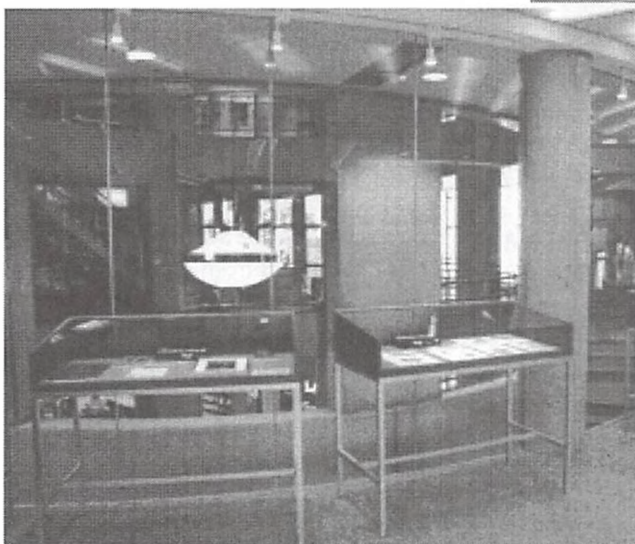


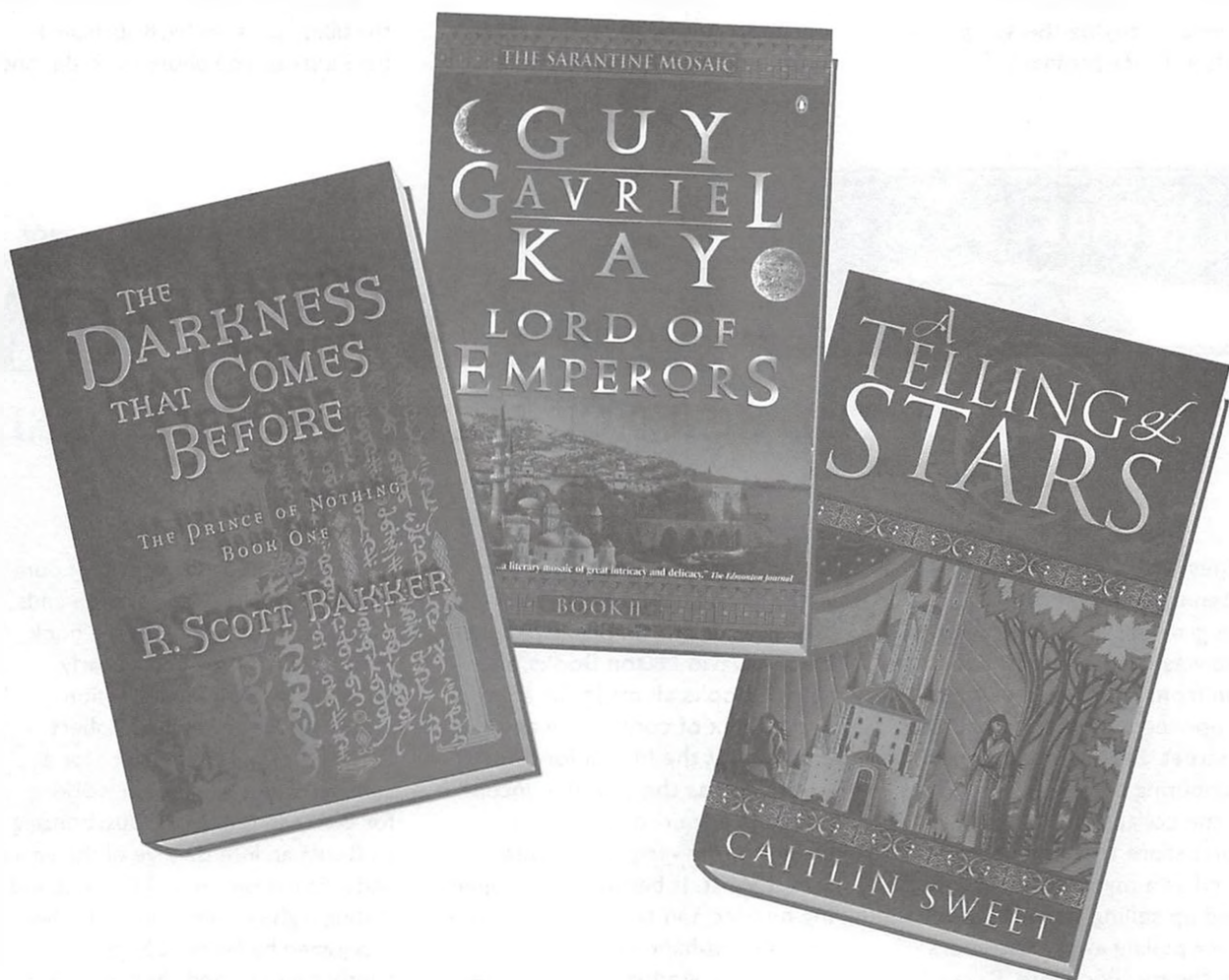
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Unique items in the Collection are often put on display in the lobby.

You can contact the Merrill Collection at:

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When I first heard of a job opening at BAKKA, I was working as an assistant manager and paperback buyer for The Book Cellar, a small chain of bookstores in Toronto. I was 28, just married, and living in a flat in my in-laws' house. I applied for the job and was hired to work at the science fiction bookstore in the summer of 1979. I worked through that fall, the busy Christmas season, and the winter that followed. But by early summer the following year, with BAKKA deep in another of its cyclical depressions, I came up with the idea of buying the store as a solution to its problems. The

my own bookstore on October 1st, 1980. I could not have been happier.

The early years passed easily. Sales picked up about a year after I bought the store as the science fiction community in Toronto became aware of it and its purpose. The area known as Queen Street West began to flourish as new stores moved in to join the cluster of second-hand bookstores and new-book bookstores already established. A block east of BAKKA, Pages Books, which was to become one of the most successful independent bookstores in the country, opened. A block west, Edward Borins opened his gorgeous art

fiction get enormous boosts from the popular media; the successes of the *Star Wars* and *Star Trek* movies were joined by some of the biggest grossing releases in history, and the likes of *E.T.*, *Indiana Jones*, and *Alien* dominated the world's screens.

It was during this early period that most of the features for which BAKKA became known were started. We mailed the first *Bookie Sheet*, the store's mail-order catalogue, in the spring of 1980. Author appearances began early, too: Robert Lynn Asprin and Lynn Abbey were my first real author event, followed soon after by the ubiquitous Spider Robinson. I have a treasured photo of Spider and



BAKKA

THE SCIENCE FICTION BOOKSTORE

business itself was floundering in a tightening economy, the owners were growing tired of it, and the store was facing increasing competition from a former employee who had opened a comic shop across the street. But the major factor contributing to BAKKA's problems was the collapse of BAKKA II, a second store that had been intended as a mystery bookstore but ended up selling science fiction and fantasy, pulling away customers from the mother store. BAKKA II also passed on enormous debts and forced the owners to cut back on staff and stock while trying to borrow to prop up the original business. So BAKKA was ripe for a change: Discussions followed, a deal was put together over the summer of 1980, and I took possession of

books store. Together with the established second-hand bookstores, Gail Wilson Books, About Books, David Mason Books, and Village Books all made for a delightful mix of community and conviviality, the Mecca for book lovers across the city, all concentrated in a four- or five-block cluster along venerable Queen Street West. It became the happening district, and the aging furniture and second-hand clothing storefronts gradually turned over to younger designer boutiques and clothing shops. Already known for excellent restaurants, the area grew through the 1980s into one of the most attractive areas on the continent—and BAKKA was at the heart of the growth and the sentiment. The eighties saw science

me, each of us at the outset of our respective careers at opposite ends of the production line of the book industry. BAKKA formed an early connection with science fiction writers in Toronto when Robert Sawyer worked at the store for a summer. Tanya Huff began working for BAKKA in the mid-1980s, bringing to BAKKA an intense love of the genre and a firm desire to publish in it, and setting high standards in both. She was joined by Michelle Sagara, another author, and the model was set: BAKKA had forged a strong bond with the SF writing community. Sales boomed and the genre was popular—and the store found itself at the centre of science fiction in Toronto and the country. We basked in the warm glow of that delicate balance when the rents stayed low enough

to see a profit in the store, when the media loved the genre and the area equally, and when the book industry was healthy enough to produce a steady stream of interesting, literate material. Things were hot.

The beginning of the end for me was the winter of 1992 with the introduction of a new federal tax on all goods and services, the GST. The sudden switch from untaxed to taxed products (books, in our case) coupled with the ensuing recession that hit Canada pushed BAKKA into an area it hadn't encountered in more than a decade—it began to lose money. Business had been so easy for so long, it had been such a happy, busy spot for over 10 years, that the

“products.” With the opening of the aggressively competitive Chapters chain of stores in 1995, the face of bookselling was irrevocably altered, and the safe, secure little specialty niche we had carved out for ourselves was suddenly under direct attack, as was every independent store across the country. And then the rent doubled.

BAKKA floundered through the 1990s, never quite able to kick-start business enough to rise above the grip of the bottom line. Sales were good enough, but the expense of being in business was increasing, and the two major reasons for the store's enormous success—its prime, central location and its extraordinary, literate staff—

ment store almost 30 years ago. That first job showed me the true pleasures of bookselling—the joy of a good book, well written and nicely packaged, and contact with happy, satisfied customers—and I was hooked. I moved on to independent



Photo: Tom Robe

*Bakka staff, 1986 (from left):
John Rose, Tanya Huff, Jack Brooks,
Michelle Sagara*

My Short Happy Career as a Bookstore Owner

by John Rose

abrupt, harsh reality of an economic slowdown was a most difficult period, and the store couldn't recapture the delight of those earlier halcyon days. Suddenly, BAKKA became a business driven by the power of the bottom line. The magic of bookselling eroded, too, as publishers combined to combat the recession. Fewer publishers meant fewer suppliers, and fewer suppliers meant more economic power in the hands of the few who remained. When we started, BAKKA had dealt with over 100 publishers from the US, the UK, and Canada. Now, suddenly, we were buying from only a handful, and that handful was changing the face of publishing—fewer fringe authors; more conventional, predictable series; more known-quantity

became its two largest liabilities. Staff was reduced in an effort to conserve, but when the landlord began making noises about doubling an already high rent, we had to look for another location. We spent most of 1997, our last year on Queen Street, looking at storefronts around the downtown, comparing rents, and searching for a new space where we could maintain the profile we had enjoyed for so long. It seemed that only Canada's best-known main street, Yonge Street, could provide the essential focal point we needed. We moved—with the help of our entire customer base—on the last day of March 1998 and opened for business in the new location the very next day.

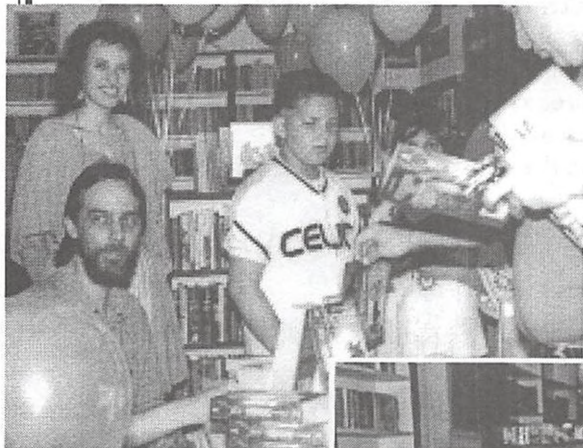
Bookselling has always been a vocation for me. I started out in the book department of a huge depart-

ment store almost 30 years ago. That first job showed me the true pleasures of bookselling remained constant: the steady supply of new and interesting material, the contact with other booklovers, and the ever-present sense that we were contributing in some tiny measure to the popular literature of Canada. All the attention that a good book got—the crowded launch, the reviews, the awards, and ultimately the sales—all made the job fun.

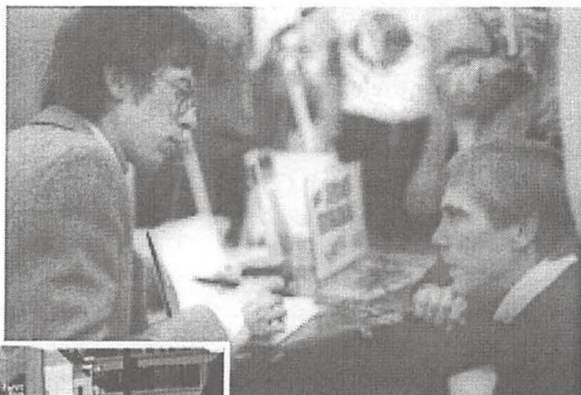
I sold the store in March 2003 (it's still at its same location on Yonge Street but is now called Bakka-Phoenix). But while I may be out of the retail end of the book trade, fun still remains an important factor for me as I look to move into the production end of the industry.

WERE WE EVER THIS YOUNG?

All photos: © Tom Robe



Charles de Lint's first signing, 1983. The kid in the middle is—wait for it—a very young Cory Doctorow.



Spider Robinson with John Rose, 1982



Robert Jordan, 1994



Douglas Adams, 1988



George Takei, 1994



< Anne McCaffrey, 1994



Michelle Sagara, Rob Sawyer, Tanya Huff, 1995



Michelle Sagara, 1991

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Are all reflected in the mind,
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The Right Coast, the Right Weekend

Magical Music in Toronto:



Photo: Peggy Warner-Lalonde

The Local Filk Community

There are stories of the days when legions of fans lived in the same apartment building, resulting in mini-conventions...with one apartment for filking. There were the legendary Bascons, where fans spent weekends—including filking—in a lakeshore mansion west of Toronto. There is the legend of the first FilKONtario (1991) where founder and first con chair, Heather Borean, recalls knowing the con would lose money and “being given envelopes with money in them, counting it and crying because we could pay the hotel bill. Realizing that people had done this of their own free will. I’m still not sure why; all I know is that the filk community came though in a big way that weekend for me.”

“Community” is a word that constantly arises when filkers discuss their chosen niche within fandom. Kathleen Sloan from Denver calls it “finding your tribe”—the group that feels just right. Local filker Tim

Jennings says, “I remember the first time I showed up at a filk circle and heard all the different pieces. I was struck by the feeling that (a) these folks were nuts and (b) I really liked it!” FilKONtario has grown dramatically from that little 1991 con that needed rescuing; its attendees now hail from all over the globe: Singapore, Germany, England and of course, Canada and the US. They come for an amazing time of music and magic.

That’s what the local community is about: music and magic. We are (loosely speaking) UFO, United Filkers of Ontario (a name for which no one will admit responsibility). It’s not an organization per se, lacking structure, dues, or anything so formal. About once a month, someone volunteers their place for a house filk, and there we are together, chatting up a storm and making magic with music.

by Judith Hayman

The community is so much more than music, though. It’s friendships, and it’s sharing and having common interests, just like other elements of fandom. As with most fan creators, some filkers are polished and some are less so. Not everyone performs, but everyone shares a passion for the music. Sharing of music together is an ancient mark of civilization, one that we proudly maintain. The filk community is a safe place to sing something you haven’t quite mastered, to debut a new song, or to learn some new guitar chords. That’s true of the filk community as a whole, not just in Southern Ontario.

We have a high proportion of performers locally. But it’s an encouraging community that has supported listeners in becoming performers or songwriters or both. Tim Jennings once noted “how kind and encouraging people were. It has kept me coming back to filk circles ever since.” And while many people associate filk and parody, most of our

local songwriters create original music. Several have been honoured for their writing with nominations and/or awards.

Allison Durno, Jodi Krangle, and Debbie Ohi of Urban Tapestry are our local celebrities, lending deliciously tight harmonies to some of the loveliest *and* some of the quirkiest songs ever written. They've been Interfilk guests and invited as GoHs to more cons than we can mention, always as accomplished and wildly popular guests. They've just released their third recording, *Sushi and High Tea*. Equally esteemed is Karen Linsley who, with her partner Lloyd Landa, was also an Interfilk guest. The duo's rapidly rising career was cut short by Lloyd's sudden and tragic death in 2000. Their talent endures with their CD, *Road to Roswell*. Other local Interfilk guests have included Heather Borean, Glenn Simser of Ottawa, and "Downtown" Freddy Brown, who has a string of filk and gospel recordings. There are a host of performers less well known but also very talented. In our partner community, the SCA, Heather Dales is a major force as a performer and producer. But when we get together, we're all just fans and filkers.

This isn't just a Southern Ontario phenomenon. Ottawa has long had a tradition of fine filk, while Vancouver has a newly emerging filk community. Winnipeg shines with talent. One of them, "Decadent" Dave Clement, is the only Canadian member of the Filk Hall of Fame.

The Filk Hall of Fame, created in 1994 in conjunction with FilKONtario, is unique to the Toronto filk community. Each year, three filkers are honoured for their contributions to filk music and the filk community. Nominations arrive from all over the world, and members have been inducted from Canada, the US, Germany, and England. These filkers have helped to shape the direction of filk, regardless of their role in filk. Dave Hayman is the driving force behind the Hall of Fame.

The active community includes

such diversity: performers, writers, fans of written SF, lots of *Star Trek* fans (Toronto Trek had a formal filk track for quite a few years), two filk dealers (Glenn Simser of Minstrel's Glenn and Peggi Warner-Lalonde of C to C Productions) and its own occasional 'zine, *Filking from C to C*. We even have a filk producer, USB Studios, which has been taping and releasing CDs since

1999. And we have organizers: those crazed people (including

Filk History Highlights

pre-1940	Musical fans marry SF themes to music and get together to sing
1940	Worldcon notes fans meeting to sing science fiction songs
1943	Michicon distributes a science fiction song sheet
late 1940s	Original lyrics and music appear in novels
early 1950s	Lee Jacobs submits article to zine with "filk music" instead of "folk music" in the title.—the article dies; a word is born
1953	First occurrence of SF song (by Poul Anderson) published as such
1959	<i>Fancyclopedia II</i> defines filk as fannish folk songs
1961	Karen publishes a zine deliberately using the word "filk" to describe some SF songs.
1960s	A selection of early publications feature filk songs
1976	The <i>NESFA Hymnal</i> published (second edition, 1979; hymnal still in print!
1978	Filthy Pierre's Micro Filk
1979	First all-filk convention, Filkcon I
1980	The Westerfilk Collection I
post-1980	Recorded filk becomes generally available
1984	The first OVFF (Ohio Valley Filk Fest)—running continuously from 1986; the biggest of the filk conventions
1989	First British filk convention
1990	First FilKONtario
1997	First German filk convention

With thanks to Karen Anderson and Lee Gold for their source materials, especially Lee's "Egocentric and Convolute History of 'Filk' and Filking" at www.filk.com/flik_history.htm.

Filk Conventions

GaFilk	Jan	Georgia
UK Filk Con	Feb	UK
Consonance	Mar	northern California
FilKONtario	Mar	Ontario
NE Filk Con	Jun	northeast USA
Conchoids	Aug	southern California
Filk Continental	Oct	Germany
OVFF	Oct	Ohio

myself) who run FilKONtario, all of whom volunteered to work on the TORCON filk track. Heather Borean says it best: "There are many times I've stood in an open filk at FKO and listened to people enjoying themselves and knowing that a large part that magic was because of what we did."

Within the filk circles, we have friendships that are irreplaceable. This year, we welcome the fannish world to join with us in filking at TORCON 3. Many of you are new to us, while many are old and dear friends. But when we make music together, it is magic.

Judith Hayman, a songwriter and performer with a CD and songbook (both titled Sea of Stars), served as chair for FKO seven times, as well as on other cons, has guested at a few, and is the Canadian director for Interfilk. She and husband, Dave, coordinated the filk track at TORCON 3.

Some Filk Web Sites

Urban Tapestry	www.urbantapestry.org
Judith & Dave Hayman	www.hotelhayman.ca
Downtown Freddy Brown	www.geocities.com/BourbonStreet/8449
Karen Linsley	www.roadtoroswell.com
FilKONtario	www.filkontario.ca
Filk Hall of Fame	www.filkontario.ca/halloffame.htm
UFO	www.filkontario.ca/ufo.htm

Interfilk

Interfilk exists as a filk arts exchange charity, to promote the sharing of filk music. Founded in 1991 and registered as a 501(c)3 non-profit, Interfilk raises funds through wildly entertaining auctions at the six North American filk conventions. Funds are used to send filkers who are not yet well known from their home area to a distant filk convention. Many thousands of dollars and many dozen guests have travelled to filk cons.

Kangaroos in California

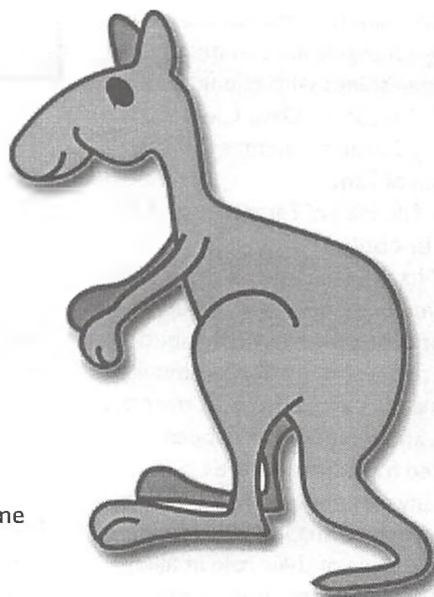
This is the last verse of Judith Hayman's filksong, "Kangaroos in California" (© Judith Hayman, 1995). "Kangaroos" is, Judith says, "the only song that I know of that even mentions Toronto." These sensitive New Age 'roos tour North America, starting in California and moving north and east through Arizona, Tennessee, and New York City till they finally hit Toronto in the last verse:

Then those Roos played in Toronto, and said, "We're movin' there!"
 "You cobbbers built the best damn place to channel anywhere!"
 Now you'll find them on the Lakeshore climbing up the CN Tower
 Where they channel down their music with their Aussie Crystal Power.
 They were asked to play the anthems at the Skydome one fine night
 They really brought the house down, the French was almost right.
 The Yanks just looked puzzled, the Canucks all called "Foul play!"
 When those Roos channeled Waltzing Matilda... *en Français!*

*Valsez Mathilde, Valsez Mathilde,
 Vous allez valser Mathilde, avec moi...*

Chorus:

Kangaroos in (from) California, getting high on New Age grass
 Kangaroos in (from) California, they drive cars with propane gas
 Well, we don't know how they got here and we don't know why they came
 But those Kangaroos are staking out a claim
And we don't think Toronto's ever gonna be the same.



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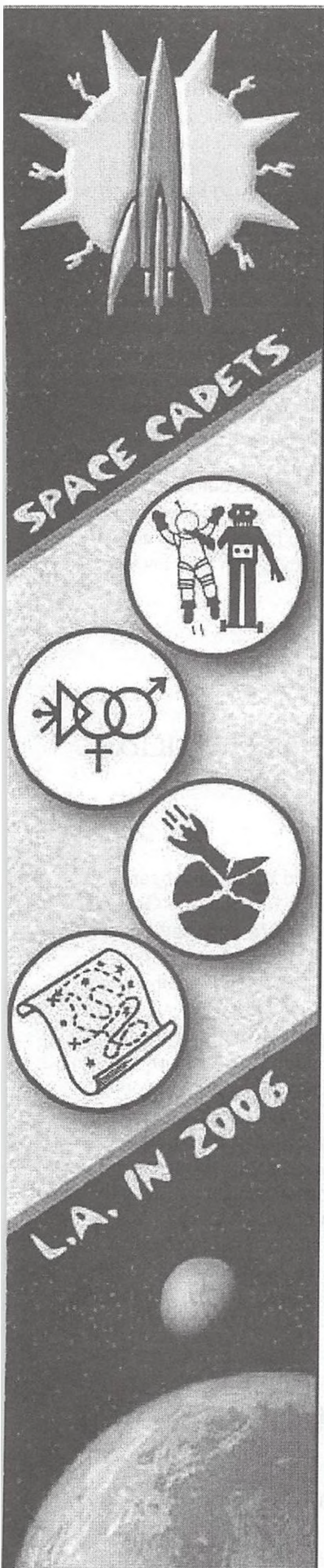
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the World Science Fiction Society, an unincorporated literary society.



All science fiction and fantasy fans Want To Know More. When we finish a book that's grabbed us, we often wonder what happens next. Many fans write "the further adventures of" favourite characters, be these episodes in the lives of starship crews, organizations, or fellowships. Some of us even follow this road to become *real* writers (whatever that means). I'm one of those. Looking back some 170 books later—first at what was once my personal attempt to "pull a Leiber" and write a series of stories for *Fantastic* magazine, and later at my home D&D campaign, grown into a multi-million-copy line of novels, game books, comics, and licensed accessories—well, it's been a great journey.

Others dream but can't, or won't, try to write their dreams down. Like all humans, we want to be part of the storytelling; we want to *belong* in the unfolding story. We excitedly discuss books with friends and then other fans. We attend readings, signings, parties, and conventions to share our deepening addiction with others.

And some of us game.

Many SF types regard gamers as crazies, in much the same way that many folks in the wider public regard SF types as crazies. Leaving aside the truism that irony has always flourished in all fields speculative for very good reason—and stepping aside from the unending laser/lightsabre/swordplay (and biting words) fray that rages in a ceaselessly futile struggle to decide "which genre's better than which"—gaming is one way of sharing that old starry sense of wonder.

Gaming can be painstakingly painted model soldiers moved about

in combat in accordance with exhaustive, case-law-format rules, and it can be wacky race-around-the-board-and-do-silly-things contests. Gaming can be amass-mortgages-paying-for-supposedly-rare-little-rectangles-of-cardboard intricate trading/collectible card battles, and it can be dressing up as vampires and lurking near street corners by night, discomfiting local police forces. Gaming can be pounding keys or joystick buttons alone in front of a computer, sometimes pitted against others sitting at their computers on the far side of the globe, and it can be rolling dice and telling tales in which adventurers explore dungeons and battle dragons in complex, detailed fantasy worlds.

gaming scene. Not necessarily healthy, mind you, for store owners who've struggled to keep their doors open in the face of (1) larger chain stores skimming the cream of every fad—backgammon, anyone? Magic cards? Pokemon cards? Yu-whatever-next cards?—and (2) the tendency of "normal buyers" to balk at the prices of "real" games versus Parker Brothers family favourites. But the mere fact that such a parade of Toronto gaming stores has unfolded down the years attests to the shining-eyed enthusiasm of successive generations of Toronto gamers.

The stores were our beacons. Conventions have come and gone (though both Pandemonium and more recently Orion have become

"Well met, my friends."

- Elminster of Shadowdale

In whatever form, gaming is a vital part of fandom—and more: It's the stealth arm of all speculative genres in conquering the mainstream. Computer gaming outsells Hollywood movies, which (Harry Potter and good old J.R.R. aside) in turn leave mere book sales in the dust. To really maim some metaphors, gaming is the strongest finger of the hand of science fiction and fantasy that is always clawing its way into the mainstream.

To step back from that living-dead vision of crawling hands for a moment and looking around, Toronto has always been home to a healthy

fixtures), and there have been gaming clubs (notably the General Staff). But where both clubs and cons have been prone to fannish infighting, the stores usually stood as welcoming havens for all—glittering storehouses of the latest dream-fodder, affordable or not. On many occasions, I watched young fans devour with their eyes treasures they couldn't afford, and more than once I was moved to hand one of these strangers a few bills to watch them stare at me in disbelief and soaring hope...just before they mumbled thanks and stumbled out on the verge of tears,

Gaming in Toronto

by Ed Greenwood (aka Elminster the Mage)

something precious and new clutched in their trembling hands.

(As my sometime-alter ego, Elminster, might say, paraphrasing the Jesuits: "Heh-heh. Give ye them to me when they're young, and they're mine own forever..." I still try to do that every year at large conventions. Share the dreams with new dreamers. Highs that cost nothing but time and eyesight. Squiggles of ink on paper that open doors in the imagination.)

Toronto's a big place, but young dreamers back then in the 1970s and '80s would travel for miles armed only with bus fare, a snatch of schoolyard rumour, and cryptic Yellow Pages notations in search of places that might hold gaming glory.

There was Mister Gameways Ark, a red brick castle that offered not only museum-display-quality gigantic ship models in the basement and two floors of everything a gamer could want above that, but also a third floor dominated by a "working" model of the bridge of the starship Enterprise, where fans dressed in the appropriate uniforms could show up to fly Starfleet missions. The comfy old Battered Dwarf out east in Cabbagetown had its game room and behind the cash desk a succession of intricate tactical gameboards mounted on a sheet of galvanized metal on which individual units were stuck in place with magnets; customers were invited to spend half an hour (or usually much longer) making a single move.

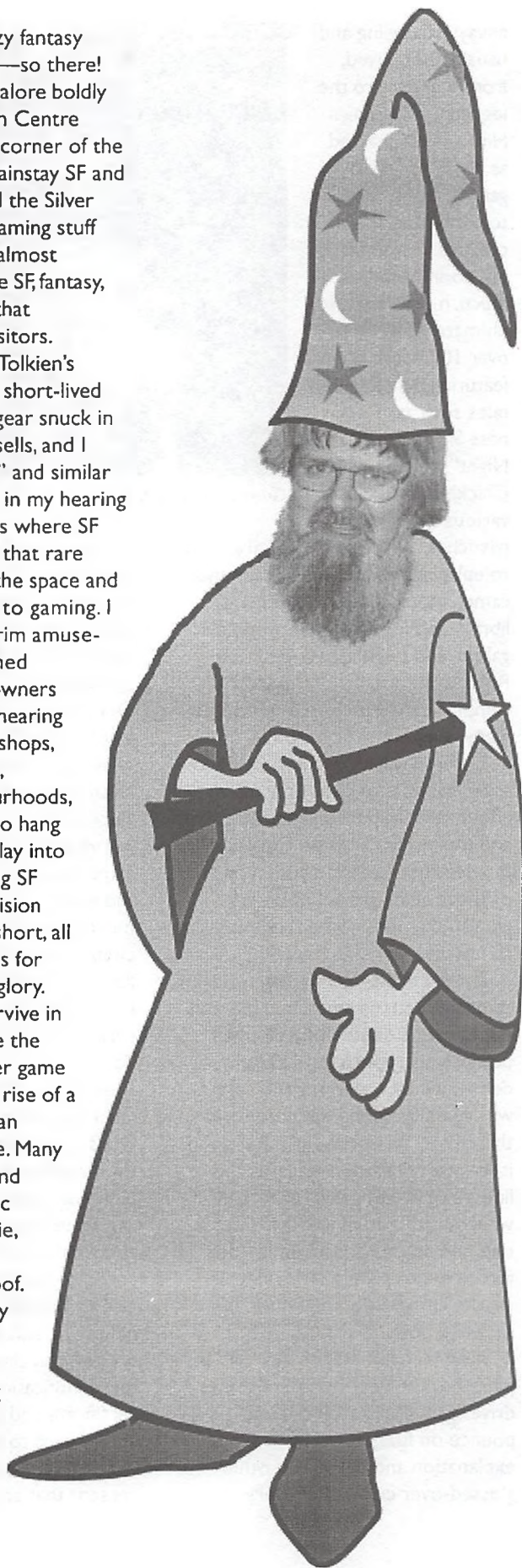
The Four Horsemen offered a moveable feast, flitting from location to location around the city as finances dictated. The Worldhouse moved around, too, in keeping with its namesake from the Marion Zimmer Bradley book *The House between the Worlds*. And wasn't that indubitably cool, to live in a city where you could really walk into a special place featured in a fantasy book? I remember one young lass triumphantly displaying the store's existence to her mother as proof

that things in those crazy fantasy books she read *are* real—so there! Games-A-Lot/Games Galore boldly set up shop in the Eaton Centre (albeit in a hard-to-find corner of the lowest level), and the mainstay SF and fantasy shops Bakka and the Silver Snail for years offered gaming stuff (sometimes, it seemed, almost ashamedly) alongside the SF, fantasy, comics, and fantasy art that ensorcelled mundane visitors.

A few shops, such as Tolkien's World, were planned as short-lived attractions, but gaming gear snuck in even there. "Because it sells, and I have to stay in business," and similar sentences were uttered in my hearing at several establishments where SF fans lusting after this or that rare gem of a book decried the space and store funds given over to gaming. I often wondered what grim amusement the aforementioned struggling game-store owners would derive from overhearing such sentiments. Other shops, such as Crossed Swords, anchored their neighbourhoods, giving gamers a chance to hang out, eat and drink, and play into the wee hours, discussing SF books, movies, and television series along the way. In short, all these places were homes for gaming fandom in all its glory.

Gaming shops still survive in Greater Toronto, despite the proliferation of computer game boutique chains and the rise of a single mammoth Canadian bookstore conglomerate. Many stores try to house SF and fantasy art, comics, plastic models, and related movie, television, and gaming material all under one roof. Sci-Fi World, for one, ably demonstrates this foot-in-all-boats approach to financial survival, offering everything from *Star Trek* collectables to comics.

There were also local gaming magazines,



always struggling and usually short-lived, from *Gamevine* to the legendary *Campaign Hack*, which started as a way for my own gaming group to keep together and share creative flowerings, but soon became much, much more. It ultimately saw well over 100 issues, most featuring parody pulp tales such as "Darkness Shrouded The Night" by Monterey Chicken as well as various Lovecraftian pastiches. And Toronto has also seen

roleplaying programmes at summer camps (notably at Harbourfront), library gaming clubs and programs galore, and LARPing (Live Action Roleplaying, usually of the Goth/vampire or Cthulhu vein) moots at many taverns and nightclubs.

Gamers will always find a way to meet, game, argue, and speculate about their favourite imagined worlds and the books, television series, or movies that feature them. And out of those shining-eyed hours of fannish activities come the dreams of tomorrow.

For example, my *Forgotten Realms* campaign started small, humble, and fun. It got its depth and colour because my superb local players demanded to know *why* this caravan was rumbling along the road from this city to that port and what goods it was carrying, and what was the lineage of kings in this realm, and what was the usual weather in that one, and so on. Quite literally, they forced me to paint a richly detailed world. They expected—and deserved—nothing less.

SF&F fans sometimes pick nits in plots, but the very nature of games drives gamers to seek out and pounce on fuzzy logic, inadequate explanation and detail, and other glossed-over corners of every



Gamers playing the *Lord of the Rings* boardgame at Ad Astra, 2002

Photo: Jim Chu

creation. Roger Zelazny once told me that Amber gamers ultimately made his books better by their speculations, logic-chopping, and questions. And I've seen Tolkien and Darkover and Witch World and Well World and Deryni fans and gamers tirelessly work to produce glossaries and genealogies and more, more, more detail about the works and worlds they love.

I've suffered under some of the same axes and stitchings, folks. Along the way, I spent some 30 years meeting the public every day across circulation desks at various local libraries—and young or old, regardless of gender or cultural heritage, a surprisingly high percentage of Toronto library patrons really know their books. Wodehouse or Charteris, Bellairs or Vance, Kipling or Dunsany, Pratchett or Lovecraft—their readers have been or are often pursuing the rare first editions; they can argue fine points of story or authorial nuance passionately and eagerly...and they expect everyone else to be able to do so, too. One elderly patron, when crossing the border into the US and being asked for identification, bypassed his birth certificate and passport to proffer his library card to the customs official. When asked why he chose to present that and not "more suitable

documentation," he replied with dignity, "Young man, this is the only paper evidence I carry that denotes my membership in *civilization*. Surely there can be no more suitable documentation."

Indeed. *That's* what lives in those groups of happily disputing SF and fantasy fans and gamers: the backbone and essence of civilization.

Many in SF know the Toronto area has spawned or nourished a succession of superb fantasy and SF writers. But this corner of the world has also produced as many or more game designers and game writers—including Kevin Davies, Dave Graham, Robin Laws, Alex von Thorn, and Karl Wu, to name just a handful—as well as film and television animators, artists, scriptwriters, and techs hungry to work on SF and fantasy dreams in their own ways.

Why? Well, there's something about this city. Something wonderful. I'm not sure quite what it is, but I know something that's linked to it: the incredible local colour and diversity of folks of different cultures, buildings of different eras, near-wilderness crammed elbow-to-rump with bold new building projects. Toronto is...different. A bubbling stew of different neighbourhoods and interests and neat stuff that hasn't yet been stirred until everything's rather grey and homogeneous.

Toronto is still a city of dreams.

And Toronto is still a place where people like to play.

Ed Greenwood, creator of the Forgotten Realms setting for AD&D and alter ego of Elminster the Mage, to this day still produces books and gaming products set in that world.

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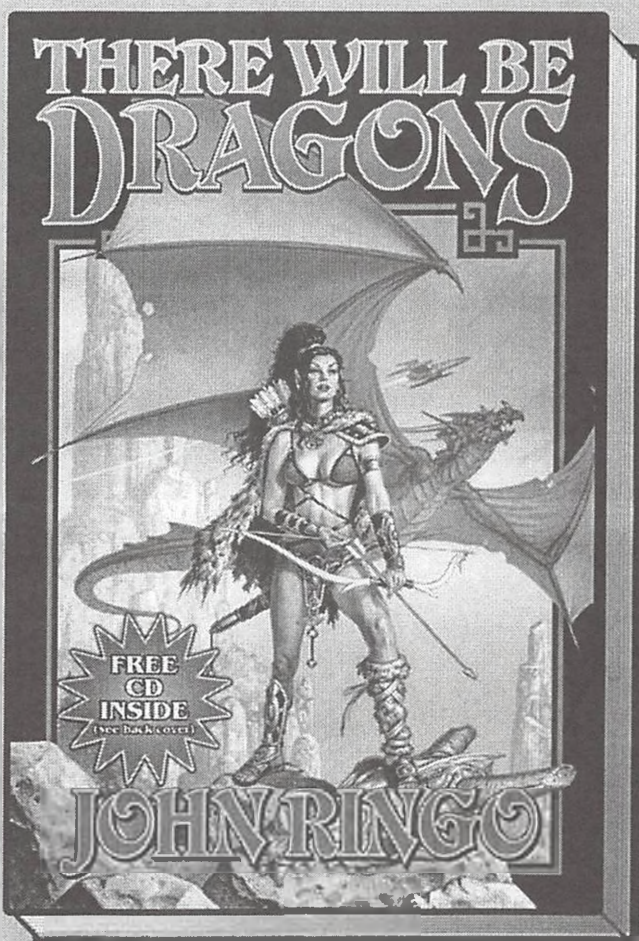
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-Philadelphia Weekly Press

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All hail the Great Goddess



Glitziana

So you're probably wondering why a piece on costuming in Toronto is being written by a relative non-costumer instead of one of the fine masqueraders we have in the area. Well, it seems that all the costumers are busy putting the finishing touches on their work for Worldcon...so that leaves me. For the past 14 years, I've been master of ceremonies for almost all the local conventions. I guess the fact that I read the entry forms made someone think I was qualified to write this article.

slow down so that I could take a picture for her. She was hot and tired after some four hours or so of the masquerade and out of the side of her mouth said, "I can hardly wait until I can get out of this and actually sit down again."

Yes indeed, our costumers suffer for their art!

But the competing wasn't all that they were involved with. Soon Jacqui, Barb Schofield, Caroline Julian, and Penny Lipman among others, started running all the masquerades at different conventions in the Toronto

Laurie Brown, JJ Sobey, Cathy Leeson, Chrissy Carr, Dawn McKechnie, and others. They came from the realm of media conventions, starting out as many do by costuming their favourite TV and movie characters. Honing their craft, they began to expand into more classical and literary interpretations as well as some historical attempts. (Well, at least I consider Dawn's rendering of Godzilla out of foam and fabric paint to be classic. Talk about sweat, toil, and tears, more sweat, and more sweat...)

The Costuming Scene in Toronto

by Gordon Rose

I entered the costuming community back in the early 1980s. And yes, I actually competed at my very first convention—in my very first costume with a bunch of drinking buddies—and won for best group at Maplecon in 1981. Back then, it was the day of single-riser stages and boom boxes for sound. Lighting was supplied by a follow spot or two if you were lucky and by the regular hotel ballroom lighting if you weren't. But the costumes were something else again. There was already a small group of Master Costumers in the community, and they were wholeheartedly supporting the hobby. In fact, at the behest of some of my costuming friends, my then-wife and I took a trip down to Los Angeles in 1984 to see what a Worldcon masquerade was like. I remember sitting beside Jacqui Ward, her in her Egyptian goddess costume that she had just finished competing in, I waiting for the multitude of flashes to

area. They would still compete, of course—but now at the international level of Costume Cons and Worldcons. They gradually withdrew to a great extent from local competition because, as I overheard one person say as she walked out of the green room during one masquerade: "There's no way I can compete with *that*." (That person has since returned to competing and has done quite well in the past.) Of course, along with competing internationally and running the shows, Toronto's old guard costumers still had fun with the craft. Who can forget "The Four Housewives of the Apocalypse," or Barb's "Dilbert Explains Star Trek," or Jacqui's many renditions of the costuming goddess Glitziana?

Besides, a new group of costumers was coming up to take their own place on the local stages.

These were the ones who had been learning at the sewing machine pedals of the masters. People like

If I had a dollar for every time I've heard "Are panniers really difficult to walk in?" or "I would love to learn how to make a corset," I'd be rich! If you added in the number of times

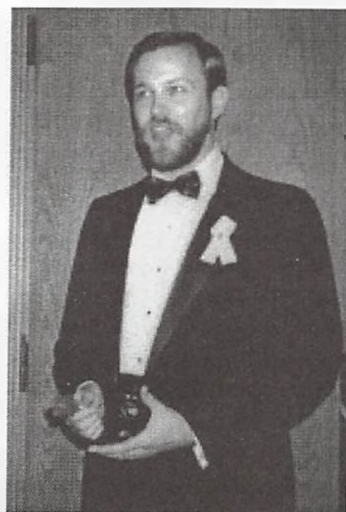


Photo: Christina Carr

Gord Rose MC'ing at Ad Astra 12, 1993



Photo: Charles Mohapel

Boris & Natasha, Toronto Trek 1991

I've heard "Please explain the rules for Distraction Pool!" (harkening back to Costume Con 8 in LA), I could definitely retire.

At Toronto Trek in 2002, JJ took Best of Show in both presentation and workmanship for her recreation of the ball gowns in the movie *Everafter*. This was a pleasant win for

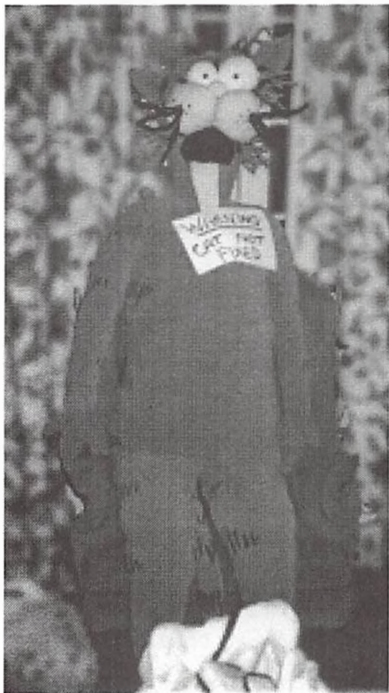


Photo: Alexander von Thom

Bill the Cat

her, doubly so as these were the actual outfits that she used for her themed wedding the previous fall. This was definitely a long way from presenting a Klingon Consort Dress on stage.

All this time the word was spreading. Toronto had a solid costuming community. Their masquerades were growing. And as the number of active costumers in the area grew and more people were competing in the masquerades, the grognards of the group began to notice an interesting trend, apparently reflected across North America. The talent level of some of the novices was becoming almost as good as that of the journeymen. Indeed, everybody's level of craftwork was increasing,

border to visit other conventions. Then would come the magical day when they would attend their first (out-of-town) Costume Con or Worldcon. They usually reacted to these new prospects like a kid at Christmas! Eyes would go wide and light up, and off they'd go! The rest of us wouldn't see them until Sunday afternoon.

And then it happened. A new art form burst on the scene. Well, that's not really true—anime had been around for quite awhile—but it did experience a sudden burst of popularity in the mid 1990s. And with this burst of popularity came the next wave of costumers. A numb groan arose from the existing costuming community. Their hobby was about to



Photo: Christina Carr

Costume display at Toronto Trek 9, 1995: winter (left, shades of blue/silver) and summer (right, shades of yellow/gold) queens with servant

ever pushing the envelope. The stage was being set perfectly for a sustainable community for the hobby of costuming.

In fact, Toronto hosted Costume Con 13 in 1995. Many of our friends from the US came up and helped celebrate our community and the hobby in general. CC13 was apparently well received, and Barb, Jacqui, Penny, and Caroline could all take to heart that they put on a good con, which provided an opportunity for others, especially the relative newcomers, to participate at the international level. From here, this newer group would begin crossing the

be inundated by Sailor Moon clones in Wal-Mart calibre costumes! Well, they couldn't have been more wrong.

Young costumers who went by their online names instead of their real ones—Sarcasm-Hime (Maral Agnerian), Heki-Chan (Winnie Hui) and The School for Masquerade Arts (SMA), and many, many others—all showed that there was more to this new aspect of the hobby than was first thought: appliqué work, fabric painting, a solid concentration of presentation.... And there were lots of interested parties out there! In the space of five years, we have seen an explosive growth in the world of



Photo: Alexander von Thorn

The Four Housewives of the Apocalypse; from left: Cooking, Housework, Gossip, and Laundry

anime costuming. The masquerade at Anime North, the major local anime convention, grew from 14 entries in its first year a half dozen years ago to 98 for the last two years! Many of the competitors have started showing their craft at other local media and SF conventions, and some are competing at TORCON 3 in their Worldcon masquerade debut.

(I once passed on to Winnie that some of the master costumers had commented on how lovely her fabric painting was and that she should compete at other masquerades. She replied that (a) she didn't think that her skill was at that level, and (b) she'd have to ask her parents' permission as she was still in her teens. Watch out, you established ladies! By your own admission, this new crowd is very talented!)

The work that appears in Toronto masquerades has run the gamut from "slapped together" to "this took me two years to make." The crews that run the masquerades have expanded to

support not only the increased number of competitors but also the increased complexity of presentation. What was once a single-riser stage is now at least four feet off the ground, with one local masquerade to be held (at least, that's the plan) in an actual theatre! What was once a solitary



Photo: Christina Carr

Dangerous Liaisons reproduction, Costume Con 13



Photo: Derwin Mak

Anime North 1998

boom box is now an up-to-date multiple-speaker stereo system that accepts tapes, CDs, DVDs, and even mini-disks. Lights? We've gone from ballroom lighting to multiple racks and gels suspended from the ceiling.

Costuming in Toronto? It is definitely alive and well...and growing every year!

And me? Hey, I just read their entry forms.

The Torcon 3 masquerade will be the 45th one in 14 years that Gordon Rose has MC'ed for various Toronto conventions. He has been nominated for an Aurora this year for his work.

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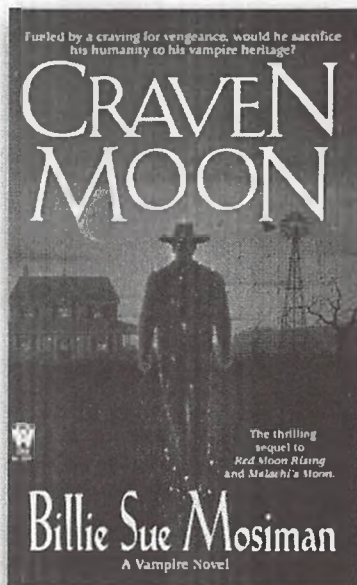


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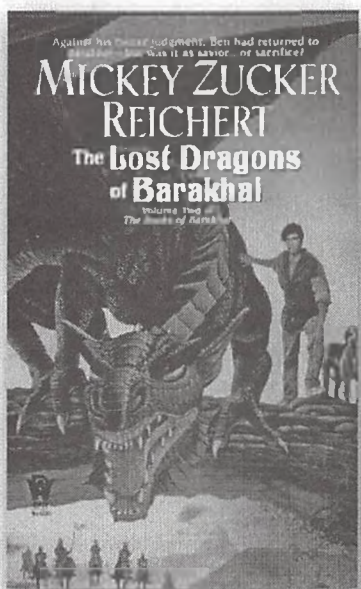


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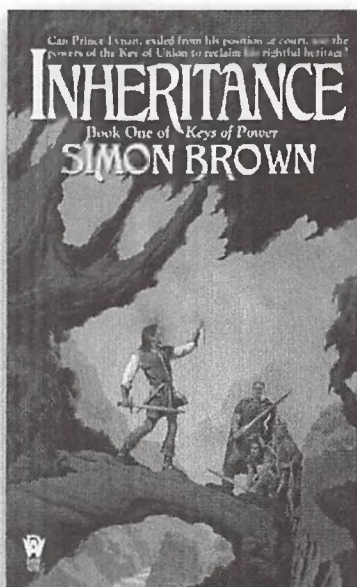


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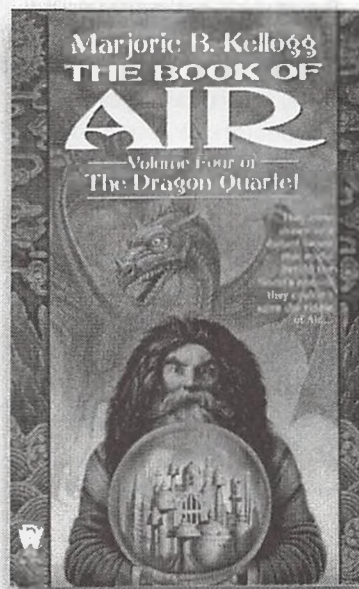


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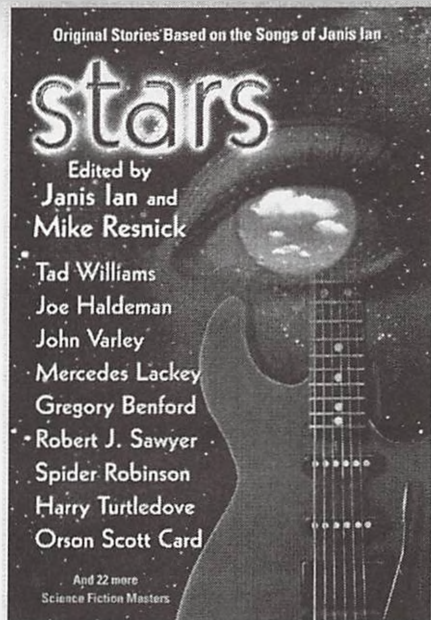
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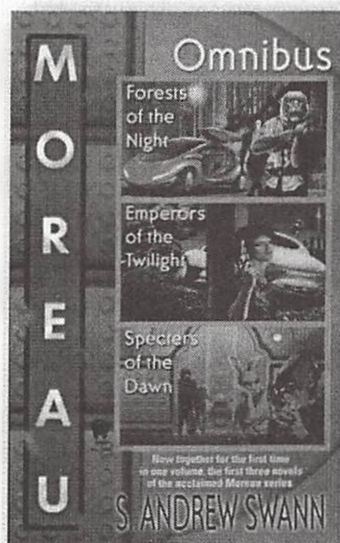
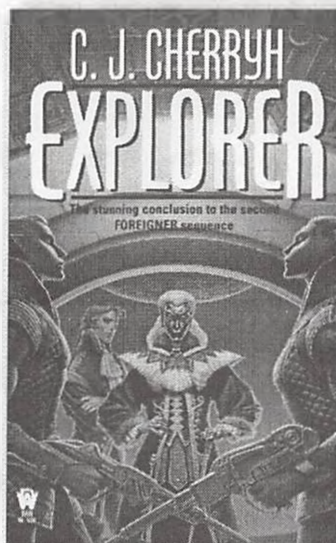
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manga & costumes & movies ...oh my!

There is nothing quite like the anime culture that is pulsing in the heart of Toronto. Since I've recently moved here, I've discovered that even with the Internet, access to fansubs, and having contacts within the city, I've been missing out on the beauty of a multi-cultured metropolis and its hand-in-hand relationship with anime. I can only equate it to a giant anime firehose being turned onto this poor, deprived, small-town teen who was trying to drink from a squirt gun.

"I think Toronto is one of the best at anime socialization," says local cosplayer (costumed player) Jen McKay. "Toronto offers many viewing clubs, events, J-pop dances, conventions, and accepts people in regards to anime. The anime community of TO is friendly and easy to hang around....You will end up seeing the same people since it's such a tight community."

For the past few years, an anime revolution has been sweeping across North America. Sue, a self-proclaimed

by L.A. Danell

new *otaku* (fan), comments, "While shows like *Astro Boy*, *Speed Racer*, *Battle of the Planets/G-Force*, etc. have been around for a long time, the real big thing that I think broke anime into Western culture was a post-apocalyptic movie called *Akira*. This was the first anime movie that left cult and drew mainstream attention to the potential of anime—what it could be—and it remains a milestone in the genre. I think a lot of people became fans around this time. I know I did."

Now there are advertisements everywhere selling the latest anime-induced craze, drawing younger fans into the fold. My own six-year-old cousin will disrupt an entire store while he screams for the newest set of *Yu-Gi-Oh!* trading cards.

When asked what he thought the hot titles this year were, Tom Smith, a member of UTARPA, Toronto's longest-running anime club, had this to offer: *Fruits Basket*, *Princess Nine*, *Azumanga Diaoh*, and *Spirited Away* (which saw great success when Disney teamed up with Studio Ghibli to import this Miyazaki classic).

"The hot title this year," adds McKay, "would probably be *Gundam Seed*, which is the latest spin-off from the original *Gundam* series, and *Chobits*, a CLAMP anime that has been extremely popular. A lot of cosplayers showed up as Chi (the main character) this year at Anime North." (Anime North is a Toronto anime convention. CLAMP, for the uninitiated, is a Japanese anime company that produces a number of series.)

It seems that anime has a firm foothold in the Canadian culture—and economy. A rapidly expanding fan base has led to a supply far less than the demand, and *otaku* are spending more time, money, and energy to fully experience and satisfy this interest. And most have no regrets about chasing the rising sun from the east. "Anime is not a genre," says Johnny Ngo, a devout *otaku*, "but a new form of the genres we in North America have already fallen in love with—from comedies to romances, all the way to horror and drama. It's a slight culture change, yes, but it expresses animation as a continuous story (unlike most cartoons that can show episodes in any order) in a form most beautiful and intriguing."

But whether it is out of appreciation for the art form or because of the incredibly intriguing collectors' items, anime has become a phenomenon that's infected the Western world—and it's spreading. "Every year,

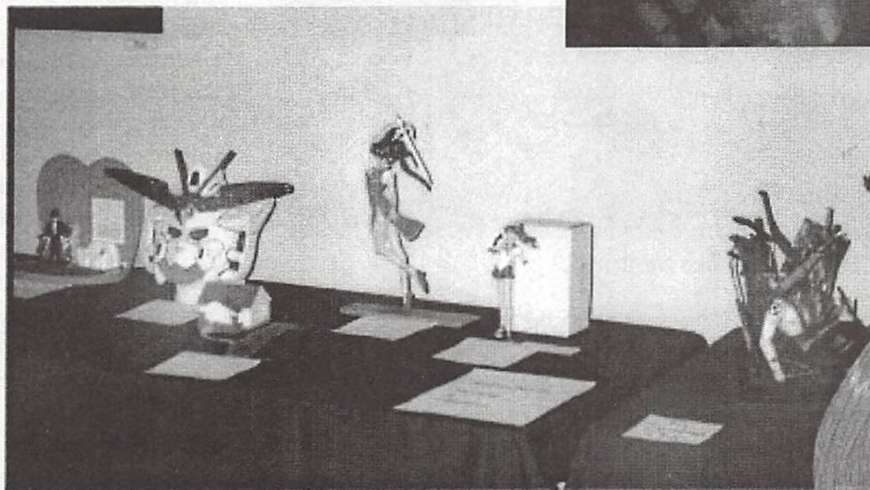
Images on next page, clockwise from top left:

Two costumed young women at Anime North 1998, photo by Derwin Mak

Monster costume at Anime North 1999, photo by Derwin Mak

Original drawing of Momiji, mascot of Anime North, designed & drawn by Japanese artist Hyi-San, © Hyi-San

Art room exhibits at Anime North 1998, photo by Derwin Mak



© Hyi-San

the anime scene
in Toronto

Anime North has almost doubled in size. This year, I believe there were approximately 5000 people there," comments a veteran of Toronto's conventions. "For the last four years, I have been attending Anime North and CN Anime, and every year I've wanted to come back for more. The crowd is nice, and the organizers are pretty good. The atmosphere at Anime North is friendly and open, accepting all sorts of people and making it an enjoyable experience for everyone."

High school student and fledgling *otaku* Nicholas Tan was eager to note that anime isn't strictly a growing North American trend. On a recent trip to Singapore, he found that Japanese anime and *manga* (Japanese comics), translated into Chinese, were widely popular in the shops and with the people. A smaller reflection of this can be seen in our own Asian communities here in Toronto, with more and more shops carrying a variety of anime merchandise.

When asked what she would like to see for the future growth and exposure of anime in Toronto, Canada, and the world, Jen McKay was full of hope that the Western animation industry could learn from and work with the Japanese art form. "I'd like to see a branch-out from the typical styles of anime so that it can reach a broader audience. I'd like to see an anime collaboration with styles from North America, France, China, Brazil, and many others out there to create truly unique and far-ranging visuals so anime can speak to more of an audience."

So how and where does one find the "true spirit of anime" in Toronto? More places than I expected. Toronto has everything for anime fans from ages four to 94.

Well, folks, we have conventions: Anime North and CN Anime.

Anime North, a three-day convention held in May, offers everything from socials and luncheons with special guests and martial arts demonstrations to toy shows, panels, a masquerade, video games, card tournaments, and cosplay. They even have a J-pop dance. Check them out at www.animenorth.com.

CN Anime offers such great events

anime by showing both classic and hot new anime titles at the Bloor Cinema, a rep cinema on Bloor Street in downtown Toronto. Shows are held every two or three weeks on Saturdays from noon to 7 p.m. For more info and viewing schedules, check out their Web site at <http://club.animextreme.ca>.

UTARPA provides and promotes anime to both students and the general Toronto public. The club holds monthly shows of *shoujo*

(loosely translated as female-targeted anime) and *shounen* (male-targeted anime) titles, which offer six great hours of anime viewing pleasure along with music, raffle draws, and interesting Japanese tidbits. UTARPA celebrated its 100th show in August 2003. Check out show schedules at www.utarpa.org. Memberships cost \$6 quarterly.

And we have *otaku*-recommended shops like Kikiwai. Located in the heart of Toronto's downtown Chinatown, this Japanese anime import store carries an amazing range of CDs, posters, untranslated *manga*, DVDs, figurines, plush toys, and so much more! Or if you can't make it to the store, you

can order online. Check out their Web site at <http://www.kikiwai.com/about.php>.

With all of this to do and experience in Toronto, it's clear that we're embracing the anime revolution with open arms. And what do our *otaku* have to say?

"Anime is Wh00t!" was all Nick Tan had to offer with a smile. For those of you who prefer subtitles: Anime is awesome...but anime in Toronto is even better.



Costumes at Anime North 1999

Photo: Derwin Mak

as an anime music video contest, an anime slumber party (called, appropriately, Anime All Night), anime karaoke, an art show, and many special guests. Their Web site is at www.hobbystar.com/TO-CNAnime.

And we have clubs, including AXE (Anime Extreme), the driving force behind CN Anime, and UTARPA, the University of Toronto's largest Japanese animation club.

AXE promotes Japanese animation to those familiar and unfamiliar with

Anime North

by Don Simmons

Big eyes. Small mouths. Short skirts. Giant robots. What else is there to say about anime?

Quite a lot actually, as an ever increasing number of fans will tell you. Anime and *manga* (Japanese comics) are probably the fastest growing segment of fandom in North America, a testament to the inroads they have made into popular culture. Ten years ago, only a handful of anime or *manga* titles were available here, and the big screen was limited to art house releases of *Akira* or (unfortunately)

virtually X-rated fare such as *Legend of the Overfiend*, which did nothing for anime's reputation. Now every video store has a growing anime section, not even the most devoted fan can keep up with the dozens of new titles released here each year, and the movie *Spirited Away* by master Japanese director Hayao Miyazaki won this year's Oscar for best animated picture (although frankly, it should have been nominated for best picture, period).

The reason for this growth in popularity is, I'm certain,

people's appreciation of the range of anime. In

terms of themes tackled, issues discussed, and ideas explored, anime matches—or surpasses—any other form of media you're care

to name. You want a series that discusses the environment? Try *Earth Maiden Arjuna*. The meaning of family and loss? *Fruits Basket*. Sports and coming of age? *Princess Nine*. Existential angst? *Serial Experiments Lain*. Straight-up giant robot fun? *Giant Robo*. Giant robots and existential angst? *Neon Genesis Evangelion*. Supernatural horror, space opera, gay and lesbian themes, wacky comedy...you name it, there's a series about it. Far from being a limited genre, anime is an encompassing one with something in it for everyone.

Of course, I wasn't thinking about any of this when I started organizing the first Anime North in 1996. No, it was more like "You know, Toronto's got SF cons, and Star Trek cons, and general media cons. It's time it had an anime con!" The time was certainly right for one. Anime cons were growing throughout the US, and with a half-dozen anime clubs in the Toronto area, the interest was clearly there. So a posse of the willing was recruited, and the planning began.

Coming from an SF con background, we knew that the not-for-profit, volunteer-run model was the only way we wanted to go. This con was to be by the fans for the fans.

The first Anime North would be a modest, one-day event, to be held downtown in late summer of 1997 in the medical technology teaching centre of the University of Toronto, with some local animators and costumers as guests. We'd have

the classrooms to show videos, a dealers' room and art room in the cafeteria, panel discussions in the gym, an auditorium for the main function space, and a hall costume contest (if enough people came in costume). It would be an opportunity



© Hanna Chen

This version of Momiji by artist Hanna Chen was the mascot for Anime North 2001. © Hanna Chen



Photo: Derwin Hak

Some manga on display at Anime North 1999

to get fans together for a day and, we hoped, become a springboard for bigger things.

We would have considered an attendance of 300 a good start. We got nearly 800, including plenty of costumes. The interest was there all right.

From there things just snowballed, thanks to a great deal of work from a lot of dedicated people. The next year, we ran two days and had as guests North American *manga*-style artist Fred Perry, voice actor John De Mita, and anime guru/Japanese culture expert Fred Schodt. The con expanded to a full weekend in 1999, a year that also saw our first Japanese guests, including the artist Hyi-San who designed our mascot, the red-headed Hoppouno Momiji (Maple of the North). In 2001, we created the Momiji award, our tribute to those who have been inval-

able in bringing anime and *manga* to an international audience. Recipients to date have been television producer Fred Ladd, who helped to bring to North American TV such series as *Astro Boy* and *Speed Racer*; the great Japanese animator Osamu Tezuka, who just about founded the industry; and comic artist Frank Miller, both for his groundbreaking use of *manga*-style in American comics and for helping to bring classic titles over in translation.

Every year, the con has added new events (while expanding the old) as people kept coming to us with new ideas. A sample of the additions since that first

year include a Japanese rock music room, Battle Royale Tag (based on the Japanese movie of the same name), the "build a giant robot model from junk" contest Mechayard Wars, martial arts demonstrations, a charity auction (a favourite for fans and guests alike) and

other fundraiser events for the Toronto Hospital for Sick Children, and anime-character piñata bashings. Like the flood of anime titles in recent years, I'm not sure any one fan can keep up anymore.

Now in our seventh year, Anime North has grown to be one of Canada's biggest fan-run conventions with a total attendance of over 5000 people. In addition, our masquerade has become one of the largest around with 87 entries and 250 participants in 2003. We've also made a commitment to be a family-friendly con with children's programming and adult-themed panels and videos held in the evening and carded at the door.

But from the start, we've worked to keep one thing above everything else. We want to be somewhere where you can come and have fun...where you can hang out with your friends and make some new ones...where you can cheer on the guy dressed as a giant box of Pocky, discover a series you've never seen before (and watch some of the series you can always see again), dance till you drop on Saturday night, and then come back next year and do it all over again.

Donald Simmons is the founder of Anime North.



Photo: Derwin Hak

Anime display, Anime North 1998

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by Andrew Gurudata

TORONTO TREK

Why Would You Assume It's a
Star Trek Convention?



Let's face it: All science fiction conventions have to struggle to overcome preconceptions. In the case of Toronto Trek, however, that struggle sometimes seems to be just a little bit tougher. Why? Because convincing even established con-going science fiction fans that a convention called "Toronto Trek" is anything more than "just a *Star Trek* convention" is, without a doubt, one of the most difficult challenges in Canadian fandom.

Toronto Trek stands today as Canada's largest annual science fiction convention. It's a fact that the organizers are extremely proud of, not because of any delusion that bigger is automatically better but rather because they know that this size comes because of Toronto Trek's diversity of programming. Today's Toronto Trek celebrates all genres of science fiction and fantasy, not just *Star Trek*.

A quick flip through a recent Toronto Trek programme guide clearly shows that diversity. Sure, it's not that surprising to see that we have the expected *Star Trek* actors,

Star Trek videos, and discussion panels on a variety of *Star Trek* topics. And it's probably not even that surprising to see a variety of actors, videos, and panels from other science fiction TV shows and movies, such as *Babylon 5*, *Buffy: The Vampire Slayer*, *Star Wars*, *Earth: Final Conflict*, and many others.

But the aspect of Toronto Trek that often comes as a surprise to the uninitiated is just how much of the over 200 hours of programming falls outside of the realm of media science fiction. This programming includes several prominent science fiction authors offering readings, workshops, and panels; a full filk track; several science guests from a range of scientific fields, including a paranormal track; a large art show and model exhibit area; an anime room; a large masquerade whose awards count toward Worldcon standings; several gaming rooms; and even a complete track dedicated to adult and alternative lifestyle topics.

And yet most people hear the name "Toronto Trek" and assume: "Oh, it's just a *Star Trek* convention."

Granted, the roots of Toronto Trek didn't have this level of diversity. Then called "Toronto Trek Celebration," the first Toronto Trek was a relaxacon held 18 years ago in celebration of *Star Trek*'s 25th anniversary. The brainchild of local fan Yvonne Penney, the event was an extended party that included cake, videos, spontaneous panels, and an unexpected art auction. Attended by 75 people, the event was considered successful enough to plan a repeat of what had been intended to be a one-shot deal.

Toronto Trek Celebration 2 was the first to feature guests of any kind—authors Diane Duane and Diane Carey. As well as guests, many of the standard convention events were introduced: organized panels, art show/auction, dealers' room, video room, masquerade, dance, and the con suite. This time attended by some 600 people, the event was again a success and the decision was made: Toronto Trek Celebration would trim

its name down to just Toronto Trek and would become an annual convention. Furthermore, starting with Toronto Trek 3, it would be a convention that featured both author and actor guests.

From years three to five, Toronto Trek did exactly that. The event featured a variety of *Star Trek* actors and authors as guests and saw both programming and attendance increase every year. But the focus of the annual event remained unquestionably a celebration of *Star Trek*.

Fast forward to Toronto Trek 6. It was then that an opportunity arose to bring in actors from another science fiction/fantasy television series: *Robin of Sherwood*. Some fans found the idea totally unacceptable, and a huge debate raged over this idea of diversifying Toronto Trek. In the end, those who favoured expanding Toronto Trek won the debate, and Toronto Trek has ever since been an event welcoming actors and authors from all forms of science fiction as guests.

The result? A diversity of guests brings in a diversity of attendees. Toronto Trek today annually unites thousands of fans despite their different areas of science fiction interest. Attendance peaked in 1993 at Toronto Trek 7 with 3900 people in a year that featured guests from *Star Trek* and *Forever Knight*. In 2003, Toronto Trek 17 featured actors from seven different science fiction series plus ten different author guests. And as the guest coverage has expanded, so has the variety of topics covered in other areas of programming. There's no question about it: In a world of changing fandom, variety has been a key to Toronto Trek's success.

To be fair, Toronto Trek's diversity is certainly not unique. Many of the conventions that Toronto Trek has taken inspiration and ideas from—such as Baltimore's Shore Leave, Boston's United Fan Con, Chicago's now-defunct HMEVisions, and the Montréal Science Fiction Festivals of the early 1990s—all featured programming that celebrated a wide

Photos, clockwise from top left:

Marah Searle-Kovacevic (left) with Amber Benson (Tara on *Buffy: The Vampire Slayer*). 2002. Photo: Alexander von Thorn

Anime girls from masquerade, 2003. Photo: Alexander von Thorn

Urban Tapestry entertains at TT. Photo: Judith Hayman

Martin Hunger & Christina Carr, 1991 (because after all, it is Toronto Trek). Photo: Charles Mohapel

Alex von Thorn and Tanya Huff at the autograph table in the dealers' room, 2001. Photo: Marah Searle-Kovacevic

Peter Johnson (left) & Sharon Lowachee (right), past editors of the Hudson Bay fanzine, *Voyageur*, tussle with current editor, Karen Bennett, over the 1999 Aurora Award that *Voyageur* won for best fanzine, 2000. Photo: Brian Upward

range of science fiction interests while maintaining a primary focus on media science fiction. What makes Toronto Trek unique, however, is the scale of that diversity (particularly unique within Canada), the level of success Trek has had with that diversity (best demonstrated by its having raised almost \$100,000 for its charity), and the difficulty it nevertheless continues to have in convincing many science fiction fans that such diversity can be found in a convention with the word "Trek" in its name.

One might ask, given the problems that Toronto Trek has with fans prejudging it by its name, why doesn't the convention simply change its name to one that better reflects the broad spectrum of science fiction that it celebrates? The answer to that question lies in another area in which Toronto Trek takes pride—its reputation. In particular, Toronto Trek's reputation with both SF authors and actors (and their agents!) has been an increasingly positive one. In fact, numerous actors have contacted Trek of their own accord, having heard of its quality from past guests. A reputation like this is obviously an important yet fragile thing for a convention to have.

Perhaps more importantly, Toronto Trek has a strong positive reputation with its attendee community. And those who attend annually from across Canada and around the world have come to know the event as a convention that maintains its fan-run spirit while treating everybody professionally and with respect, no matter what aspect of fandom they happen to celebrate.

That, too, is a reputation to be proud of. It is a reputation built by fans such as Yvonne Penney, who could have never known how large her simple relaxation would grow. It is a reputation built by the numerous chairs and convention committees, who have helped guide this convention and continually challenge it to go in new directions. It is a reputation strengthened by the volunteers and

the attendees, who discover that the best memories of the Toronto Trek invariably involve the new friendships that are formed at the convention.

Toronto Trek started out 18 years ago as a way for fans to meet other fans. As large as this convention has grown over the years, at its heart it remains simply that—a place for people to meet and celebrate what unites them, temporarily disregarding any differences between them.

And what could be more Canadian than that?

Andrew Gurudata entered fandom as president of Montreal's Dr. Who club, but when he moved to Toronto, he became involved with Toronto Trek. Chairing TT twice earned him an Aurora nomination.

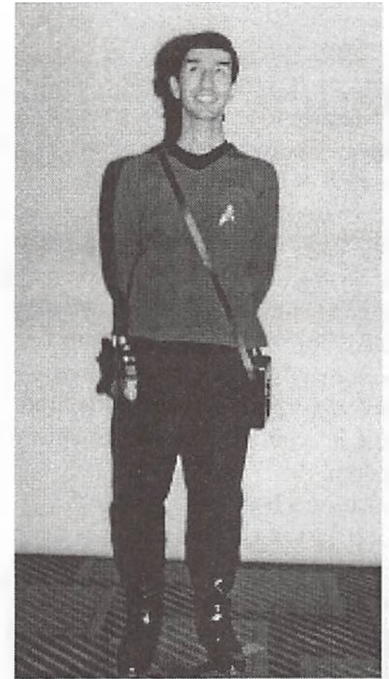


Photo: Charles Mohapel

Never trust a smiling Vulcan

Toronto Trek Fast Facts

- Toronto Trek is an annual weekend-long event celebrating all genres of science fiction and fantasy including television, film, books, anime, art, and all related hobbies. It is Canada's largest annual science fiction event.
- Toronto Trek features over 200 hours of programming over the weekend. Beyond the actor-related events, Toronto Trek also features art shows, video presentations, filk, author readings and workshops, and dozens of panel discussions.
- Although the name implies that Toronto Trek is strictly a Star Trek convention, the event began to branch out to other science fiction series 12 years ago and has to date featured actors from no less than 42 different science fiction TV series and movies. Panel topics also show this diversity: panel tracks include everything from the expected Star Trek, Babylon 5, and Buffy to more unexpected topics such as costuming, literary topics, science/technology, and adult/alternative lifestyle.
- Toronto Trek's primary mission is to raise money for the Ronald McDonald House charity, via its charity auction. To date, the event has raised nearly \$100,000 for that cause.
- Toronto Trek is strictly a not-for-profit event and is entirely volunteer-run.
- Toronto Trek currently averages 2500–3000 attendees annually. While most attendees are from the Toronto area and other parts of Canada, some attendees come annually from as far as Japan, Australia, and the UK.
- 63% of Toronto Trek's attendees are female. Toronto Trek's largest demographic is women aged 36–40.
- Toronto Trek's masquerade is a regional-recognized masquerade event.
- Toronto Trek is held in July of every year at the Regal Constellation Hotel near Toronto's Pearson airport. Toronto Trek 18 will be held on the weekend of July 9–11, 2004. More information on Toronto Trek can be found at www.tcon.ca.

DUNE

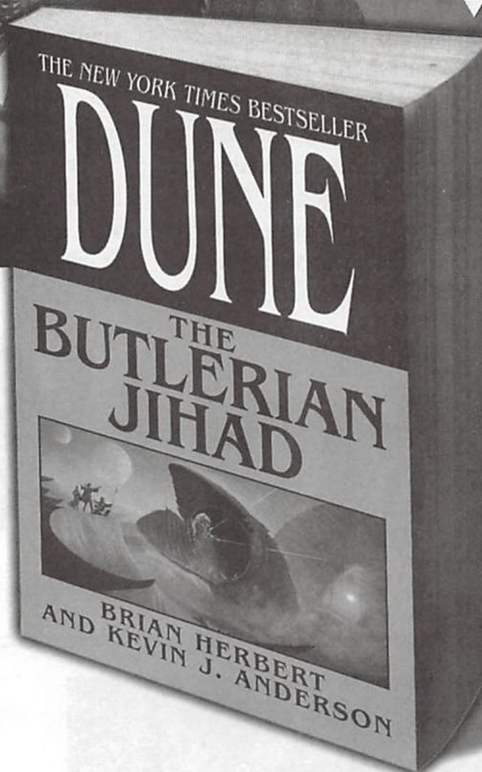
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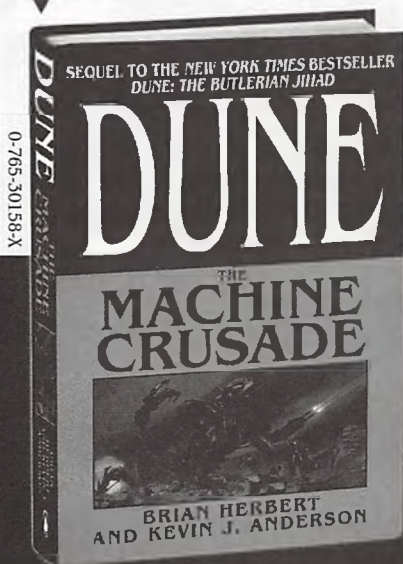
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Little did I know when I joined the USS Hudson Bay, a social organization of science fiction enthusiasts, that I would set a close friend on fire. Cusidhe, the almost-human dog belonging to club members Merle and Alex von Thorn, was standing a bit too close to the grill during our annual Toronto Island picnic one year when a coal accidentally dropped on her. A bunch of us ran to brush the coal off the hitherto mooching hound before she suffered more than a bit of singed fur. Cu wasn't hurt but did become rather startled by so many people trying to

pour water over her.

But the Hudson Bay is not just about fun and games. Its members have also volunteered at countless food banks sorting food donations. They have appeared in malls in Star Trek costume to promote Red Cross blood donor clinics. All members start out as ensigns and move up the ranks—the current highest rank is commodore—as they volunteer for more activities.

The club is based in Toronto, but has many out-of-town members as well. It began in 1989 as a chapter of Starfleet, but when it grew to over

200 members, Starfleet suggested it break up into smaller clubs. The “suggestion” eventually became a “directive,” and the Hudson Bay broke away from Starfleet to become an independent club. It incorporated under the name “IDIC,” an acronym representing the Vulcan philosophy of “infinite diversity in infinite combinations,” which the club very much believes in. The name was deemed a bit too fannish for mundane legal minds, though, so the official incorporation is “Infinite Diversity International

The USS Hudson Bay

by
Marah Searle-Kovacevic



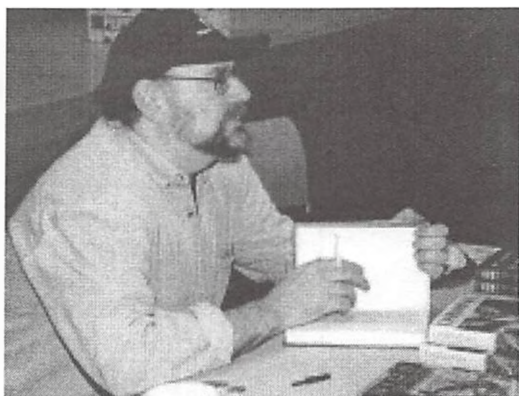


Photo: Paul Bobbitt

Robert Charles Wilson at a Hudson Bay meeting, October 2001.

Since 1989, IDIC members have volunteered at every Toronto Trek, Ad Astra, Dr. Who convention, Primedia, SFX, and most Anime Norths. The group has monthly meetings, which often feature readings from such distinguished authors as Julie Czerneda, James Alan Gardner, Robert J. Sawyer, Edo van Belkom, and others. After meetings, club members often go out to dinner and to a movie—a genre movie if one is playing.

Photos on opposite page, clockwise from left:

Andrew Burnham (left) and Shawn Defalco at the Hudson Bay picnic at Hanlan's Point, Toronto Island, August 2002 (not the picnic Cusidhe was almost set ablaze at). Photo: Lynda Ciaschini

Cake brought by Barb Schofield when she and Caroline Julian were guests at HB meeting on 15 February 2003. Barb and Caroline wanted to thank the club for helping at masquerades, including those at SFX and Anime North. Photo: Lynda Ciaschini

Bjo Trimble is interviewed by Alexander von Thorn for the *Voyageur* at ConJosé in San José, CA, September 2002. Photo: Marah Searle-Kovacevic

IDIC puts out a bi-monthly fanzine, *The Voyager*, which won the Aurora Award for best fanzine in 2000, 2001, and 2002. The 'zine offers convention reports; author interviews; book reviews; upcoming episodes of genre TV; fiction, including stories by Robert J. Sawyer, Edo van Belkom, and James Alan Gardner; and columns by Peter de Jager and Eric Layman. Back issues, as well as other information about

the club, are available on the Hudson Bay Web site, www.idic.ca.

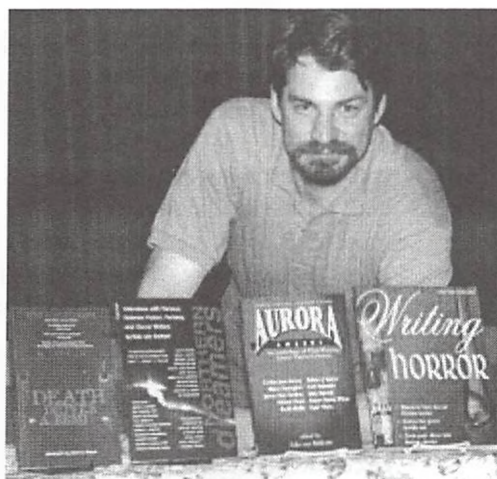


Photo: Lynda Ciaschini

Edo van Belkom at April 2000 Hudson Bay

But the Hudson Bay is more than just what we do. We are a diverse group of SF fans whose interests include literary SF, media, costuming, anime, gaming, and more. On a personal note, the USS Hudson Bay is the reason I started visiting Toronto from Buffalo in the fall of 1990 and why I was there even on weekends on which no formal events were scheduled. I started volunteering at conventions with other Hudson Bay members. Volunteering eventually became con running, and now I'm active with seven divisions for TORCON 3, as well as a con member of several other cons.

Almost all of my closest friends are people I met either in or through the club. I found my husband-to-be through a friend whom I met through my activities with the Hudson Bay. Marrying a Canadian allowed me to move to Toronto permanently—or, as I sometimes put it, I no longer have to leave Toronto during the week to go back to Buffalo.

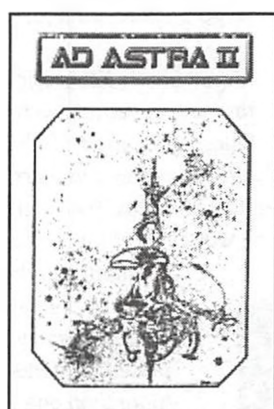
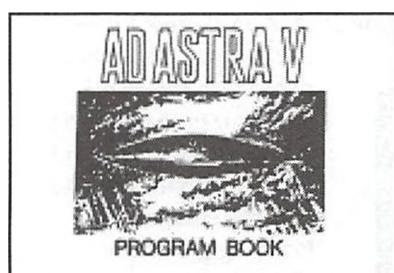
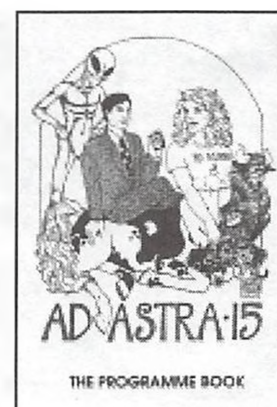
Marah Searle-Kovacevic held the rank of captain with the Hudson Bay from 1993 to 1996, but now considers herself a captain emeritus. TORCON 3's party girl, she was chair of the events

committee during much of the bid process—and you probably attended more than one of the bid parties she threw. Along with her other duties for TORCON 3, which include running the pre-Hugo reception and the con office, she's the editor of the restaurant guide.



Photo: Lynda Ciaschini

The "Hudson Bay corner" at a party at the condo of Robert Sawyer and Carolyn Clink, Mississauga, Ontario, on 23 March 2002



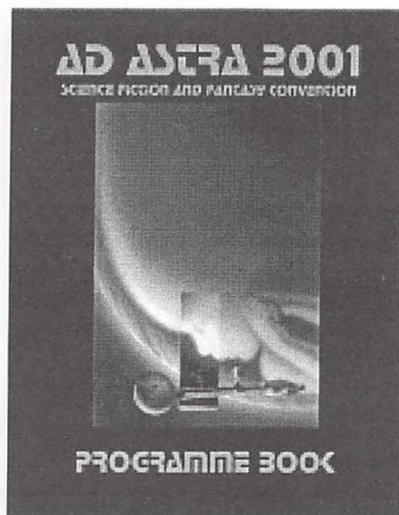
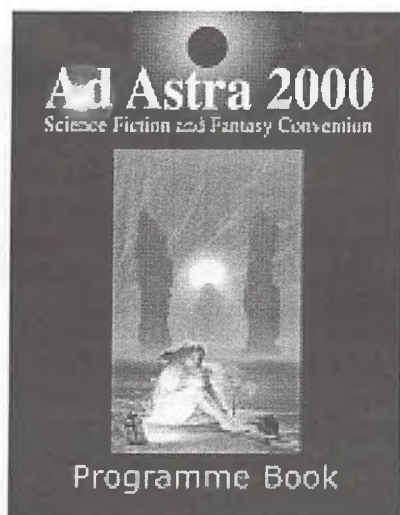
The survival of fan-run conventions has been of intense interest over the past several years. Regional general-interest science fiction/fantasy conventions have been dropping by the wayside. Conventions that were once "more powerful than a locomotive" have disappeared "faster than a speeding bullet". How, then, has Ad Astra survived for over 23 years? Some luck, to be sure, but definitely enormous effort. And both these factors combined with an aggressive willingness to adapt to new realities and to confront change. The process has been undeniably challenging and at times painful, but we've not only survived but prospered. When circumstances demanded in the mid-1990s that even fan-run conventions take a more business-like approach, we embarked upon just such a journey, re-thinking both the board structure and convention operations.

Ad Astra is one of Canada's oldest speculative fiction conventions—perhaps the longest continuous-running event of its kind in the country. Founded in 1980, it was the child of GVestacon, Beta Draconis, and Nasficon. Early founding mem-

bers or people closely associated with one or another of the parent conventions include (and I'm sure I'm leaving out many significant founders and contributors) Robert Sawyer, Greg Hagglund, Chris Meredith, Bill Marks, Mike Wallace, Kevin Davies, and Elizabeth Pearce, to mention only a few. It's rumoured that Tanya Huff coined the convention name "Ad Astra" during a basement meeting with other founding members in Elizabeth Pearce's basement.

Suffice it to say that in the late 1970s there existed a latent demand for this sort of thing—a place where those of us who enjoyed science fiction and fantasy could gather and not be objects of derision. Or perhaps better put—a place where we could be out of the public eye. Back in those bad old days, neither science fiction nor fantasy warranted its own section in bookstores—or even in libraries for that matter. The first *Star Trek* movie had been released in 1979 and *Star Wars* in 1977, but apart from these, SF&F properties on the silver screen were pretty few and far between. On TV, there was a glut of SF&F/horror shows in the sixties—shows like *Star Trek* (1966—

AD ASTRA



The evolution of the Ad Astra program book covers from small booklets with black and white covers to the magazine-size, four-colour (yes, really) productions of today. Cover scans courtesy of Jim Chu.

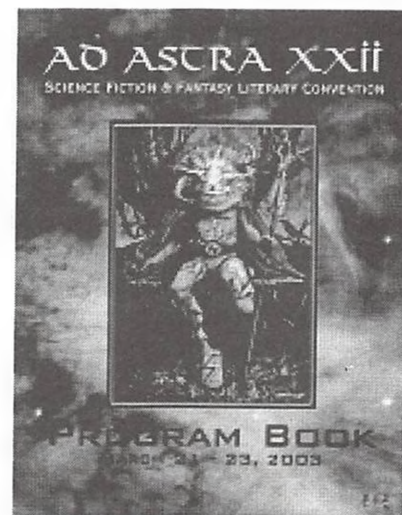
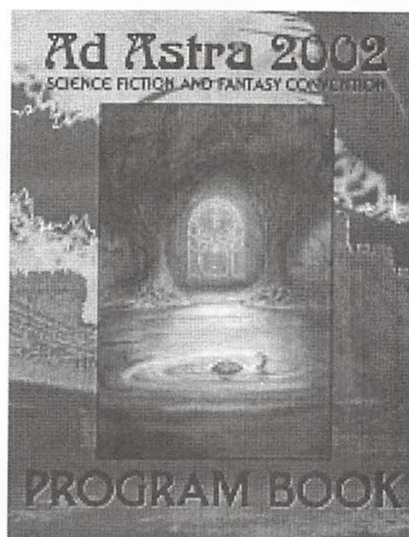
69), *The Twilight Zone* (1959–65), *Night Gallery* (1969), *Land of the Giants* (1968–70), *The Time Tunnel* (1966–67), *The Prisoner* (1967), *The Outer Limits* (1963), *Dr. Who* (1963–89!!), and a few more in the seventies (*The Night Stalker* (1974–75), *Battlestar Galactica* (1978–79), and Canada's own *The Starlost* (1973). But with very few exceptions, virtually all these shows died out after relatively short runs—a 10-year spark that virtually died by 1975. Clearly, however, the embers were still there as the mid-1970s brought some new SF&F shows as well as the *Star Trek* and *Star Wars* movies.

There was the exceedingly rare specialty SF&F bookshop—in Toronto it was BAKKA. There was even the occasional comic book or games store as well. Of course, most parents of the day simply didn't "get it" (admittedly, just as parents haven't connected to new trends all through time). In our case, it wasn't "that evil rock and roll music," but in its own

way, it might as well have been, to the parents of that generation.

So the reasons for starting an SF&F convention—Ad Astra—become pretty clear. SF&F (except, perhaps, for Tolkein, *Dune*, and a few "classics") was a hidden-away little niche that was popularly thought of as a haven for the socially challenged (and perhaps there was even more than a grain of truth to that). For many of us who loved the genre, it was like a dark secret—with, for many, a stigma attached. Moreover, there simply wasn't anywhere to chat freely, to share our passion for story, creativity, and flights of fancy.

We were bursting at the seams with creativity, a need for an outlet to allow the deep-rooted passions instilled in us to blossom in an unapologetic glut of self-expression. Conventions would give us a non-judgemental forum where we could explore and share this passion of ours. In Ad Astra, there existed an



Evolution of a Convention

by Michael Green

outlet for our pent-up desire for self-expression and growth. We were voracious. Fans wandered convention halls in costume. Filk music was heard. Art exhibits, discussion groups, and even movie (later video) rooms all appeared as expressions of whatever-it-was that speculative literature spoke to so deeply within us.

The “rest of the story,” as Paul Harvey would tease us with, has been maturity. Growth. Society catching up with the alleged socially challenged. We grew up, the hard-edged corners becoming rounded virtually overnight. Spec-Fic has morphed from “ugly duckling” to “swan.” SF&F movies and television programs abound. Bookstores are teeming with SF&F books and artwork. My lord, one can even commonly find SF&F novels in—wait for it—*Mac’s Milk!!* SF&F has become ubiquitous and ... *acceptable*. Whatever shall we do about *that*?

So, as an “industry,” we suddenly discover that Ad Astra and other SF conventions—in the traditional sense—may no longer be relevant. The foundational purpose from which Ad Astra and our sister consprung appears to have disappeared. We are now competing with SF&F chat rooms, movies and videos, specialty TV channels, cafés, the Internet, clubs, and so much more. So many fine conventions haven’t been able to survive this “competition.” We’ve been fortunate.

The challenges that we face are legion. Volunteerism is down by at least 20% all across North America, as are charitable donations. Literacy has been declining. There is competition for “SF attention” everywhere we turn. Special interest groups have sprung from Ad Astra-like conventions to take on a convention life of their own, and filk, costuming, and anime all have their own conventions these days.

And yet, we see a resurgence of interest in the written word (humble thanks to J.K. Rowling and J.R.R. Tolkien...and the movies, that have raised the profile of not only these books, but for the entire genre. Ad

Ad Astra programming

- literary, art, science, costuming, history, business and media panels & presentations
- social/entertainment events, including events like *The Intergalactic Dating Game*, filk coffee house, dance, improv and filk/music performance and even the occasional stage show/skit; costume masquerade
- art show and auction
- filking
- various and assorted workshops

Astra focuses largely, but hardly exclusively, on the written word, relating it to so many things—movies, storytelling, drama, art, and so much more.

In fact, Ad Astra sees itself as more relevant now than perhaps in the past. At the board of directors level, our discussions revolve around strategy—or “relevance.” Finding what is *really* in front-of-mind for those who love SF&F. Reaching out to those who have never *been* to an event like ours. Helping to remove that olde-tyme tape-on-bridge-of-glasses stigma and getting people to see that *anyone* can enjoy our event.

Where other conventions become increasingly specialized, we remain “general” because in our examination of relevancy, we’ve discovered that Ad Astra is about people, relationships, friendships, and fun; about business (generally writing), networking, and the sharing of ideas. All this with the underpinning theme of SF&F literature. I’ve described Ad Astra variously as “a giant excuse for an enormous 3-day party” and practically in the same breath, a place where you can explore the professional side of the industry at the same time.

There is the constant challenge of attracting *new* attendees, while at the same time keeping our long-time members—many have been coming for well over a decade—happy and interested. There may be a risk in looking to offer new events, to

making changes to our structure—even perhaps “when it ain’t broke”—but waiting until it is “broke” may be a minute on the wrong side of too late. So we tread a fine line between the tried-and-true events that bring old members back and innovations that attract new ones.

When new-book (as opposed to used-book) bookstores find that coming to midsize events like Ad Astra isn’t profitable, we bring in our own inventory. We’ve raised the bar in the format and quality of our program book. We’ve grown from past models of two or three guests of honour to a more typical four to six GoHs. We’ve re-energized our filk, costuming, art, and masquerade events. We’ve developed strategic partnerships with publishers and, perhaps most notably, Toronto’s Orion gaming convention. In 2003, Orion and Ad Astra joined forces in marketing and operations, integrating many events and generating a new level of energy and excitement perhaps never before experienced at Ad Astra. We’ve been blessed with the continued support and presence of *enormously* talented performers like filkers Urban Tapestry and improv artist Jason Taniguchi. We’re doubly blessed in the huge number of published authors, artists, and other professionals who are not only in easy reach of Toronto but do indeed live here—and who have supported us over the years.

Since joining Ad Astra as its chair in 1997, right through to the present day, I have found very little else that can be as challenging, as frustrating, as energizing, or to be truthful, as rewarding as being with this group of dedicated, talented, at-times-brilliant group of volunteers, panellists, and attendees. I feel honoured to have been a part of the Ad Astra family for these past seven years.

I think you’ll find yourself thinking the same thing when you join us in 2004 and years beyond.

Michael Green is the current president and past chair of Ad Astra.

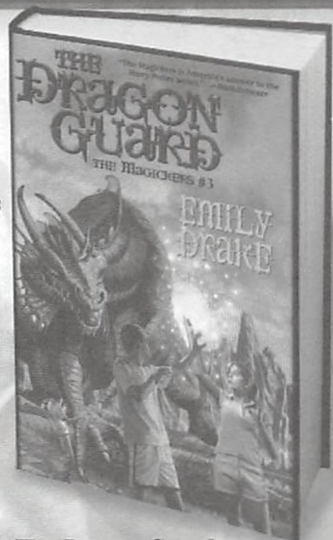
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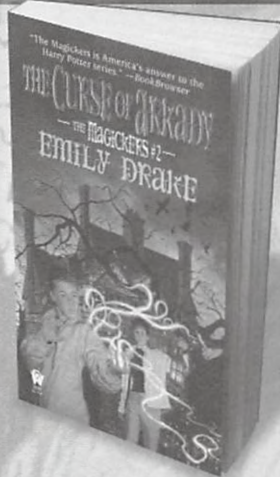
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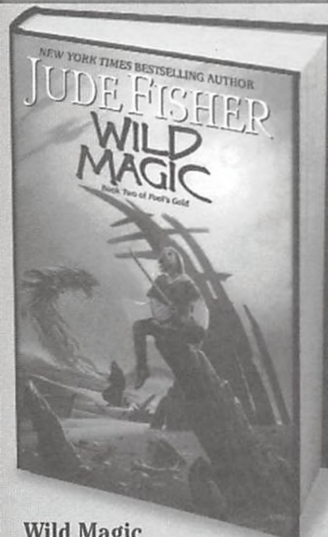
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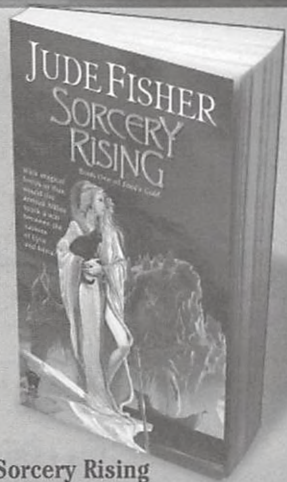
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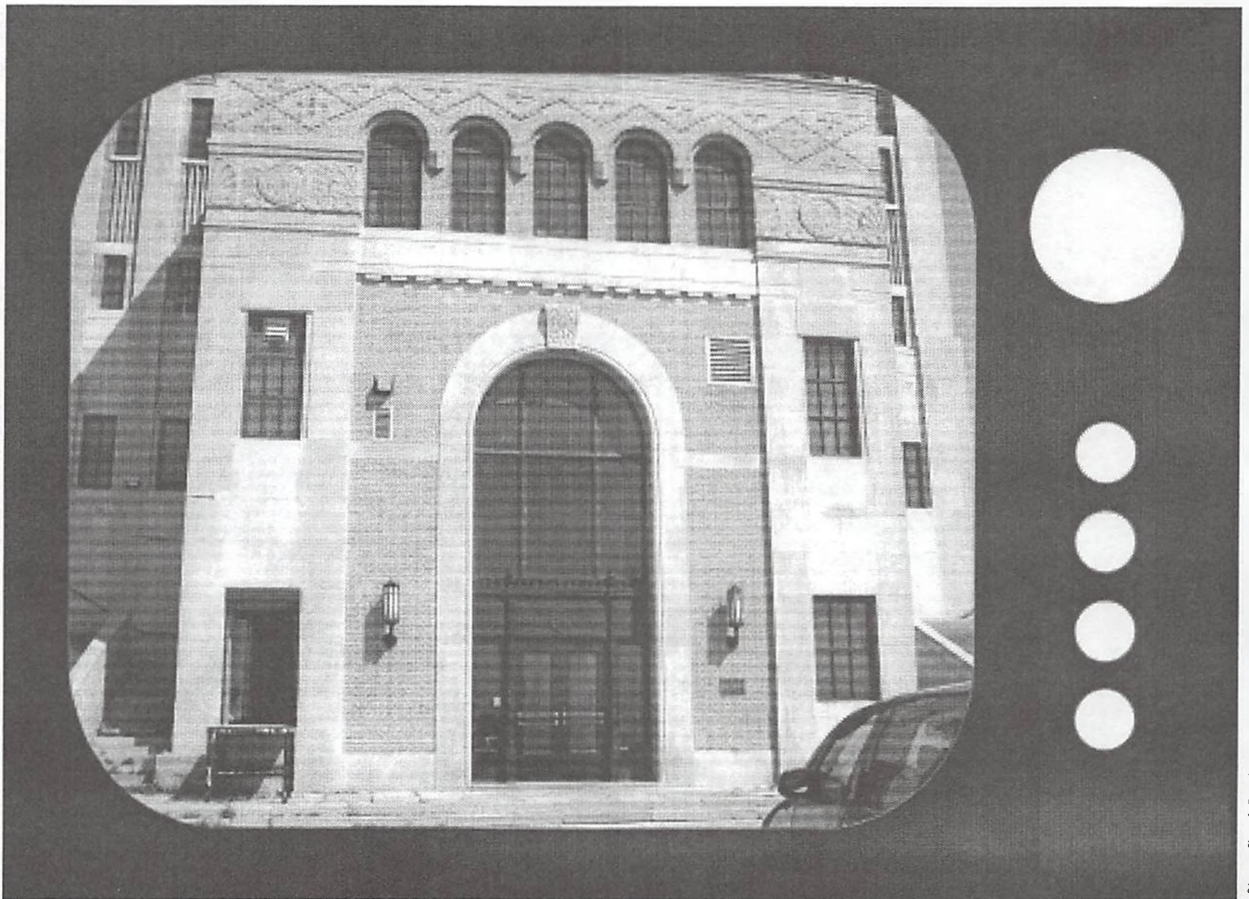


Photo: Cheryl Freedman

At the foot of Victoria Park Avenue between Toronto's Beaches neighbourhood and the Scarborough Bluffs is a large, grim complex called the R.C. Harris Water Filtration Plant. At least, that's its official name. But when this structure was featured in the TV series *The Pretender*, it became the headquarters of The Center, an organization that kidnapped baby geniuses and trained them to be

“pretenders,” agents who could step into any role. Later, it appeared in *Code Name: Eternity* as the base of an alien conspiracy bent in de-terraforming the Earth to prepare it for extraterrestrial colonization. Currently, it houses *Mutant X*'s Genetic Security Agency, which is devoted to hunting down, quarantining, and experimenting on mutants born with special abilities. One might wonder what kind of policy Toronto uses to choose tenants of this facility...and exactly what chemical or biological agents these tenants may be putting into the city's water supply.

But seriously, one of the strange—and I would say fun—things about living in Toronto is the sense of surrealism we feel when we view our day-to-day surroundings on television in a science fiction setting. To be sure, this has a drawback, namely the long rows of white film trucks that are a routine driving obstacle on downtown streets and that gobble up scarce downtown parking spots, but the economic benefits and the creative ambience that the television industry brings to the city far outweigh these minor inconveniences.

I became a media fan back in the early 1990s when I was watching the TV series *Robocop* and I saw the distinctive curve of Roy Thomson Hall in the backdrop of a scene. In fact, this concert hall is one of the telltale signs that a show is filmed here in Toronto. Audiences around the world will recognize the CN Tower, so producers are careful to keep it out of a shot (always a challenge because it really does

dominate the skyline), but Roy Thomson Hall is familiar only to the locals, so it's just an odd building to people who don't know it.

There are a few other locations that show up again and again. The interior of Casa Loma, recognizable to viewers of the first *X-Men* movie as the setting for the Xavier School, frequently appears, usually as the mansion of some supervillain, billionaire, or occasional eccentric mentor; it was seen in *Kung Fu*, *TekWar*, and numerous other shows. The exterior is much less used, since, in truth, Casa Loma was a silly idea in the first place and is oddly situated in its urban surroundings. Another commonly used location is Ontario Place. Its stark combination of glass and steel at strange angles, with the geodesic dome in the background, makes a perfect setting for a futuristic corporation; again, *TekWar* and *Mutant X*, among others, come to mind here.

For outdoor street scenes, the old Gooderham and Worts complex, a former distillery in east-end Toronto (now being converted into an upscale shopping and dining neighbourhood called the “Distillery District”), has a crowded layout of streets and doorways that work well for any street brawl or shoot-em-up. Practically every show has used it, often in a number of different episodes; it was used in *Robocop*, *Kung Fu*, *TekWar*, *Mutant X*, *Earth: Final Conflict*, *Relic Hunter*, and others. Toronto's old Chinatown, in particular the two blocks of Dundas Street between Spadina and Beverly, are often

represented as some sort of generic Chinatown even though this environment is really not replicated in any other city in North America. *Kung Fu: The Legend Continues* was filmed all over the neighbourhood, from Chinatown Centre at Spadina and Sullivan up to Caine's studio at 410 Spadina. And I remember very distinctly an episode of *Due South* in which a gang was threatening a restaurant owner; it stuck in my memory because the Golden Country restaurant, one of our favourite dim sum places, was almost completely empty in this episode, which is never the case in real life.

The Gothic structures of the University of Toronto are used whenever a sense of history or foreboding is required, so these were often featured in *Forever Night*. For a generic urban setting surrounded by skyscrapers, filmmakers seem to prefer Jordan, Colborne, and sometimes Temperance Street, all in the financial district of Yonge and King in the shadow of Commerce Court and Scotia Plaza; I guess perhaps those admittedly architecturally boring grey rectangles of Commerce Court really are generic. The Mississauga city hall exterior was used, appropriately, as a treatment facility for the criminally insane in an episode of *Robocop*, while its well-designed council chamber was used for an assassination scene in *Earth: Final Conflict*.

Many downtown buildings have appeared as the headquarters of this villain or that corporation, but for a building with a courtyard, a preferred location is in front of Metro Hall,

Toronto in TVland

by Alexander von Thorn



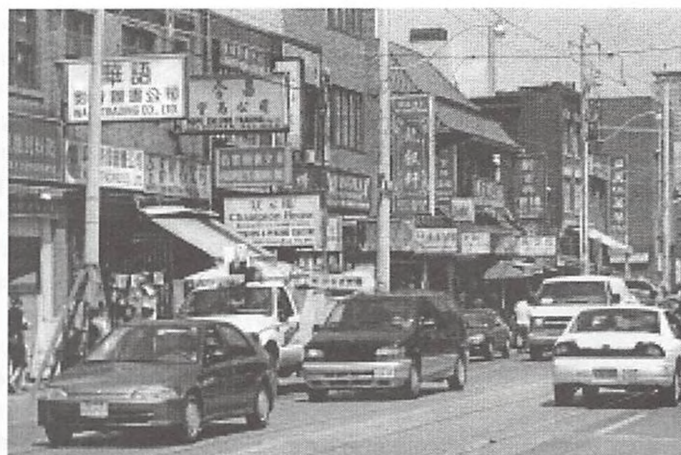
Metro Hall

where, for example, Jonathan Doors's death was faked in the opening scene of *Earth: Final Conflict*. And seemingly ordinary neighbourhoods can conceal dark secrets; the alien superintelligence in *Odyssey 5* was found above a hardware store in the Junction area around Keele and St. Clair (in the episode I'm watching as I write this). If one is looking for an idyllic setting of cute little houses with white picket fences surrounded by picturesque greenery, the favoured spot is on Ward's Island or Algonquin Island, a short ferry ride from downtown Toronto. All of these locations favored by television series are also used by films, too numerous to mention.

But the real giveaway that something is filmed in Toronto—because it's the one detail that location managers can't hide—is streetcar tracks in the road. You can replace newspaper boxes with *USA Today*, you can change street signs and mailboxes, but you can't film a car scene without filming the street, and streetcar tracks can be found on many major downtown streets.

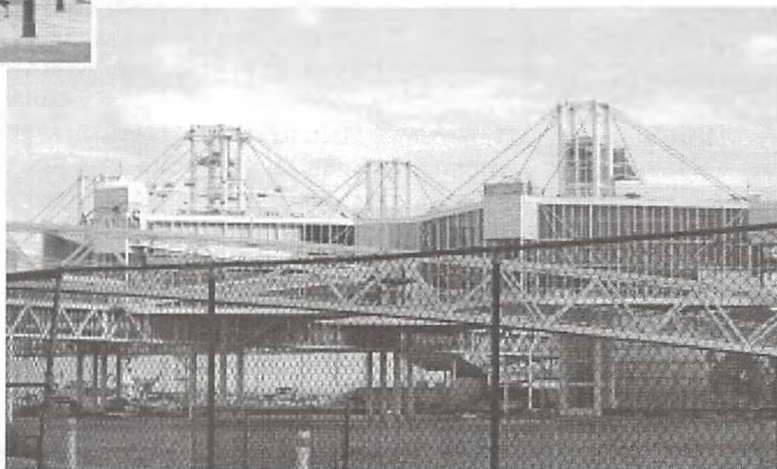
Occasionally, there are places that play an off-screen role. *Due South* needed so many vehicles that they used a building on Lakeshore between Bay and York as a police garage; I believe it only appeared in

Photo: Cheryl Freedman



Dundas Street in Chinatown

Photo: Cheryl Freedman



Ontario Place

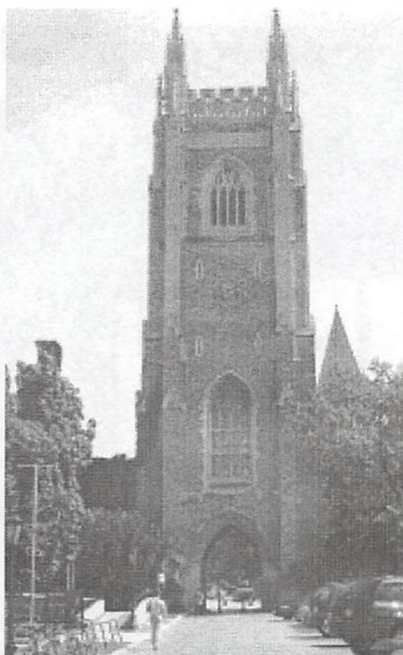
Photo: Cheryl Freedman

one scene, but Torontonians often saw fleets of Chicago police cars en route to some destination. One day as I walked along Lakeshore, I saw Chicago, New York, Detroit, and finally Toronto police cars go by in the time it took me to walk the four blocks or so from Bay to University.

Some favourite spots of old have been transformed in unrecognizable ways. The Raven club in *Forever Night* is now a Starbucks coffee shop. Caine's studio on Spadina sells knickknacks now. Set dressers change a location so much that it's often almost unrecognizable: *Relic Hunter* travelled the whole world within an hour's drive of downtown Toronto. Occasional strange artifacts linger, their purpose lost: Sinbad's ship sits abandoned by the side of the QEW between Niagara Falls and Hamilton. Location managers often prefer buildings under construction, because

they can convert an interior for a few weeks and then abandon it. An entire futuristic world was built for *Total Recall: 2070* in old jet hangars on what used to be Canadian Forces Base Downsview, a former NORAD facility. Now Downsview Park, this was the site of the open-air Rolling Stones concert this summer and is surrounded by suburban sprawl.

It's not just the places but also the faces that make Toronto different. Minor characters may appear in different roles in many series, and actors like Nigel Bennett, Blu Mankuma, George Baza, or Von Flores will show up from time to time. But the nice—or odd—thing is not just seeing them on screen, but seeing them around town. We saw Tia Carrere at Maggie's, a restaurant on College Street, and I met Karl Pruner from *Total Recall: 2070* at the doctor's office. It's not unusual to see a



University of Toronto

Photo: Cheryl Freedman



Roy Thomson Hall

Photo: Cheryl Freedman

familiar TV figure shopping in Kensington Market, Yorkville, or other upscale or interesting neighbourhoods. And, of course, many actors show up at Toronto Trek once in a while. The nice thing about the Toronto television industry being a bit lower-budget than Hollywood is that many actors are more approachable here than one finds elsewhere; they're just people who happen to work in the television industry.

All of this adds up to a sense of community and connection that isn't replicated elsewhere. Sometimes that sense of community also manifests on television. The pioneering show that documented science fiction in Canada was *Prisoners of Gravity*, starring Rick Green. The format was unusual in that the show's crew would go and interview people, and then Rick Green would be edited in afterwards. The show had a few problems in its first season, but it quickly became an authoritative voice on who was doing what in SF books, films, and television, as well as comics. For all of his wacky demeanour on screen (Rick went on to be a writer and performer on *The Red Green Show*), the Toronto SF community knew two things about Rick: one, that he really did respect creative people



Gooderham & Worts

Photo: Cheryl Freedman

who contributed to the community, and two, that he actually had to be toned down on screen. POG, as it was affectionately known, was produced by TVOntario, a public station, and so the show went the way of many public-sector creations. Nothing has really repeated its success since, although the snippets of "Space News" and "Hypa Space" on Space: the Imagination Station have a lot of good stuff with a less frenetic pace. Fandom in Toronto even sees Space itself as more than just a channel on the tube; it's a fixture of the neighbourhood on Queen West, and Space staff like Mark Askwith, Lyla Miklos, and Natasha Eloi are well known to the fan community.

We live in a city where the images of science fiction and fantasy are closer and more accessible to us than

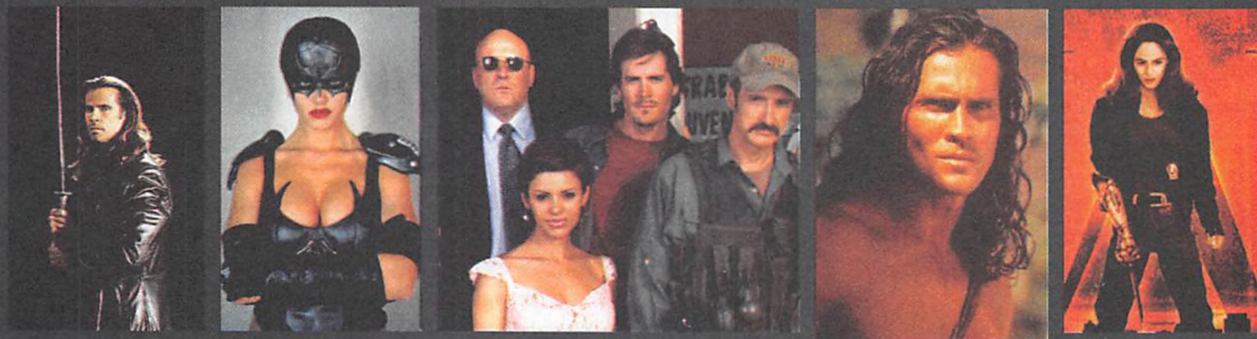
they might be elsewhere. In myths and folktales, the hero or heroine is told not to partake of the food and drink of the magic realm lest he or she become a part of it, but here we just take the magic all in. Fandom isn't just conventions and clubs and 'zines and parties. It's about the stories, about our shared experience of things outside mundane reality. You never know when you'll walk into a firefight with alien assassins (as I nearly did one time at Union Subway Station, where *Earth: Final Conflict* was shooting on a Sunday night) or bump into a vampire or an ancient oriental apothecary. All these things are easier in Toronto, where our dreams live a little closer to us.

Alex von Thorn, TORCON 3's deputy head of programming, won a 2002 Aurora for fan writing.

DRIVE-IN classics



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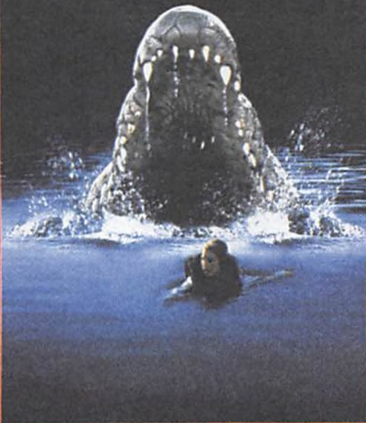


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TORCON

DAYS OF FUTURE PAST

Several TORCON and TORCON 2 attendees have helped support the TORCON 3 bid by lending an article on their reminiscences of those two Toronto Worldcons. For those of you who may not know the authors, here are some brief bios provided by Mike Glicksohn, co-chair of the TORCON 3 bid committee:

Bob Tucker is one of the two or three most influential people in the history of science fiction fandom. Essayist, humorist, wit and raconteur, Bob shaped the way fandom grew from its earliest days—and he is still influencing it to this day. An award-winning writer of mysteries and SF, he is equally honoured for his countless contributions to fanzines and conventions. Bob's article first appeared in issue 4 (fall 1998) of *The Incisor's Report*, the TORCON 3 bid publication.

The teenaged **Ro Nagey** who attended TORCON 2 in 1973 was sufficiently impressed that when he returned to southern Michigan, he founded an SF club (Stilyagi), which is still active today, plus a convention (Confusion), which recently celebrated its 29th anniversary. Fanzine editor, writer, speechmaker, party animal, bon vivant, and all-round good guy, Ro now makes his home in Hawaii. Ro's article originally appeared in issue 5 (winter/spring 1999) of *The Incisor's Report*.

George Martin has a house filled with Hugos and other awards—fruits of a writing career that spans almost 30 years. A master of both the novel and the shorter forms of SF, George has given memorable speeches at innumerable conventions and been an approachable and gracious guest at thousands of convention parties. A native of the Midwest and a long-time resident of New Mexico, he evinces a perverse fondness for the New York Mets. (George's article first appeared in an *Incisor's Report*.)

Joe Haldeman also has a house filled with Hugos, Nebulas, and other awards. Epicure, gourmet chef, artist, musician, and one of the current giants of the science fiction field, he is a true renaissance man. Yet he's never forgotten his roots as a fan (and fanzine writer), and his genuine interest in what other fans have to say may explain some of his many guest of honourships around the world. (Joe's article first appeared in an *Incisor's Report*.)

The teenaged **Don Hutchison** who attended TORCON in 1948 found enough to interest him that he is still a part of SF fandom 55 years later. Now an internationally known anthologist and editor in the horror field, Don worked on TORCON 2 in 1973, and while he didn't work directly on TORCON 3, he was there and has been on the edges of things with his energy and enthusiasm. (Don's article first appeared in an *Incisor's Report*.)

The teenaged **Mike Glicksohn** who discovered fandom in 1966 liked it enough to help found the Ontario SF Club, help bid for and run TORCON 2 and worked towards winning the right to hold TORCON 3. Primarily active in fanzines, the hirsute but humble Hugo winner and ex-Worldcon guest of honour can usually be found down in the bar. (Mike's article first appeared in an *Incisor's Report*.)

A BRIEF HISTORY OF TORCON...

by Mike Glicksohn, 1997 Co-chair, "Toronto in 2003" Bid Committee

In 1947 in a hotel room in Philadelphia, a 19-year-old teenager named Ned McKeown said, "Hey, why don't we hold the next Worldcon in Toronto?" Despite the fact that they had only met that weekend (although they were to stay friends for years), his 30-year-old roommate, John Millard, agreed that was a fine idea. So between them, and with Beak Taylor's help, they threw together a bid for TORCON, the Sixth World Science Fiction Convention.

The very next day at the business meeting, despite a competing bid by Milwaukee, some of the 200 Philcon attendees who were at the meeting awarded the 1948 Worldcon to Toronto in a show of hands. A full attending membership at that time cost a dollar.

The TORCON of 1948 was the last Worldcon held in early July as well as the first Worldcon to have a fan guest of honour (the then- and still-legendary Bob Tucker). It was attended by about 200 people

and was by and large considered by fans of

the day to be a success, albeit a low-key one.

In late 1969 in the offices of a welding society, a 26-year-old young Turk named Peter Gill said, "Hey, why don't we hold another Worldcon in Toronto?" Despite the fact that they should have known better, a small group of people including Ken Smookler, Susan Wood, Mike Glicksohn, and John Millard (remember him from TORCON more than 20 years earlier?) agreed that was a fine idea. Working hard and recruiting help from other local fans and friends, they put together a bid for TORCON 2, the 31st World Science Fiction Convention.

Two years later, having outlasted serious bids from both Dallas and Minneapolis, they were rewarded when the voters at Noreascon awarded the 1973 Worldcon to Toronto. A full attending membership by now cost five dollars.

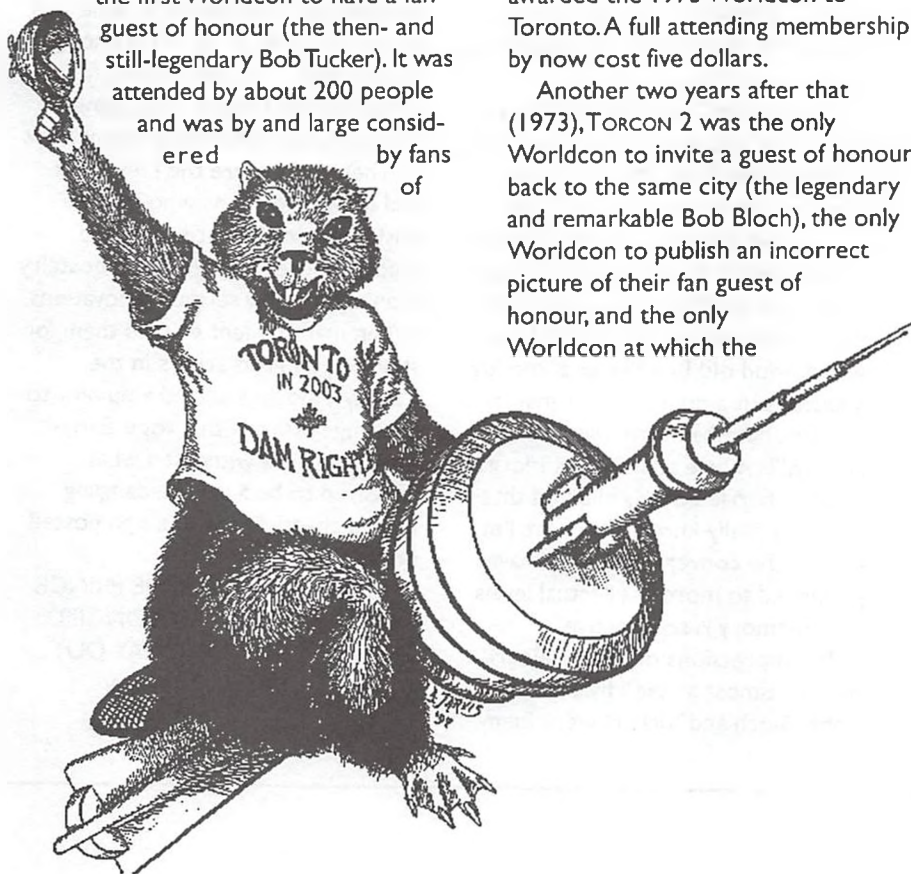
Another two years after that (1973), TORCON 2 was the only Worldcon to invite a guest of honour back to the same city (the legendary and remarkable Bob Bloch), the only Worldcon to publish an incorrect picture of their fan guest of honour, and the only Worldcon at which the

con hotel received a standing ovation at the banquet. TORCON 2 was attended by almost 3000 people (by far the largest Worldcon to that time) and was almost universally rated as the last of the really great fannish Worldcons.

Sometime in 1996, a 66-year-old old phart named Ken Smookler (remember him from TORCON 2 23 years earlier?) said to himself, "Hey, why don't we hold another Worldcon in Toronto?" A lot of smuffing later, Yvonne Penney said the same thing out loud in the meeting room of a downtown Toronto apartment building. And a roomful of people agreed that this was a fine idea. Fans from as far away as Montreal and Winnipeg had their say, and pretty soon there was a 30-person committee co-chaired by Mike Glicksohn (remember him from TORCON 2, 23 years earlier?) and Larry Hancock with chair emeritus John Millard (remember him from TORCON, 48 years earlier!), committed to putting together a bid for TORCON 3, the 61st World Science Fiction Convention.

In a bit more than three years time [this article first appeared in the first Incisor's Report June/July 1997], despite bids from Paris, Berlin, CanCun, and whoever else comes out of the woodwork, we expect the voters at Chicon 2000 to award the 2003 Worldcon to Toronto. A full attending membership will be somewhat more than those of TORCON and TORCON 2 combined!

And when the Worldcon does come to Toronto over the Labour Day weekend of 2003, who knows what legends will be created, what tales will be told, what history will be written? I know I will be there, but I hope one of you reading this will write it all up when the bid for TORCON 4 is announced!



TORCON (1948)

Horror Boy Remembers Torcon by Don Hutchison

Ah yes, Virginia, I remember the first TORCON. Well, sort of. It was a long time ago in a galaxy far, far away, back in the good old days when it was a proud and lonely thing to be a fan. A time when magazine publishers promoted Ray Bradbury stories with covers portraying Valkyries in copper bras being raped ocularly by slaving BEMs. A time when even parents referred to our literature of choice as "that crazy Buck Rogers stuff." (Folks were too polite in those days to use words like "crap.")

To be honest, my recollections have been blurred by the smog of passing time. One snapshot memory is that of fans actually wearing suits, white shirts, and (yikes) even ties. But beneath their IBM veneers beat the hearts of true slans. One carload of American fans careened into town sporting a large banner bearing the fannish motto: BEER IS THE ONLY TRUE GHOD! (sic)

No wonder the local media was so impressed. A headline in *The Toronto Star* read: "Don't wake up screaming. Horror boys invade city!" And *The Globe and Mail* shrieked: "Zap! Zap! Atomic ray is passé with fiends."

Far from being a "horror boy" or fiend, I was actually a shy high school teenager at the time. I'd published two issues of my own fanzine, had letters appearing regularly in the SF pulps, and was a member of the local SF group that included John Millard, Ned McKeown, Bill Grant, and Beak

Taylor—the gang instrumental in bringing the Worldcon to Toronto.

Before the con opened that July day in 1948, I remember showing up at the King Edward Hotel, where many of the out-of-town fans were staying. I met up with my friend Les Croutch from Parry Sound and a gaggle of fans from Detroit. These included well-known fanzine publisher Art Rapp and young Ben Singer, a fundamentalist atheist with a klaxon-horn larynx. We all retired to somebody's room, chatted briefly, and awaited the imminent arrival of the world's most famous fan, Forrest J. Ackerman. Les Croutch seemed concerned about meeting 4e. He wanted Mr. Sci-Fi to have a good first impression of us.

"Remember," Les admonished us, "he's not a god. Ackerman is not God."

When the Great Man did arrive, sure enough he wasn't God. Not even Ghod. But he did turn out to be a soft-spoken, friendly guy who must have been pushing 30. As if to break the ice with our visitor from Hollywood, good old Ben Singer promptly shouted out a question that may or may not have been troubling him greatly: "Is movie star Dennis Morgan queer?" Forrie politely allowed that he didn't really know. After that, I'm certain the conversation must have graduated to more intellectual levels. Alas, memory is so selective.

My impressions of other celebrities are almost as sketchy. The two Bobs (Bloch and Tucker) were funny,

of course. But even funnier was hard SF writer George O. Smith, who either spent the convention delightfully bombed (or pretended to) with decidedly entertaining results. And I did get to meet David H. Keller, one of the icons of the Golden Age. Anyone who corresponded with Keller at the time, as I did, knew that he was an indefatigable egoist, but he had generously supplied an article for my humble little fanzine, and I do remember that he and his wife, Celia, had great personal style.

Speaking of style, there was a New Orleans fan named Harry Moore who impressed us yokels with his white Panama suit and the fact that he was either rich enough or crazy enough to part with a hundred bucks for a gorgeous Virgil Finlay oil painting in auction. Crazy like a fox, it seems now.

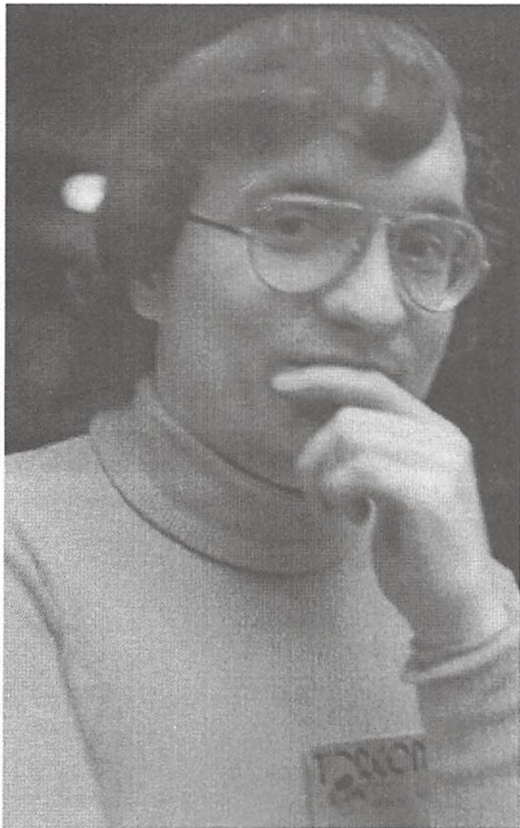
Then there were the New York and New Jersey fans who had the misfortune to stay at the Prince George Hotel, a once-stylish hostelry then undergoing serious renovations. When management evicted them for shooting off firecrackers in the hallways, the fans affixed a dummy to a ceiling fixture with a rope. Early-morning risers witnessed what appeared to be a suicide dangling from a chandelier with a sign posted on its chest:

I CAN'T ENDURE THE PRINCE
GEORGE HOTEL ANY LONGER.
THERE IS ONLY ONE WAY OUT....

Some things never change.

TORCON 2 (1973)

I Remember TORCON 2 by George R.R. Martin



Many and many a year ago, in a kingdom by a lake, Toronto held its second Worldcon, which oddly enough was also my second Worldcon.

The world was young and fresh then, and so was I. In those days, great dinosaurs still roamed the earth and attended Worldcons, *The Last Dangerous Visions* was due out at Christmas, Mike Glicksohn was known as "the Boy Wonder," and I wasn't. I was two years out of college, finishing up a stint as a VISTA volunteer, making a precarious living by directing chess tournaments on weekends and writing SF during the

week. Two years before, I had attended Noreascon in Boston, but I hadn't had enough money to make LACon the following year. I didn't have enough money to attend TORCON either, not really, but there was no way I was going to miss it. They had added a new award to the Hugos—the John W. Campbell Award for Best New Writer—and I was one of the nominees.

Besides, I had been dreaming of the 1973 Worldcon longer than I'd been in fandom...although I hadn't been dreaming of Toronto. No one had, until 1971. The campaign for the 1973 Worldcon had been raging since the mid-1960s, one of the longest and most spirited in fannish history, but the contenders had been Tom Reamy's

innovative and aggressive "Dallas in '73" bid, flagshiped by his slick bidding fanzine *Dallascon Bulletin*, and Jim Young's more traditional fannish bid for "Minneapolis in '73," with its famous room parties.

Dallas and Minneapolis went at each other for half a decade...and then, just a few months before the vote was to be cast at Noreascon, both bids collapsed—and Toronto came in to scoop up the prize. I had been a comics fan and still in high school when the contest for that unimaginably far-off 1973 Worldcon had first begun, but Tom Reamy had found my address in a

Fantastic Four letter column and started sending me *Dallascon Bulletin*, my first real introduction to the world of SF fandom.

And now the future had arrived—and not in Dallas at all, but in Toronto, over the border in a strange and exotic foreign land called Canada. I was living in Chicago at the time in a big uptown apartment full of cats, cockroaches, and roommates. Lacking the money to fly to Toronto, I bummed a ride with Alex and Phyllis Eisenstein in the back of their old red Dodge (actually, in 1973, it was their *new* red Dodge), which is how I got to most cons in those days. We crossed the border at Detroit, the first time I had ever been outside the borders of the United States. Then came miles and miles of miles and miles...and finally we were there.

The first thing I noticed about Toronto was how bloody hot and humid it was, which seemed all wrong. After all, we were in Canada! It's supposed to be *cold* in Canada, but someone had forgotten to tell the weather gods and we sweltered all through the weekend.

The Royal York was a much swankier hotel than I was used to, and the room rates were very high (almost \$20 a night, if I recall correctly). But I'd scraped together a few nickels from VISTA and my chess tournaments, so I wouldn't have to hunt for crash space on a floor as I'd done at Noreascon. My room was admittedly rather less grand than the Royal York's lobby and ballrooms; it

was small and narrow with a single bed that was really more of a roll-out couch, but it was all mine.

Once the con began, my memories grow fuzzy. That's not just the years; some of my TORCON memories were fuzzy the next morning. What can I say? The parties went all night in those days, and so did I; the bathtubs were full of beer; and sleep was for the weak. There was only one track of programming, and I attended most of it—sitting in the audience because back then, you had to pay your dues before they put you up on panels, which were reserved for big-name writers and felt that the audience actually wanted to hear—though I confess that I no longer recall a word of any discussion or speech.

But I remember one dawn, eating breakfast at a greasy spoon with another starving young writer, this skinny hippie with a scraggly-orange-beard name of Gardner Dozois, while a drunken German tourist (not a member of TORCON) bent Gargy's ear with reminiscences about his favourite Hamburg whorehouses.

And I remember Gargy borrowing my room for an assignation, too, and keeping me wandering the halls half the night.

I remember being urged to try "Canadian cooking," which seemed to consist of putting vinegar on french fries. I was underwhelmed. If God had meant man to put vinegar on french fries, He wouldn't have invented ketchup.

I remember hearing about the convention's great scandal, the drunken neopro who tried to crash the first fandom party uninvited, bellowing, "I'm the president of SFWA, you can't keep me out." (He was, too, but they did.)

I remember wandering through the art show with Lisa Tuttle, one of the other nominees for the John W. Campbell Award, flirting shamelessly with her while teasing her about the teenybopper writing contest she'd just won at *Seventeen* magazine. I don't remember any of the artwork, I must confess, but

Lisa had just graduated Syracuse and was prettier than most of the pictures.

I remember scoring my first free editorial meal when David Harris, then the SF editor of Dell Books, picked up the tab for my hamburger in the hotel coffee shop. Dave told me that I would have to be Isaac Asimov in his expense account report since Dell didn't want him buying meals for writers they'd never heard of. Jack Dann and Gardner Dozois got free lunches as well; I think they went down as Robert A. Heinlein and Lester del Rey ("Why do I always have to be Lester del Rey?" Gargy complained, but I've always wondered whether that was where he got the idea to do a *Best of the Year*).

I remember coming up with the idea for what would eventually become my first book, the notion of an anthology of original stories by the Campbell Award nominees. After all, I reasoned, there's a book for the Hugo winners, so why not for us Campbell finalists? I lined up Lisa Tuttle and Jerry Pournelle right there at the con and the other nominees afterwards, and a few months later, Macmillan would accept my proposal for an anthology I called *New Voices*.

Most of all, though, I remember the Hugos.

The TORCON 2 Hugo ceremony was unusual in several respects. To begin with, there were no Hugos. The rockets had not been cast in time, so the winners were presented with empty bases and promises of rockets to come. MidAmericon, the first Worldcon to scrap the Hugo banquet in favour of a theatre-style presentation, was still several years in the future; TORCON 2 had done the then-traditional rubber-chicken meal, and the ballroom was full of big round banquet tables. I hadn't been able to afford a banquet ticket myself (which was no loss, since I was too nervous to eat anyway), but after the meal was done, the doors were opened so I was able to find a seat in the back of the ballroom along the wall.

And then for some reason, Toastmaster Lester del Rey decided he would present the awards backwards. Instead of ending with best novel, he began with it and went on from there to best novella, best novelette, and so on straight down the list, finishing up with the brand-new never-before-presented John W. Campbell Award. Now, the banqueters had been sitting for hours and no doubt were feeling restless, so once del Rey had done the "big" Hugos, people began to leave. More people left after each award, and before long, I was able to sneak up to one of the tables. By the time del Rey got around to presenting the John W. Campbell Award for Best New Writer, I was sitting right beneath the podium in a ballroom largely deserted save for five other new writers. Unlike the Hugos, there actually *was* a Campbell Award though I was disappointed to see that it was a plaque; in the dreams of glory I'd been dreaming since they told me I'd been nominated, it had always been a silver rocket.

I need not have worried. Jerry Pournelle won that first Campbell Award though they gave George Alec Effinger a second-place plaque because the vote was so close. I had lost my first award. Lisa had lost, too, but Gardner told us afterwards that we couldn't be *real* losers until we'd lost a Hugo and a Nebula like him and Jack Dann. (I lost both the following year, but Lisa ruined her chances by winning the Campbell Award at Discon in a tie with Spider Robinson.)

I must have gone back to Chicago, surely, but strangely enough, I remember nothing of the trip home in the back of the Eisensteins' car. I do remember that I didn't *want* to go home. There is nothing as sad as the end of a great convention, and TORCON 2 was certainly that. It was my second Worldcon, but it was the one that set the hook...and I've scarcely missed one since.

I REMEMBER TORCON 2

by Ro Nagey

I am now ensconced in the hotel room here in Hilo, and as soon as the computer's battery recharges, I will stroll onto the balcony and write "I Remember TORCON 2," perhaps between brief snacks on mangoes and papayas snagged at the local open-air market.

So, where to begin...

The easiest way would be to say that I reached Toronto with all the naiveté and energy of a neofan. I was on the cusp of breaking up one disastrous relationship and about to embark on an even more disastrous one. I had a pocketful of hard-earned cash and no credit cards. I was full of ideas, hopes, and wonderment.

I was a typical college kid.

Much to my amazement, one simply couldn't walk into the Royal York and get a room. Apparently, this Worldcon thing had *lots* of members. And they had reservations, which meant they had rooms. I didn't.

A drive around the area found me a hotel of no doubt once-glorious repute. However, its repute had been ailing for some time. I could get a room, yes, as long as I didn't mind having to use a communal bathroom and a communal phone. The room itself was gloriously appointed with an army hospital bed and a dresser and, oh yes, plenty of fresh air. No need for air-conditioning...not in Toronto...not in August!

I wasn't worried about the con itself. After all, I had already been to two whole conventions. I had fandom figured out.

Then I ran into the mass of humanity that was TORCON 2! There must have been an infinite number of people there, swirling, massing, darting, laughing, drinking...and everyone seemed to know everyone—except me.

I made one of the 14 smart decisions I've made in my life. I volunteered to work registration. For

whatever reason, they drafted me on the spot. I sat there proudly, the last barrier people had to cross to get their memberships.

One guy who pronounced his name Vaughn Boday showed up. I told him that the only name like that was for the famous artist Vaughn Bode (in my mind, pronounced Bode) and blushed bright red when I realized that this god of cartoonery was standing in front of me.

Sitting at registration, I got to see the hordes form, swell, and break. Everyone needed a badge, and that meant that they had to come by *me*. It was a great way to get a handle on what to expect once I went inside.

The cashier was this perfectly wonderful lady of certain years whose hair had that beautiful and oddly appropriate alien blue tinge to it that the elderly are wont to consider fashionable. We chatted as we worked. My attention wandered at some point and I saw in the distance this *unbelievably* hairy human being in an Australian bush hat walk towards our table. That he had this humongous boa constrictor wrapped about him didn't seem particularly incredible to me, but the bushiness of his hair and beard definitely was.

I didn't think to warn the cashier. As this apparition in hirsuteness walked by, the snake became fascinated by something about the cashier. As the guy passed, the snake uncoiled itself so its head lingered but inches from this elderly woman's face, its tongue flicking in and out, its head darting to and fro. As the snake was attached to the hairy person, eventually it—and he—disappeared. I will always remember that dry intake of breath that seemed to go on forever, the woman pawing my elbow, pointing at her purse and gasping, "My pills, my pills!!!!!"

Later, Lester del Rey came up. I knew who he was, he being a very

distinctive person. At this point, I had developed a devil-may-care approach to my job, and I solemnly informed him that the *real* Lester del Rey had already been here—a towering individual, clean-shaven, and young. I think Lester was pissed only a little by my use of the term "young" to describe this fictional person. However, he laughed and I laughed and we both agreed that I had done enough volunteer work. I immediately resigned.

I learned that to seriously party, one should either (a) be a really cute girl, or (b) ask everyone you know where the parties are. (A) was obviously not an option for me. (B) required that one start at breakfast and continue throughout the night. If someone was passed out at a party or the halls, you'd go through their pockets—not for coin but for the all-important party lists and engraved invitations (OK, mimeoed invitations).

Most of all, I remember some wonderful warm human being who, upon learning where I was staying (I had since found out it was a hooker hotel), offered to let me spend the night in his room. Ah, nirvana! A night in a luxurious suite in the regally appointed Royal York. After the night's do, I knocked on the door and was let in. Whereupon I discovered that this wonderful warm person was that way with apparently everyone he met. The carpeting was obscured by the mass of humanity on the floor.

"You can sleep over there by the bathroom but don't put your head by the bathroom door. Someone might step on it during the night."

The one thing I regret is that to this day, I have no idea who it was who let me use his room. I wish I did. I'd like to thank him.

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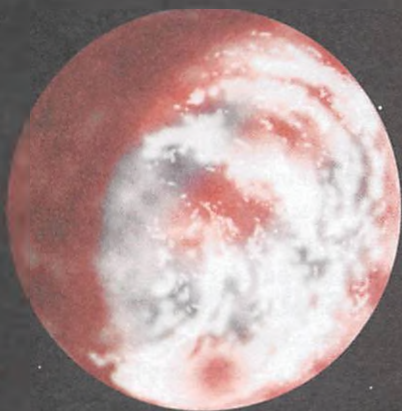
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Blood banks save lives, and are utterly dependent on donations by volunteer donors. Robert Heinlein knew this when he helped start SF-con blood drives in 1976.

A tradition for more than twenty-five years, the Heinlein Memorial "Pay It-Forward" Blood Drive is scheduled during World Con, wherever held, both in-memory of Robert Heinlein and in accordance with his wishes. SF fans have "paid the debt forward" for almost three decades.

Take a short walk and brief break and be a citizen of the galaxy -- and take home a pin designed expressly by Robert Heinlein, exclusively for the volunteers who choose to continue this salutary tradition. We cannot offer you signed copies by Ginny Heinlein this year or evermore -- she sailed beyond the sunset to join Robert this past January -- but in her and his memory other authors may be present and, perhaps, offer you one of theirs, as some have done before.

Just as blood supplies are, the supply of premiums may be limited. First donated, first served!

The place, day and time for blood donation will be:
MTCC room 204 (aka the Summit Room), within the convention center,
Saturday, August 30, 2003, from 11:30 a.m. to 4:30 p.m.,
(please check the Convention bulletins and program for any last minute changes)

Sponsored and arranged by The Heinlein Society, a non-profit organization dedicated to Heinlein's works and paying the debt forward to future generations, with appreciation to Torcon3 and the Canadian Blood Services for their splendid help and cooperation. We're at www.heinleinsociety.org. Now would be a good time to join us in our efforts.



TORCON 3 (2003)

It was the best of times; it was...well...the best of times.

I Remember TORCON 3, or Days of Future Past

by Mike Glicksohn

From the stunning talking holograms of Hugo Gernsback and John W. Campbell at the opening ceremonies to the touching moment when all seven co-chairs gathered to pass on the gavel to Miles (who'd finally won the right to host the Worldcon at his house) during the closing ceremonies, TORCON 3 was a rousing success.

After the fantastic success of the 60th Worldcon in Roswell, New Mexico, some fans were expecting a let-down in Toronto. But by the end of the convention, the consensus was that the coalition of Canadian, American, British, Irish, Slovak, Spanish, Turkish, Australian, Serbian, Kosovan, and Texan fans who put on TORCON 3 had at least matched their predecessors—and often exceeded them.

There were, as always, glitches, but the majority of attendees probably didn't notice them. That the green room ran temporarily out of caviar—not once but twice—was decidedly unfortunate, but who knew that Microsoft was planning on flying in an entire planeload of Soviet SF writers as a last minute surprise?

At least, the con suite was fully supplied with home-brewed Canadale (enthusiastically adopted by the Brits as the best pint of real ale they'd drunk since David Bruce sold the Ferkin chain) throughout the entire nine days of the convention, and our consumption of over 75,000 litres of beer during the con certainly brought us to the attention of the major breweries

and should have sponsors for future Worldcons lining up with cheque-books in hand.

In 1973 at TORCON 2, the Royal York became the only convention hotel in the history of fandom to receive a standing ovation at the Hugo banquet. Thirty years later, it became the only hotel in fannish history to get two standing ovations, and older attendees agreed that the staff was just as professional and courteous and unflappable as they'd been three decades earlier. Hell, they didn't even bat an eye when the "Boston in Barcelona" bid committee re-enacted a "running of the bulls" through the corridors of the party floor!

The multi-channel simulcasting of the 12-stream program turned out to be a huge success although I suppose it was inevitable that some techie staying at the Skydome Hotel would figure out a way to connect our feed to the JumboTron in the stadium. This gave 50,000 baseball fans watching the current world champion Toronto Blue Jays thrashing their division rival New York Yankees an opportunity to see a quite remarkable masquerade presentation from *Forever Free*. (By the way, the city has dropped the lawsuit, so Toronto fandom will probably get a clubhouse after all.)

Personally, I thought the Hugo ceremonies had perhaps their best venue ever, but I've always been a big fan of the Royal Alex Theatre. Of course, I was delighted when my old friend Bill Bowers won another Hugo

for *Outworlds* and thought it was a very nice touch to have Ed Mirvish present the statue when Harlan Ellison was wheelchaired onstage to receive the Keith Laumer Award For Aging Gracefully.

I scarcely made it to the Hucksters Room (running fandom's first official high stakes poker tournament was actually more work than I realized it would be), but all of the dealers and fans I talked to said they truly appreciated our "Books, Books & More Books" policy and hoped future Worldcons would be just as strict about what was to be sold.

And so the third Toronto Worldcon is over and has already taken its place in the ongoing history of SF fandom. I'll remember it fondly for some of the reasons I've just written about. Others will long remember the unfortunate young woman who slipped and fell into the industrial-sized vat of ice cream at the "Boston in Berlin" party, or the unexpected victory of the Antarctica bid for the 2007 Worldcon, or the totally unexpected appearance of Salman Rushdie and his announcement that he's a huge fan of the Teletubbies.

But this I *can* predict: Three or four decades from now, some Toronto fans will say, "Hey, isn't it about time Toronto had another Worldcon?"

And by then, they'll be right!

It was the worst of times; it was...well...the worst of times.

I Remember TORCON 3, too, or TORCON 3 Pros at Cons

by Joe Haldeman

At TORCON 3, more than 10 percent of the members of the Science Fiction and Fantasy and Horror and Media Tie-in Writers of America and Canada showed up. Since SFFHMTIWAC had at that time more than 18,000 members, you had more than 2000 writers and wannabes fiercely competing for time on the 19-track program.

It's no wonder the RCMP had to be called in almost every day. Personally, I feel there was no excuse for the use of dogs and fire hoses. Action/adventure writers *do* understand rubber bullets.

But one has to admit that the SFFHMTIWAC writers did not comport themselves particularly well, chanting in unison to drown out readings held by nonmembers of which there were nearly a hundred. The stink bombs did nothing to help the organization's image.

I have made no secret of my resistance to the liberalized membership rules of the SFFHMTIWAC, which, after accepting electronic publication as a criterion for membership, ultimately had to allow anybody on board who had a Web site with at least one hit. The \$US250 per year membership so engorged the coffers of SFFHMTIWAC that they were able to buy Zanzibar, renaming it Brunner Island and turning it into a tax haven for any-

body who could read *HTML For Dummies*.

Call me old-fashioned, but I miss the days when the SFWA suite was a home away from home, where during the day you could

relax and chat with fellow writers, invite newfolk up for interviews, and basically know that there was always a free drink to be had (which you had honestly paid for with your dues). Every night, a different publisher would throw a lavish party there with food and drink and free books.

Since there's only one publisher now, Bertelsmann-Pocket-Ace-Avon-etc., there seems to be no motivation for throwing parties. The only place large enough in Toronto for the SFFHMTIWAC suite was the Downsview Air Base, and it had all the ambience of a middle circle of Hell. The Publisher said it would supply the beer, but because of some sweetheart deal with a Wholly Owned Subsidiary, the beer was imported from the United States and served warm—and even so, they ran out before Friday night.

That was what precipitated the dogs and fire hoses. We could pet or kill the dogs, but the fire hoses were a nuisance.

I did have fun at a lot of the programs, although like most SFFHMTIWACans, I didn't get to any panels that I wasn't actually on. I especially liked "Sex in SF Fandom: A Historical Perspective" with Robert Silverberg and Bob "Wilson" Tucker plus five middle-aged women who wore bags over their heads for anonymity. The "Fierce Weapons in Science Fiction" panel became chaotic when moderator Lance Williams picked up the visual aids and started using them on the audience.

My signing was pretty dismal since I had to share a table with Stephen King and Rupert Phlegm, whose new novel *Big Weapons Kick Alien Ass* won the Hugo, Nebula, and Pulitzer prizes, thereby motivating the Nobel Committee to inaugurate the Nobel War Prize in Literature. Of the three

people who showed up at my position on the table, two wanted me to forge King's signature so they wouldn't have to stand in line forever.

They made me hold my kaffeeklatch three blocks away in a Starbucks that had standing room only. Four fans showed up, but they drank their coffee and left. I had a Kryptonite bicycle lock, though, and I closed the door and locked it and gave a dramatic reading from *Robotjox*. People were hostile at first and then afraid. Eventually, though, a few bonded with their kidnapper. That was the high point of the convention for me, actually, as they knelt and said the lines in unison.

The annual business meeting of the SFFHMTIWAC had to be held in that same stadium, with seats in the shade being reserved for those members who could prove that they had earned more than \$50 from their writing in one of the past three years. When fewer than a hundred qualified and more than 500 shady seats sat unoccupied, there was a scene that more resembled a British football match than a North American writers' meeting.

The increase of dues to \$US500 met with general approval after the treasurer pointed out that the added income would allow us to purchase New Jersey, casinos and all. The meeting also approved a "Best Dog Food Commercial" Nebula, raising the number of the awards to 89 per year.

I do miss the old days, but the new dynamism is stimulating. The audacious plan to declare war against Latvia over copyright issues would never have happened in the pre-SFFHMTIWAC era—nor would we have had the nuclear clout to make the threat meaningful.

It doesn't get any better than this.



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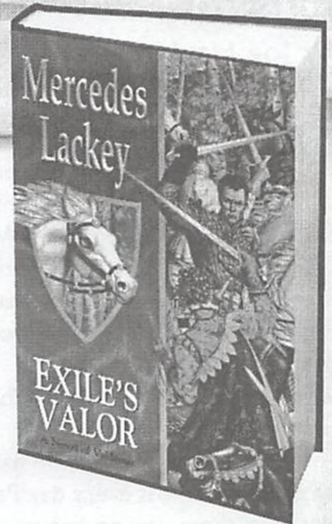
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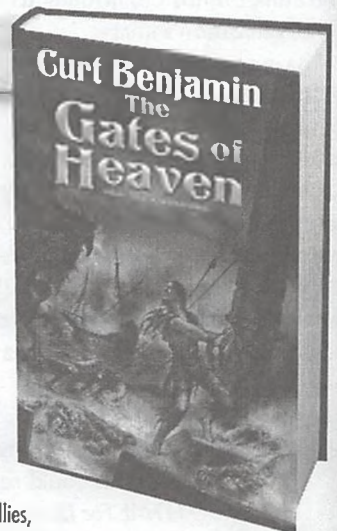
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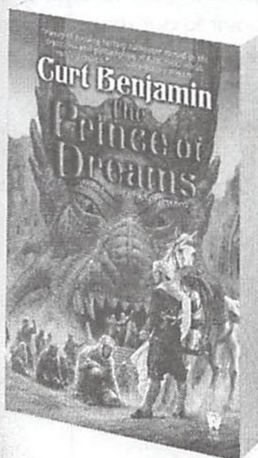
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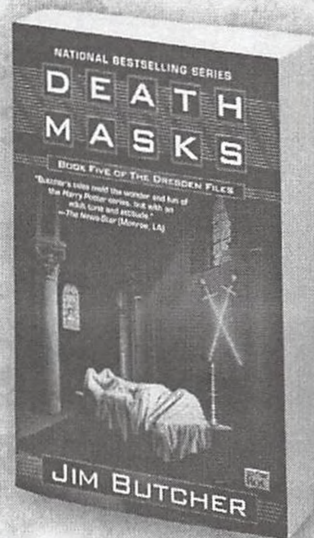
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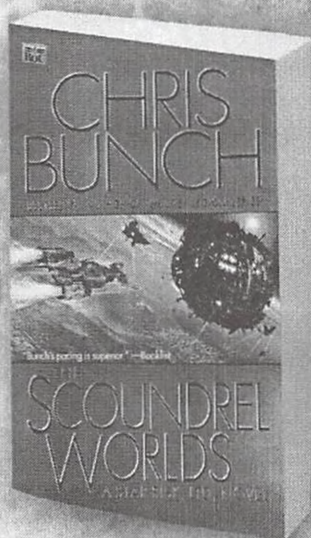


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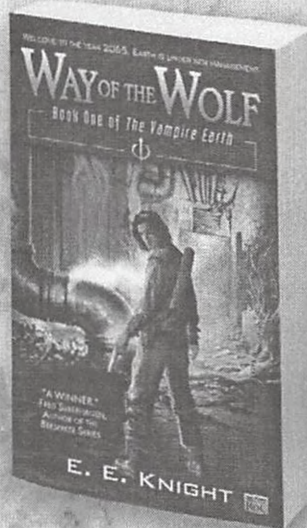


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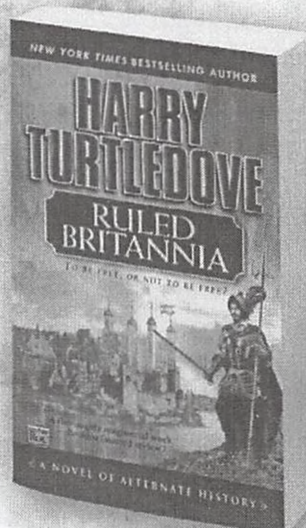
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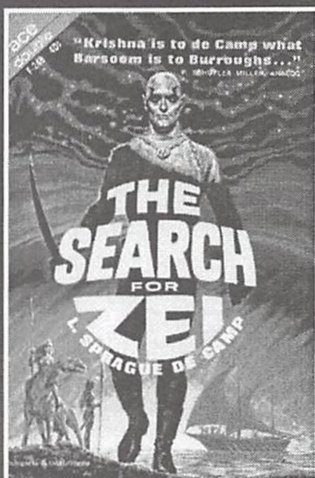
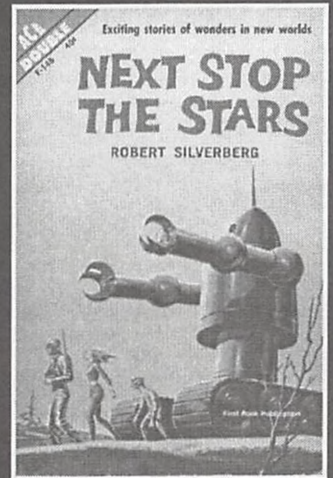
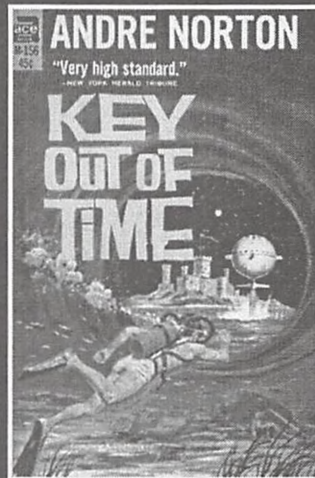
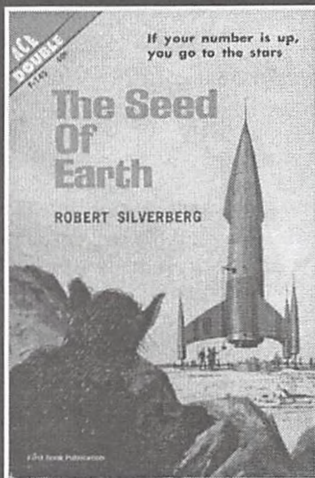
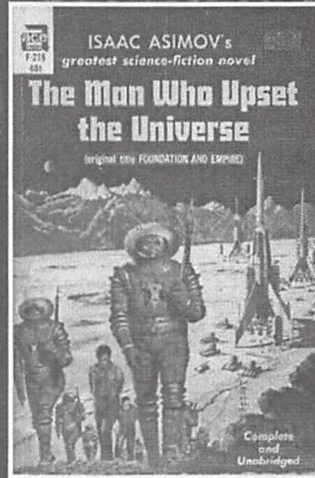


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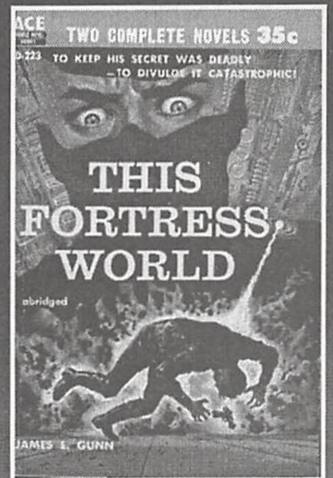
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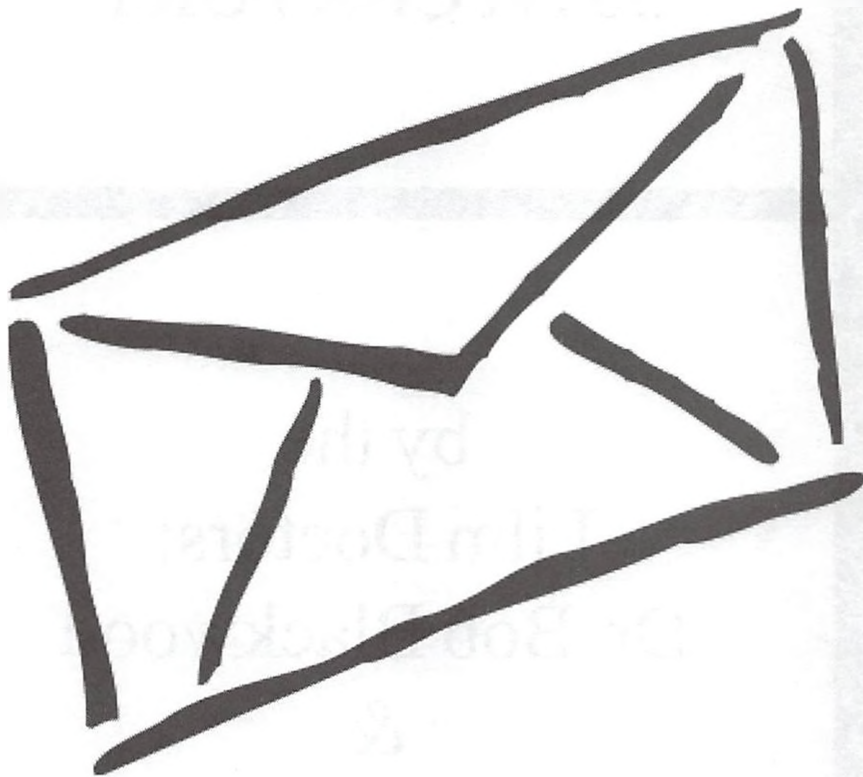
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THE FINAL
TOP 10 LIST
OF
SCIENCE FICTION FILMS
OF THE
20TH CENTURY

by the
Film Doctors:
Dr. Bob Blackwood
&
Dr. John L. Flynn

What makes a good science fiction film? That's a familiar question we are often asked, and while there is no one simple answer, there are certain insights and criteria that keep emerging in each of the essays and critical commentaries that we've both written over the years.

With an entire universe as their sandbox, filmmakers like Stanley Kubrick, Steven Spielberg, George Lucas, James Cameron, and others have produced science fiction films that are imbued with a sense of wonder and awe. Good motion pictures take us to places we've never been, introduce us to people we've never met, and show us things we've never dreamed.

They probe the outer limits of our imagination and challenge the human spirit to reach beyond the conventional to new and fabulous worlds. No other cinematic genre, from mysteries or romances to tragedies or comedies, does that.

The best science fiction movies may well transport us to the outer reaches of the universe, but they also remain well grounded in science or that reasonable extrapolation of present-day knowledge. At the centre of every good science fiction film is also a speculative element that is integral to the narrative; if the speculative element can be lifted out of the plot without affecting the overall story, then all the filmmakers have done is taken an existing storyline and dressed it up with a science fiction setting or prop. Without the mysterious aliens and their equally mysterious agenda for man, there would be no first contact story—and no real plot behind the film *2001: A Space Odyssey* (1968). The science in science fiction

is quite often what separates a fair story from a really good one—and what separates science fiction from sci-fi, that Hollywood fast-food version of SF that often violates or outright contradicts the laws of

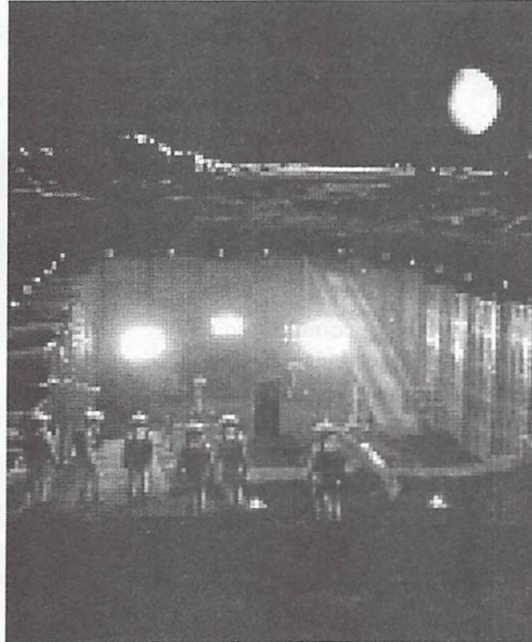


Photo: © Metro-Goldwyn-Meyer

2001: A Space Odyssey

physics for the sake of gee-whiz special effects.

Robots and spaceships, aliens and time machines, as well as the dozens

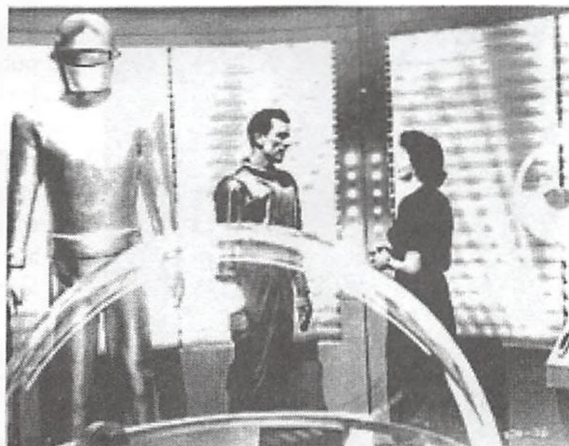


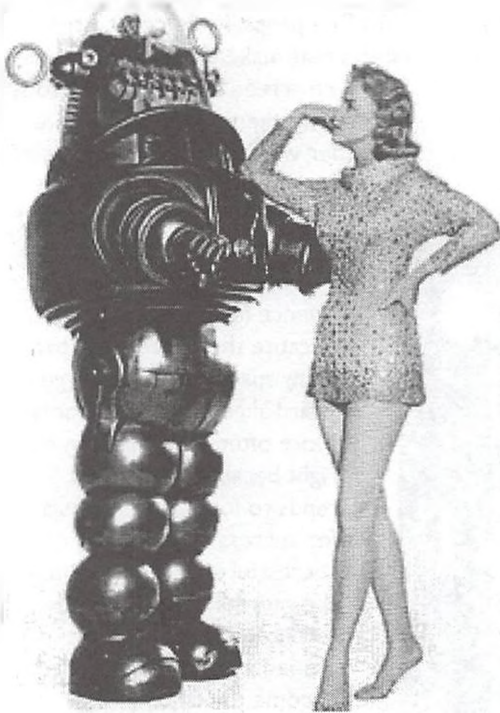
Photo: © 20th Century Fox

The Day the Earth Stood Still (1951)

of other SF film conventions that draw science fiction fans into the multiplex are meant to provide

verisimilitude in good science fiction films. The props, make-up, and special effects that make these conventions a reality on screen are merely the tools that a filmmaker employs to create the other worlds and other places of his story; they should never take the place of a well-crafted narrative. Academics and mainstream critics disparage science fiction as a genre because they've seen far too many space cowboys, ray guns, weird aliens, and cute robots. More often than not, they're right because Hollywood tends to focus on a formula for success rather than successful storytelling. When the gadgets of science and technology, like the latest groundbreaking special effects, become the focus of the movie or are employed to hide a weak story, then science fiction has failed as a form of cinema; it has instead become sci-fi.

Good science fiction is all about creating meaningful metaphors and allegories that are reflections and revelations of the world in which we live. Not only must a science fiction filmmaker have a mastery of science and technology, but he or she should also know something about the world, including its politics, sociology, history, and human behaviour. But even more important, the filmmaker must know how to suggest analogies between the real world and the reel one. For example, Franklin Schaffner's *Planet of the Apes*, which was written by Rod Serling and Michael Wilson, was the first motion picture in any genre that dealt with the war in Vietnam, the Watts riots of 1965, the McCarthy hearings, the counterculture revolution, and the threat of nuclear annihilation. Good

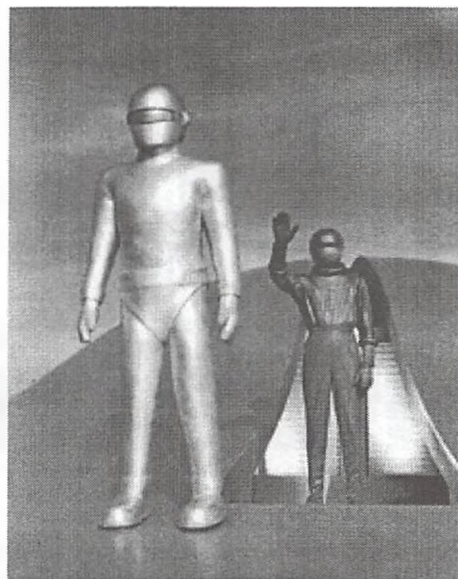


Forbidden Planet (1956)

Photo: © Metro-Goldwyn-Meyer

science fiction films not only make us think, but they also become part of our cultural identity and soul. *2001: A Space Odyssey*, *Planet of the Apes*, *Blade Runner* (1982), *The Day the Earth Stood Still* (1951), *Alien* (1979), and many others influence us today with their far-reaching, thought-provoking metaphors about what it means to be human.

In 1999, at the instigation of Dr. Bob Blackwood, the film editor of the Chicon 2000 program book, members of Chicon 2000 voted for 10 films as the best science fiction films of the 20th century. *The Day the Earth Stood Still* (1951) was the top vote-getter, followed by *2001: A Space Odyssey* (1968), *Blade Runner* (1982), *Forbidden Planet* (1956), *Aliens* (1986), *Close Encounters of the Third Kind* (1977), *War of the Worlds* (1953), *Dark City* (1998), *Gattaca* (1997), and *The Thing* (1951). We wanted to give younger fans at Chicon the chance to see 1950s-era films



The Day the Earth Stood Still

Photo: © 20th Century Fox

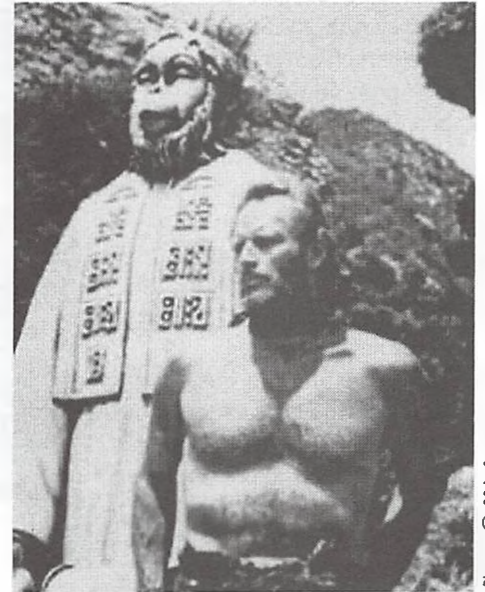
that were initially so influential on other artists but are seldom seen on television. Indeed, some may have been dismissed by latter-day critics, (for example, Fred Pohl disliked the “talky” quality of Nyby-Hawks’s *The Thing*.) Unfortunately, the voting cut-off date of December 31, 1999, eliminated the last year of the century, discouraging to some extent even a due deliberation of films that had come out in 1999.

Fans from Pine Key, Florida, to Phoenix, Arizona, responded to the idea of a top 10 SF film ranking by volunteering histories and commentaries on the

films for the program book. But with fewer than 50 full rankings of top 10 SF films available at Chicon, we agreed that the Chicon ranking was just not representative enough of the entire body of SF filmmaking. Our solution—offered by Bob’s sociologist/statistician spouse, Diane

Miller Blackwood, who produced the Chicon 2000 program book—was to link the ranking form to the TORCON 3 Web site and accept votes from anyone registered at any Worldcon from 2000 to 2005.

In addition, there may be two panels at TORCON 3: the first to announce the films and show film clips; the second to discuss the films with concerned fans, discuss



Planet of the Apes (1968)

Photo: © 20th Century Fox

differences from the Chicon list and the TORCON list, plus answer questions, provide a forum...and console any bereaved fans. We would also like to publish a book on the fans’ choices for the top 10 SF films of the 20th century.

Though we may disagree on the value of individual films, we all agree that the motion picture is the visual/aural art that has focused on the fears and aspirations of humanity and has revelled in the beauty of the human form and of our languages in the 20th century.

Dr. Bob Blackwood and Dr. John Flynn make up the Film Doctors. They are both film critics and lecturers. They both teach post-secondary courses: Dr. Bob on SF&F and film, Dr. John on writing science fiction.

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Discover... Art & Literature

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Discover... Culture & History

Greek Festival, Santa Maria, Ohio Statehouse, Civil War & Underground Railroad Sites

Discover... Varied Entertainment and Dining Opportunities

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Support Columbus for 2007!

Much Ado about Hugo

by **L.A. Danell**

Fifty years. By most standards of age milestones, 50 years is not only over the hill but halfway down the other side. At the end of 50 years, any other rocket would be pitted, rusted, and blast-scarred. But the Hugo Rocket continues to gleam and shine brighter each year.

Our story begins in 1936—a time when life was simpler—and is painted in memories in tones of grey.

And yea, the New Yorkers didst descend upon the Philadelphians, seeking those who did enjoyeth the fancies of science fiction. And behold, they didst gather in the living quarters of one such man and there proclaimed themselves a convention. And it was good. And from this, the wise men did learn that if they heldeth these conventions, the masses would come. And lo! The conventions were held, and the masses did come...and it was also good.

Over the next two decades, the popularity of the genre—and science fiction conventions—continued to balloon. With this surge of interest came the fledgling idea of creating an award to recognize achievement in the field, with the winners to be voted on by the convention members themselves. Nominated works would be selected from work produced the previous calendar year and covered a large variety of literary and artistic categories, including novel, professional magazine, cover artist, and new science fiction writer.

It wasn't until 1953 at the 11th annual Worldcon in Philadelphia

Past Hugo Winners

2002

Presented at ConJosé in San José, California

Novel: *American Gods* by Neil Gaiman

Novella: "Fast Times at Fairmont High" by Vernor Vinge

Novelette: "Hell is the Absence of God" by Ted Chiang

Short Story: "The Dog Said Bow-Wow" by Michael Swanwick

Related Book: *The Art of Chesley Bonestell* by Ron Miller and Frederick C. Durant 3rd with Melvin H. Schuetz

Dramatic Presentation: "The Lord of the Rings: The Fellowship of the Ring"

Professional Editor: Ellen Datlow

Professional Artist: Michael Whelan

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

Web Site: *Locus Online*

Fanzine: *Ansible*

Fan Writer: Dave Langford

Fan Artist: Teddy Harvia

Campbell Award: Jo Walton

2001

Presented at The Millennium Philcon in Philadelphia, Pennsylvania

Novel: *Harry Potter and the Goblet of Fire* by J. K. Rowling

Novella: "The Ultimate Earth" by Jack Williamson

Novelette: "Millennium Babies" by Krsitine Kathryn Rusch

Short Story: "Different Kinds of Darkness" by David Langford

Related Book: *Greetings from Earth: The Art of Bob Eggleston* by Eggleston and Suckling

Dramatic Presentation: "Crouching Tiger, Hidden Dragon"

Professional Editor: Gardner Dozois

Professional Artist: Bob Eggleton

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

Fanzine: *File 770* (Mike Glycer, ed.)

Fan Writer: Dave Langford

Fan Artist: Teddy Harvia

Campbell Award: Krsitine Smith

2000

Presented at Chicon 2000 in Chicago, Illinois

Novel: *A Deepness in the Sky* by Vernor Vinge

Novella: "The Winds of Marble Arch" by Connie Willis

Novelette: "10¹⁶ to 1" by James Patrick Kelly

Short Story: "Scherzo with Tyrannosaur" by Michael Swanwick

Related Book: *Science Fiction of the 20th Century* by Fank M. Robinson

Dramatic Presentation: "GalaxyQuest"

Professional Editor: Gardner Dozois

Professional Artist: Michael Whelan

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

Fanzine: *File 770* (Mike Glycer, ed.)

Fan Writer: Dave Langford

Fan Artist: Joe Mayhew

Campbell Award: Cory Doctorow

1999

Presented at Aussiecon Three in Melbourne, Australia

Novel: *To Say Nothing of the Dog* by Connie Willis

Novella: "Oceanic" by Greg Egan

Novelette: "Taklamakan" by Bruce Sterling

Short Story: "The Very Pulse of the Machine" by Michael Swanwick

Related Book: *The Dreams Our Stuff is Made Of: How Science Fiction Conquered the World*

by Thomas M. Disch

Dramatic Presentation: "The Truman Show"

Professional Editor: Gardner Dozois

Professional Artist: Bob Eggleton

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

Fanzine: *Ansible* (Dave Langford, ed.)

Fan Writer: Dave Langford

Fan Artist: Ian Gunn

Campbell Award: Nalo Hopkinson

1998

Presented at BucConeer in Baltimore, Maryland

Novel: *Forever Peace* by Joe Haldeman

Novella: "...Where Angels Fear To Tread" by Allen Steele

Novellette: "We Will Drink A Fish Together" by Bill Johnson

Short Story: "The 43 Antarean Dynasties" by Mike Resnick

Non-Fiction Book: *The Encyclopedia of Fantasy* edited by John Clute & John Grant

Dramatic Presentation: "Contact"

Professional Editor: Gardner Dozois

Professional Artist: Bob Eggleton

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

Fanzine: *Mimosa* (Nicki & Richard Lynch, ed.)

Fan Writer: Dave Langford

Fan Artist: Joe Mayhew

Campbell Award: Mary Doria Russell

1997

Presented at LoneStarCon 2 in San Antonio, Texas

Novel: *Blue Mars* by Kim Stanley Robinson

Novella: "Blood of The Dragon" by George R. R. Martin

Novellette: "Bicycle Repairman" by Bruce Sterling

Short Story: "The Soul Selects Her Own Society ..." by Connie Willis

Non-Fiction Book: *Time & Chance* by L. Sprague de Camp

Dramatic Presentation: "Severed Dreams" (*Babylon 5*)

Professional Editor: Gardner Dozois

Professional Artist: Bob Eggleton

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

Fanzine: *Mimosa* (Nicki & Richard Lynch, ed.)

Fan Writer: Dave Langford

Fan Artist: William Rotsler

Campbell Award: Michael A. Burstein

1996

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

Novellette: "Think Like a Dinosaur" by James Patrick Kelly

Short Story: "The Lincoln Train" by Maureen F. McHugh

Non-Fiction Book: *Science Fiction: The Illustrated Encyclopedia* by John Clute

Dramatic Presentation: "The Coming of Shadows" (*Babylon 5*)

Professional Editor: Gardner Dozois

Professional Artist: Bob Eggleton

Original Artwork: *Dinotopia: The World Beneath* by James Gurney

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

Fanzine: *Ansible* (Dave Langford, ed.)

Fan Writer: Dave Langford

Fan Artist: William Rotsler

Campbell Award: David Feintuch

that the idea of science fiction achievement awards was actually born. The Philadelphia con went to great expense to create an award worthy of presentation, and it was their sincere hope that the event would have enough significance and prestige that it would become an annual tradition.

However, their optimism seemed premature as the next annual convention took place without the achievement awards. Rumour has it that San Francisco, site of the 12th Worldcon, underestimated the popularity of both the award and the award presentation in Philadelphia and expected the entire idea to die out after the first year. Despite this assumption, an abbreviated list of categories and nominees was issued in 1955 when the 13th convention in Cleveland decided to make the awards permanent, and the awards have since continued to grow and expand to this day.

In time, the Science Fiction Achievement Awards morphed into the Hugo Awards, in honour of the 1960 Special Award winner, Hugo Gernsbeck, the "Father of Magazine Science Fiction," who was the first editor to issue an all-SF *Amazing Stories* in the spring of 1926. This was followed by such diversified titles, including magazines *Wonder Stories* in 1929, *Radio Craft*, *Short Wave Craft*, *Sexology*, and a book *Ralph 124C 41+*, which he wrote under a pseudonym. In 1996, Gernsbeck was inducted into the Science Fiction and Fantasy Hall of Fame.

"By 'scientification'...I mean the Jules Verne, H. G. Wells, and Edgar Allan Poe type of story, a charming romance intermingled with scientific fact and prophetic vision." — Hugo Gernsbeck

At the time of his death, Gernsbeck held over 80 patents,

was credited with describing radar 35 years before its discovery, and had been hailed for his "...inspiring leadership in radio-electric art." His obituary in the New York Times labelled him an "inventor, author, editor, publisher, and father of modern science," noting that "since 1908, he had initiated the publication of over 50 periodicals." Little wonder that the Science Fiction Achievement Awards officially adopted this moniker in 1993.

In popular opinion, the Hugo Awards are to the science fiction world the equivalent of the Pulitzer Prize. Recognizing exceptional talent and achievement in the areas of fiction, dramatic presentation, art, magazines, and fan-based art/magazines/fiction, this award is bestowed each year by Worldcon and is openly voted on by the members of the WSFS (World Science Fiction Society).

Though the physical award for TORCON 3's gala 50th anniversary is being held under wraps until the presentation, the Hugo standards require that all awards incorporate a particular chrome rocket ship design.

The first design for the award was inspired by Hal Lynch and hand-machined by Jack McKnight and consisted of a finned steel rocket mounted on a plain wooden base. After the Cleveland convention determined that the Science Fiction Achievement Awards would become a permanent fixture of every Worldcon, Ben Jason modified the design for mass production. Rumour has it that Jason loosely based his creative design on an Oldsmobile hood ornament that resembled a rocket.

The design of the base, however, is left to the discretion and imagination of individual Worldcons and the suggestions of their members.

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

1994

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
 Non-Fiction Book: *The Encyclopedia of Science Fiction* by John Clute and Peter Nicholls
 Dramatic Presentation: *Jurassic Park*
 Professional Editor: Kristine Kathryn Rusch
 Professional Artist: Bob Eggleton
 Original Artwork: Space Fantasy Commemorative Stamp Booklet by Stephen Hickman
 Semiprozine: *Science Fiction Chronicle* (Andrew Porter, ed.)
 Fanzine: *Mimosa* (Dick & Nicki Lynch, eds.)
 Fan Writer: Dave Langford
 Fan Artist: Brad W. Foster
 Campbell Award: Amy Thomson

1993

Presented at ConFrancisco in San Francisco, California

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

1992

Presented at MagiCon in Orlando, Florida

Novel: *Barrayer* 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
 Non-Fiction Book: *The World of Charles Addams* by Charles Addams

Dramatic Presentation: *Terminator 2*
 Professional Editor: Gardner Dozois
 Professional Artist: Michael Whelan
 Original Artwork: cover of *The Summer Queen* by Michael Whelan
 Semiprozine: *Locus* (Charles N. Brown, ed.)
 Fanzine: *Mimosa* (Dick & Nicki Lynch, eds.)
 Fan Writer: Dave Langford
 Fan Artist: Brad W. Foster
 Campbell Award: Ted Chiang

1991

Presented at **Chicon IV 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
 Non-Fiction Book: *How to Write Science Fiction and Fantasy* by Orson Scott Card
 Dramatic Presentation: *Edward Scissorhands*
 Professional Editor: Gardner Dozois
 Professional Artist: Michael Whelan
 Semiprozine: *Locus* (Charles N. Brown, ed.)
 Fanzine: *Lan's Lantern* (George Laskowski, ed.)
 Fan Writer: Dave Langford
 Fan Artist: Teddy Harvia
 Campbell Award: Julia Ecklar
 Special Award: Andrew I. Porter for many years of excellence in editing *SF Chronicle*
 Special Award: Elst Weinstein for starting up and continuing the *Hogus*

1990

Presented at **ConFiction in The Hague, The 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 Book: *The World Beyond the Hill* by Alexei & Cory Panshin
 Dramatic Presentation: *Indiana Jones and the Last Crusade*
 Professional Editor: Gardner Dozois
 Professional Artist: Don Maitz
 Original Artwork: cover of *Rimrunners* by Don Maitz
 Semiprozine: *Locus* (Charles N. Brown, ed.)
 Fanzine: *The Mad 3 Party* (Leslie Turek, ed.)
 Fan Writer: Dave Langford
 Fan Artist: Stu Shiffman
 Campbell Award: Kristine Kathryn Rusch

1989

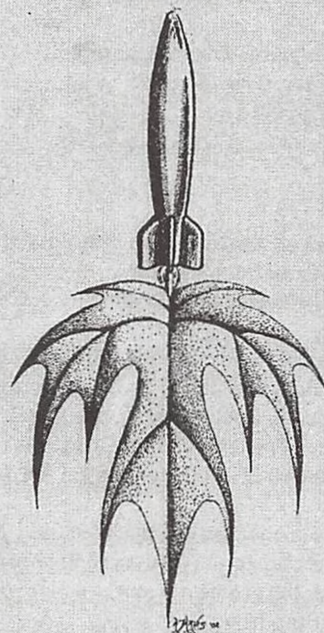
Presented at **Noreascon 3 in Boston, Massachusetts**
 Novel: *Cyteen* by C. J. Cherryh
 Novella: "The Last of the Winnebagos" by Connie Willis
 Novelette: "Schrödinger's Kitten" by George Alec Effinger
 Short Story: "Kirinyaga" by Mike Resnick
 Non-Fiction Book: *The Motion of Light in Water* by Samuel R. Delany
 Dramatic Presentation: *Who Framed Roger Rabbit*
 Professional Editor: Gardner Dozois
 Professional Artist: Michael Whelan
 Semiprozine: *Locus* (Charles N. Brown, ed.)
 Fanzine: *File 770* (Mike Glyer, ed.)
 Fan Writer: Dave Langford
 Fan Artist: Brad Foster and Diana Gallagher Wu (tie)
 Campbell Award: Michaela Roessner

This has led to a number of different versions of the award with no two Hugos being exactly alike.

It has been 20 years since TORCON 2 saw its last presentation of the Hugos. This year's awards not only incorporate the categories presented back in 1973, but the popularity of the awards and genre has led to an expansion into new categories. Some of those new categories include related book, dramatic presentation: long form, dramatic presentation: short form, and semiprozine.

With the ushering in of the next half a century of science fiction excellence, we can only hope that the Hugo continues to grow stronger in its old age, embracing a new generation of readers into the love, fancy, and whimsy of science fiction. Like those conventioners in 1936 who sat and dreamt of what our future would be like, now is our time to dream of what the next 50 years will inspire.

All the people raised their voices to the skies in a unified cry of "Happy Birthday, Hugo."
 And it was good.



Special Award: *SF-Lovers Digest* for pioneering the use of computer bulletin boards in fandom
 Special Award: Alex Schomburg for lifetime achievement in science fiction art

1988

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

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

1986

Presented at ConFederation in Atlanta, Georgia

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

1985

Presented at Aussiecon Two in Melbourne, Australia

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

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, vol. III*, by Donald Tuck
 Dramatic Presentation: *Return of the Jedi*
 Professional Editor: Shawna McCarthy
 Professional Artist: Michael Whelan
 Semiprozine: *Locus* (Charles N. Brown, ed.)
 Fanzine: *File 770* (Mike Glycer, ed.)
 Fan Writer: Mike Glycer
 Fan Artist: Alexis Gilliland
 Campbell Award: R.A. MacAvoy
 Special Award: Larry T. Shaw for lifetime achievement as a science fiction editor
 Special Award: Robert Bloch for 50 years as a science fiction professional

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 E. Gunn
 Dramatic Presentation: *Blade Runner*
 Professional Editor: Edward L. Ferman
 Professional Artist: Michael Whelan
 Fanzine: *Locus* (Charles N. Brown, ed.)
 Fan Writer: Richard E. Geis
 Fan Artist: Alexis Gilliland
 Campbell Award: Paul O. Williams

1982

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"

1981

Presented at Denvention Two in Denver, Colorado

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

1980

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 H. Scithers
 Professional Artist: Michael Whelan
 Fanzine: *Locus* (Charles N. Brown, ed.)
 Fan Writer: Bob Shaw
 Fan Artist: Alexis Gilliland
 Campbell Award: Barry B. Longyear
 Gandalf Award (Grand Master): Ray Bradbury

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 DiFate
 Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)
 Fan Writer: Bob Shaw
 Fan Artist: Bill Rotsler
 Campbell Award: Stephen R. Donaldson

Gandalf Award (Grand Master): Ursula K. Le Guin
 Gandalf Award (Book-Length Fantasy): *The White Dragon* by Anne McCaffrey

1978

Presented at IguanaCon II 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 H. Scithers
 Professional Artist: Rick Sternbach
 Amateur Magazine: *Locus* (Charles and Dena Brown, eds.)
 Fan Writer: Richard E. Geis
 Fan Artist: Phil Foglio
 Campbell Award: Orson Scott Card
 Gandalf Award (Grand Master): Poul Anderson
 Gandalf Award (Book-Length Fantasy): *The Silmarillion* by J. R. R. Tolkien (ed. by Christopher Tolkien)

1977

Presented at SunCon in Miami Beach, Florida

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

1976

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
 Short Story: "Catch That Zeppelin!" by Fritz Leiber
 Dramatic Presentation: *A Boy and His Dog*
 Professional Editor: Ben Bova
 Professional Artist: Frank Kelly Freas
 Fanzine: *Locus* (Charles and Dena Brown, eds.)
 Fan Writer: Richard E. Geis
 Fan Artist: Tim Kirk
 Campbell Award: Tom Reamy
 Special Award: James E. Gunn for *Alternate Worlds, The Illustrated History of Science Fiction*
 Gandalf Award (Grand Master): L. Sprague de Camp

1975

Presented at Aussiecon One 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

Special Award: Donald A. Wollheim as "the fan who has done everything"

Special Award: Walt Lee for *Reference Guide to Fantastic Films*

Gandalf Award (Grand Master): Fritz Leiber

1974

presented at **Discon II in Washington, DC**

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

Professional Artist: Frank Kelly Freas

Amateur Magazine: *Algol* (Andy Porter, ed.) and *The Alien Critic* (Richard E. Geis, ed.) (tie)

Fan Writer: Susan Wood

Fan Artist: Tim Kirk

Campbell Award: Spider Robinson and Lisa Tuttle (tie)

Special Award: Chesley Bonestell for his illustrations

Gandalf Award (Grand Master): J. R. R. Tolkien

1973

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

Dramatic Presentation: *Slaughterhouse-Five*

Professional Editor: Ben Bova

Professional Artist: Frank Kelly Freas

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

Fan Writer: Terry Carr

Fan Artist: Tim Kirk

Campbell Award: Jerry Pournelle

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

1972

Presented at **L.A.Con I in Los Angeles, California**

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

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

Short Story: "Inconstant Moon" by Larry Niven

Dramatic Presentation: *A Clockwork Orange*

Professional Magazine: *Fantasy & Science Fiction*

Professional Artist: Frank Kelly Freas

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

Fan Writer: Harry Warner, Jr.

Fan Artist: Tim Kirk

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

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

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

1971

Presented at **Noreascon I 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*

Professional Artist: Leo and Diane Dillon

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

Fan Writer: Richard E. Geis

Fan Artist: Alicia Austin

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*

Professional Artist: Frank Kelly Freas

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

Fan Writer: Bob Tucker

Fan Artist: Tim Kirk

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

Dramatic Presentation: *2001: A Space Odyssey*

Professional Magazine: *Fantasy & Science Fiction*

Professional Artist: Jack Gaughan

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

Fan Writer: Harry Warner, Jr.

Fan Artist: Vaughn Bodé

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

1968

Presented at **Baycon in Oakland, California**

Novel: *Lord of Light* by Roger Zelazny

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

Novelette: "Gonna Roll Them Bones" by Fritz Leiber

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

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

Professional Magazine: *If*

Professional Artist: Jack Gaughan

Fanzine: *Amra* (George Scithers, ed.)
 Fan Writer: Ted White
 Fan Artist: George Barr
 Special Award: Harlan Ellison for *Dangerous Visions*
 Special Award: Gene Roddenberry for *Star Trek*

1967

Presented at Nycon III in New York City, 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*
 Professional Artist: Jack Gaughan
 Fanzine: *Niekas* (Ed Meskys and Felice Rolfe, eds.)
 Fan Writer: Alexei Panshin
 Fan Artist: Jack Gaughan
 Special Award: CBS Television for *21st Century*

1966

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

1965

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*
 Magazine: *Analog*
 Artist: John Schoenherr
 Publisher: Ballantine
 Fanzine: *Yandro* (Robert and Juanita Coulson, eds.)

1964

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

1963

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

1962

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
 Dramatic Presentation: *The Twilight Zone*
 Professional Magazine: *Analog*
 Professional Artist: Ed Emshwiller
 Fanzine: *Warhoon* (Richard Bergeron, ed.)
 Special Award: Cele Goldsmith for editing *Amazing* and *Fantastic*
 Special Award: Donald H. Tuck for *The Handbook of Science Fiction and Fantasy*
 Special Award: Fritz Leiber and the Hoffman Electric Corp. for the use of science fiction in advertisements

1961

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

1960

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

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*
 Professional Artist: Frank Kelly Freas
 Amateur Magazine: *Fanac* (Ron Ellik and Terry Carr, eds.)
 New Author of 1958: (No Award, but Brian W. Aldiss received a plaque as runner-up)

1958

Presented at Solacon 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*
 Outstanding Artist: Frank Kelly Freas
 Outstanding Actifan: Walter A. Willis

1957

Presented at Loncon in London, England
 American Professional Magazine: *Astounding*
 British Professional Magazine: *New Worlds*

Fan Magazine: *Science-Fiction Times* (James V. Taurasi, Sr., Ray Van Houten, and Frank Prieto, eds.)

1956

Presented at **NyCon II in New York City, New York**

Novel: *Double Star* by Robert A. Heinlein

Novellette: "Exploration Team" by Murray Leinster

Short Story: "The Star" by Arthur C. Clarke

Feature Writer: Willy Ley

Magazine: *Astounding*

Artist: Frank Kelly Freas

Fan Magazine: *Inside & Science Fiction Advertiser* (Ron Smith, ed.)

Most Promising New Author: Robert Silverberg

Book Reviewer: Damon Knight

1955

Presented at **Cleveland in Cleveland, Ohio**

Novel: *They'd Rather Be Right* by Mark Clifton and Frank Riley

Novellette: "The Darfsteller" by Walter M. Miller, Jr.

Short Story: "Allamagoosa" by Eric Frank Russell

Magazine: *Astounding*

Artist: Frank Kelly Freas

Fan Magazine: *Fantasy Times* (James V. Taurasi, Sr. and Ray Van Houten, eds.)

Special Award: Sam Moskowitz as "Mystery Guest" and for his work on past conventions

1954

No awards given at **SFCon in San Francisco, California**

1953

Presented at the **11th Worldcon in Philadelphia, Pennsylvania**

Novel: *The Demolished Man* by Alfred Bester

Professional Magazine: *Galaxy* and *Astounding* (tie)

Excellence in Fact Articles: Willy Ley

Cover Artist: Ed Emshwiller and Hannes Bok (tie)

Interior Illustrator: Virgil Finlay

New SF Author or Artist: Philip José Farmer

Number 1 Fan Personality: Forest J. Ackerman

1951 (awarded in 2001)

Presented at **The Millennium Philcon in Philadelphia, Pennsylvania**

Novel: *Farmer in the Sky* by Robert A. Heinlein

Novella: "The Man Who Sold the Moon" by Robert A. Heinlein

Novellette: "The Little Black Bag" by C. M. Kornbluth

Short Story: "To Serve Man" by Damon Knight

Dramatic Presentation: *Destination Moon*

Professional Editor: John W. Campbell, Jr.

Professional Artist: Kelly Freas

Fanzine: *Science Fiction News Letter* (Bob Tucker, ed.)

Fan Writer: Bob Silverberg

Fan Artist: Jack Gaughan

1946 (awarded in 1996)

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

Novel: *The Mule* by Isaac Asimov

Novella: "Animal Farm" by George Orwell

Novellette: "First Contact" by Murray Leinster

Short Story: "Uncommon Sense" by Hal Clement

Dramatic Presentation: *The Picture of Dorian Gray*

Professional Editor: John W. Campbell, Jr.

Professional Artist: Virgil Finlay

Fanzine: *Voice of the Imagi-Nation* (Forest J. Ackerman, ed.)

Fan Writer: Forest J. Ackerman

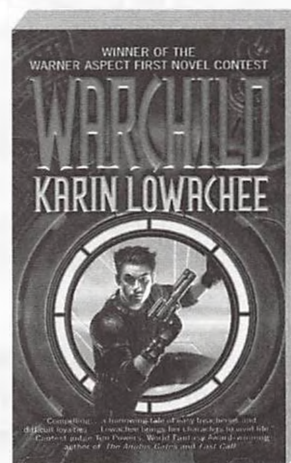
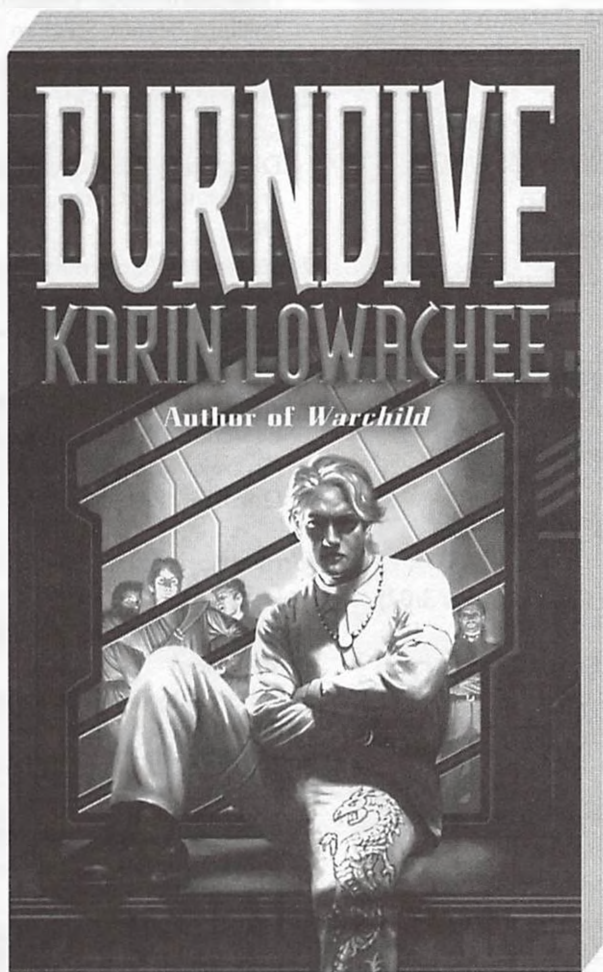
Fan Artist: William Rotsler



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The 2003 Hugo Award Nominations

Nominations for the Best Novel Category

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

Nominations for the Best Novella Category

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

Nominations for the Best Novelette Category

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

Nominations for the Best Short Story Category

- "Creation" by Jeffrey Ford (*F&SF* 5/02)
- "Falling Onto Mars" by Geoffrey A. Landis (*Analog* 7-8/02)
- "'Hello,' Said the Stick" by Michael Swanwick (*Analog* 3/02)
- "Lambing Season" by Molly Gloss (*Asimov's* 7/02)
- "The Little Cat Laughed to See Such Sport" by Michael Swanwick (*Asimov's* 10-11/02)

Nominations for the Best Related Book Category

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

Nominations for the Best Dramatic Presentation, Long Form Category

- Harry Potter and the Chamber of Secrets* (Warner Bros.)
Directed by Chris Columbus; Screenplay by Steve Kloves; based on the novel by J. K. Rowling
- The Lord of the Rings: The Two Towers* (New Line Cinema)
Directed by Peter Jackson; Screenplay by Fran Walsh, Philippa Boyens, Stephen Sinclair & Peter Jackson; based on the novel by J. R. R. Tolkien
- Minority Report* (20th Century Fox & DreamWorks SKG)
Directed by Steven Spielberg; Screenplay by Scott Frank and Jon Cohen; based on the story by Philip K. Dick
- Spider-Man* (Columbia Pictures)
Directed by Sam Raimi; Screenplay by David Koepp; based on the comic book character created by Steve Ditko and Stan Lee
- Spirited Away* (Studio Ghibli & Walt Disney Pictures)
Directed by Hayao Miyazaki; Screenplay by Hayao Miyazaki (English version by Cindy Davis Hewitt and Donald H. Hewitt)

Nominations for the Best Dramatic Presentation, Short Form Category

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

Nominations for the Best Professional Editor Category

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

Nominations for the Best Professional Artist Category

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

Nominations for the Best Semiprozine Category

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

Nominations for the Fanzine Category

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

Nominations for the Best Fan Writer Category

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

Nominations for the Best Fan Artist Category

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

Nominations for the John W. Campbell Award for Best New Writer

(Not a Hugo Award—an award for best new science fiction writer, sponsored by Dell Magazines and administered by the current Worldcon committee)

- Charles Coleman Finlay (second year of eligibility)
- David D. Levine (first year of eligibility)
- Karin Lowachee (first year of eligibility)
- Wen Spencer (second year of eligibility)
- Ken Wharton (second year of eligibility)

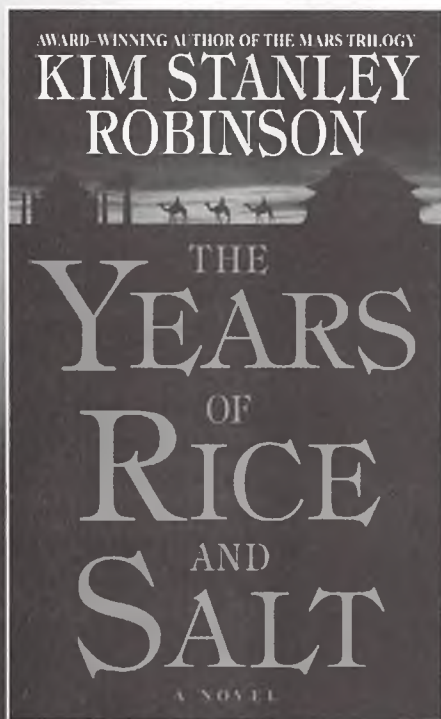
Nomination Details

- A total of 761 nomination forms were received from members of TORCON 3 and ConJosé. There were 738 valid nomination forms. Twenty-three nomination forms were declared ineligible because of missing signatures and other reasons. One person submitted a completely blank form.
- Jeffrey Copeland provided the software used to tally the Hugo Award nominations.
- Ted Chiang respectfully declined his nomination for the Best Novelette category. One short story nominee was replaced since it had been previously published in 2000. This is David D. Levine's first year of eligibility for the John W. Campbell Award.

Summary

Category	Forms	Nominations	Nominees	Range
Novel	621	1888	219	97-69
Novella	374	906	65	85-41
Novellette	377	1006	148	60-28
Short Story	400	1058	262	31-22
Related Book	262	548	83	51-28
Dramatic Presentation, Long	529	1574	59	428-130
Dramatic Presentation, Short	284	710	176	72-22
Pro Editor	399	1057	89	131-104
Pro Artist	344	918	141	107-49
Semiprozine	314	71	47	136-51
Fanzine	289	631	93	58-44
Fan Writer	315	751	144	51-38
Fan Artist	243	520	76	83-27
Campbell Award	259	688	93	60-36

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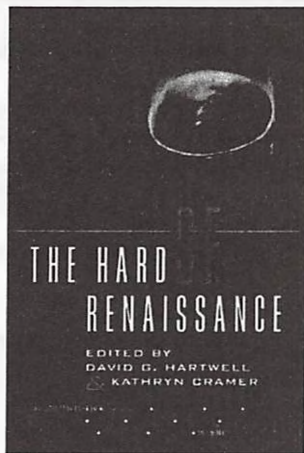
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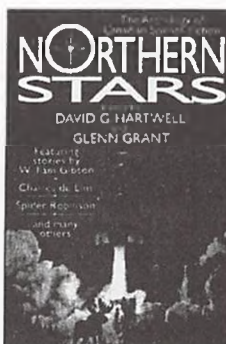
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which is delighted to induct our newest member,

Mike Glycer

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

For more info on the Society and its activities: social get-togethers, annual picnic, travel discounts, Claude Degler Ozarks Rest Home, IRS Misinformation Hotline, etc., contact ISEWFGOH c/o Andrew Porter, 55 Pineapple St. #3J, Brooklyn NY 11201, e-mail <andyporter@ix.netcom.com>. FIAWOL!

Past Aurora Winners

2002

Presented at Con-Version 19 in Calgary, Alberta

English Long Form: *In the Company of Others* by Julie E. Czerneda
 Livre en français: *Les Transfigurés du Centaure* par Jean-Louis Trudel

English Short Form: "Left Foot on a Blind Man" by Julie E. Czerneda

Nouvelle en français: «Souvenirs de lumière» par Daniel Sernine

English (Other): "Underwater Nightmare" by Isaac Szpindel

Ouvrage en français: *Solaris* (Joël Champetier, réd.)

Artistic Achievement/Accomplissement artistique: James Beveridge

Fan Achievement (Fanzine) / Accomplissement fanique (Fanzine): *The Voyageur* (Karen Bennett & Sharon Lowachee, eds.)

Fan Achievement (Organizational) / Accomplissement fanique (Organisation): Peter Johnson

Fan Achievement (Other) / Accomplissement fanique (autre): Alexander von Thorn

2001

Presented at V-Con 26 in Vancouver, British Columbia

English Long Form: *The Snow Queen* by Eileen Kernaghan

Livre en français: *Demain, les étoiles* par Jean-Louis Trudel

English Short Form: "Surrendering the Blade" by Marcie Tentchoff

Nouvelle en français: «La Danse des esprits» par Douglas Smith (traduction par Benoît Domis)

English (Other): *Science Fiction, The Play* by David Widdicombe

Ouvrage en français: *Solaris* (Joël Champetier, réd.)

Artistic Achievement/Accomplissement artistique: Jean-Pierre Normand

Fan Achievement (Fanzine) / Accomplissement fanique (Fanzine): *The Voyageur* (Karen Bennett, ed.)

Fan Achievement (Organizational) / Accomplissement fanique (Organisation): R. Graeme Cameron

Fan Achievement (Other) / Accomplissement fanique (autre): Donna McMahon

2000

Presented at Toronto Trek 14 in Toronto, Ontario

English Long Form: *Flashforward* by Robert J. Sawyer

Livre en français: *Samiva de Free* par Francine Pelletier

English Short Form: "Stream of Consciousness" by Robert J. Sawyer

Nouvelle en français: «Souvenirs de Saudade Express» par Éric Gauthier

English (Other): *Northern Frights 5* (Don Hutchison, ed.)

Ouvrage en français: *Solaris* (Joël Champetier, réd.)

Artistic Achievement/Accomplissement artistique: Larry Stewart

Fan Achievement (Fanzine): *The Voyageur* (Karen Bennett, ed.)

Fan Achievement (Organizational) / Accomplissement fanique (Organisation): Bernard Reischl

Fan Achievement (Other): Don Bassie

1999

Presented at inCONsequential II in Fredericton, New Brunswick

English Long Form: *Darwinia* by Robert Charles Wilson

Livre en français: *Corps-machines et rêves d'anges* par Alain Bergeron

English Short Form: "Hockey's Night in Canada" by Edo van Belkom

Nouvelle en français: «La Demoiselle sous la lune» par Guy Sirois

English (Other): *Arrowdreams: An Anthology of Alternate Canadas* (Mark Shainblum & John Dupuis, eds.)

Ouvrage en français (égalité): «L'entreprise de Frankenstein» par John Dupuis, critiques

(au *Solaris*) par Jean-Louis Trudel

Artistic Achievement/Accomplissement artistique: Jean-Pierre Normand

Fan Achievement (Fanzine): *Warp* (Lynda Pelley, etd.)

Fan Achievement (Organizational) / Accomplissement fanique (Organisation): Ann Methé

Fan Achievement (Other): Janet L. Hetherington

1998

Presented at Con*Cept in Montreal, Quebec

English Long Form: *Black Wine* by Candace Jane Dorsey

Livre en français: *L'Odysée du Pénélope* par Jean-Pierre Guillet

English Short Form: "Three Hearings on the Existence of Snakes in the Human Blood Stream" by James Alan Gardner

Nouvelle en français: «Une lettre de ma mère» par Yves Meynard

English (Other): *Northern Frights 4* (Don Hutchison, ed.)

Ouvrage en français: *Solaris* (Hugues Morin, réd.)

Artistic Achievement/Accomplissement artistique: Jean-Pierre Normand

Fan Achievement (Fanzine): *Warp Factor* (Chris Chartier, ed.)

Fan Achievement (Organizational) / Accomplissement fanique (Organisation): Peter Halasz

Fan Achievement (Other): Larry Stewart

1997

Presented at Primedia in Markham, Ontario

English Long Form: *Starplex* by Robert J. Sawyer

Livre en français: *La Rose du désert* par Yves Meynard

English Short Form: "Peking Man" by Robert J. Sawyer

Nouvelle en français: «Lamente-toi, Sagesse!» par Jean-Louis Trudel

English (Other): *On Spec*

Ouvrage en français: *Solaris*

Artistic Achievement/Accomplissement artistique: Jean-Pierre Normand

Fan Achievement (Fanzine): *Sol Rising* (Theresa Wojtasiewicz, ed.)

Fan Achievement (Organizational) / Accomplissement fanique (Organisation): Yvonne Penney

Fan Achievement (Other): Lloyd Penney

1996**Presented at Con-Version XIII in Calgary, Alberta**English Long Form: *The Terminal Experiment* by Robert J. SawyerLivre en français: *Les Voyageurs malgré eux* par Élisabeth

Vonarburg

English Short Form: "The Perseids" by Robert Charles Wilson

Nouvelle en français : «Équinoxe» par Yves Meynard

English (Other): *Reboot*Ouvrage en français: *Solaris*

Artistic Achievement/Accomplissement artistique: Jean-Pierre Normand

Fan Achievement (Fanzine): *Under the Ozone Hole* (Karl Johanson & John Herbert)

Fan Achievement (Organizational) / Accomplissement fanique (Organisation): Jean-Louis Trudel

Fan Achievement (Other): Larry Stewart

1995**Presented at Can-Con '95 in Ottawa, Ontario**English Long Form: *Virtual Light* by William GibsonLivre en français: *La Mémoire du lac* par Joël Champetier

English Short Form: "The Fragrance of Orchids" by Sally

McBride

Nouvelle en français (égalité) : «L'Homme qui fouillait la lumière»

par Alain Bergeron; «L'Envoyé» par Yves Meynard

English (Other): *On Spec*Ouvrage en français: *Solaris*

Artistic Achievement/Accomplissement artistique: Tim Hammell

Fan Achievement (Fanzine): *Under the Ozone Hole* (Karl Johanson & John Herbert)

Fan Achievement (Organizational) / Accomplissement fanique (Organisation): Cath Jackel

Fan Achievement (Other): Catherine Donahue Girczyc

1994**Presented by SF Canada in Winnipeg, Manitoba**English Long Form: *Nobody's Son* by Sean StewartLivre en français: *Chronoreg* par Daniel Sernine

English Short Form: "Just Like Old Times" by Robert J. Sawyer

Nouvelle en français: «La Merveilleuse machine de Johann

Havel» par Yves Meynard

English (Other): *Prisoners of Gravity*Ouvrage en français: *Les 42,210 univers de la science-fiction* par Guy Bouchard

Artistic Achievement/Accomplissement artistique: Robert Pasternak

Fan Achievement (Fanzine): *Under the Ozone Hole* (Karl Johanson & John Herbert)

Fan Achievement (Organizational) / Accomplissement fanique (Organisation): Lloyd Penney

Fan Achievement (Other): Jean-Louis Trudel

1993**Presented at Wolfcon 6 in Wolfville, Nova Scotia**English Long Form: *Passion Play* by Sean StewartLivre en français: *Chronoreg* par Daniel Sernine

English Short Form: "The Toy Mill" by David Nickle & Karl

Schroeder

Nouvelle en français : «Base de négociation» par Jean Dion

English (Other): *Tesseract 4* (Lorna Toolis & Michael Skeet, eds.)Ouvrage en français: *Solaris* (Joël Champetier, réd.)

Artistic Achievement/Accomplissement artistique: Lynne Taylor Fahnestalk

Fan Achievement (Fanzine): *Under the Ozone Hole* (Karl Johanson & John Herbert)

Fan Achievement (Organizational) / Accomplissement fanique (Organisation): Adam Charlesworth

Fan Achievement (Other): Louise Hypher

1992**Presented at Wilcon 8 in Waterloo, Ontario**English Long Form: *Golden Fleece* by Robert J. SawyerLivre en français: *Ailleurs et au Japon* par Élisabeth Vonarburg

English Short Form (tie): "Breaking Ball" by Michael Skeet, "A Niche" by Peter Watts

Nouvelle en français : «L'Enfant des mondes assoupis» par Yves Meynard

English (Other): *Prisoners of Gravity*Ouvrage en français: *Solaris* (Joël Champetier, réd.)

Artistic Achievement/Accomplissement artistique: Martin Springett

Fan Achievement (Fanzine): SOL Rising (Larry Hancock, ed.)

Fan Achievement (Organizational) / Accomplissement fanique (Organisation): John Mansfield

Fan Achievement (Other): David W. New

1991**Presented at ConText '91 in Edmonton, Alberta**English Long Form: *Tigana* by Guy Gavriel KayLivre en français: *Kistoire de la Princess et du Dragon* par Élisabeth Vonarburg

English Short Form (tie): "Muffin Explains Teleology to the World at Large" by James Alan Gardner

Nouvelle en français : «Ici, des tigres» par Élisabeth Vonarburg

English (Other): *On Spec*Ouvrage en français: *Solaris*

Artistic Achievement/Accomplissement artistique: Lynne Taylor Fahnestalk

Fan Achievement (Fanzine): *Neology* (Catherine Girczyc, ed.)

Fan Achievement (Organizational) / Accomplissement fanique (Organisation): Dave Panchyk

Fan Achievement (Other): Al Betz

1990**Presented at Con-Version 7 in Calgary, Alberta**English Long Form: *West of January* by Dave DuncanLivre en français: *L'Oiseau de feu (Tome 1)* par Jacques Brossard

English Short Form (tie): "Carpe Diem" by Eileen Kernaghan

Nouvelle en français: «Cogito» par Élisabeth Vonarburg

English (Other): *On Spec*Ouvrage en français: Luc Pomerleau, ed., *Solaris*

Artistic Achievement/Accomplissement artistique: Lynne Taylor Fahnestalk

Fan Achievement (Fanzine): *MLR* (Michael Skeet, ed.)

Fan Achievement (Organizational) / Accomplissement fanique (Organisation): The Alberta Speculative Fiction Association (TASFA)

Fan Achievement (Other): Robert Runté

1989

Presented at PineKone 2 in Ottawa, Ontario

English Long Form: *Mona Lisa Overdrive* by William Gibson

Livre en français: *Temps mort* par Charles Montpetit

English Short Form (tie): "Sleeping in a Box" by Candas Jane Dorsey

Nouvelle en français : «Survie sur Mars» par Joël Champetier

English (Other): Gary Truscott, ed., *Porcépic/Tesseract Books*

Ouvrage en français: Luc Pomerleau, ed., *Solaris*

Artistic Achievement/Accomplissement artistique: Lynne Taylor Fahnestalk

Fan Achievement (Fanzine): *MLR* (Michael Skeet, ed.)

Fan Achievement (Organizational) / Accomplissement fanique (Organisation): Paul Valcour

Fan Achievement (Other): Robert Runté

1988

Presented at Keycon 2 in Winnipeg, Manitoba

English Long Form: *Jack the Giant Killer* by Charles de Lint

Nouvelle en français : «Les crabes de Venus regardent vers le ciel» par Alain Bergeron

Fan Achievement (Fanzine): *MLR* (Michael Skeet, ed.)

1987

Presented at Ad Astra 7 in Toronto, Ontario

English Long Form: *The Wandering Fire* by Guy Gavriel Kay

Nouvelle en français : «La Carte du Tendre» par Élisabeth Vonarburg

Fan Achievement: Élisabeth Vonarburg

1986

Presented at V-Con 14 in Vancouver, British Columbia

Lifetime achievement in editing: Judith Merrill

Nouvelle en français : «Yadjine et la mort» par Daniel Sernine

Fan Achievement: Garth Spencer

1985

Presented at Halcon 8 in Halifax, Nova Scotia

English Long Form: *Songs from the Drowned Land* by Eileen Kernaghan

1983

Presented at Maplecon 5 in Ottawa, Ontario

Lifetime achievement for contributions to the field: Judith Merrill

1982

Presented at NonCon 5 in Edmonton, Alberta

English Long Form: *Judgement of Dragons* by Phyllis Gotlieb

1981

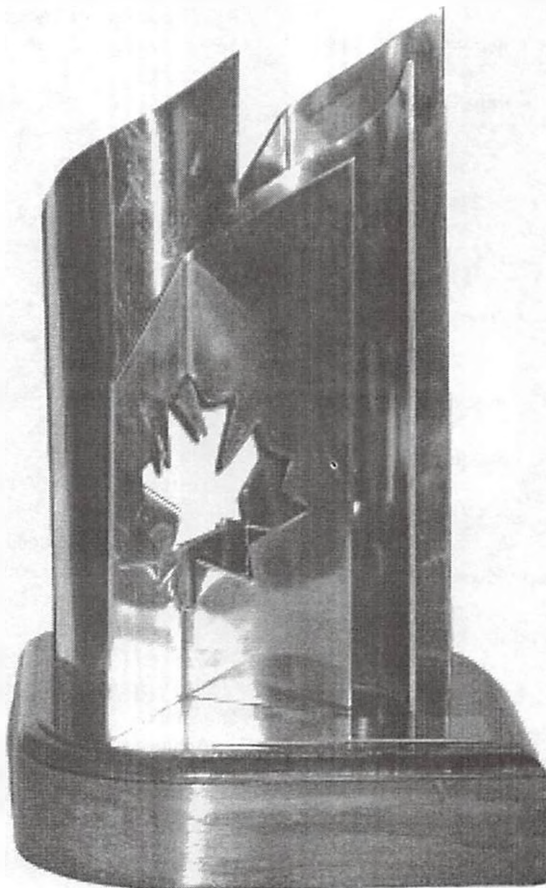
Presented at V-Con 9 in Vancouver, British Columbia

Lifetime achievement for contributions to the field: Susan Wood

1980

Presented at Halcon 3 in Halifax, Nova Scotia

Lifetime achievement: A.E. Van Vogt



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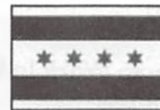
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2003 Prix Aurora Award Finalists / Finalistes

Best Long-Form Work in English / Meilleur livre en anglais

- To Trade the Stars*, Julie E. Czerneda (DAW)
- Warchild*, Karin Lowachee (Warner Aspect)
- Hominids*, Robert J. Sawyer (Tor)
- Permanence*, Karl Schroeder (Tor)
- Martyrs*, Edo van Belkom (Design Image Group)

Meilleur livre en français / Best Long-Form Work in French

- Les Sources de la magie*, Joël Champetier (Alire)
- Piège pour le Jules-Verne*, Michèle Laframboise (Médiaspaul)
- L'Aigle des profondeurs*, Esther Rochon (Alire)
- Horizons blancs*, Guy Sirois (Médiaspaul)
- Le Revenant de Fomalhaut*, Jean-Louis Trudel (Médiaspaul)

Best Short-Form Work in English / Meilleure nouvelle en anglais

- "Just Like Being There", Eric Choi (*Orbiter*, Trifolium)
- "Prism", Julie E. Czerneda (*30th Anniversary DAW: Science Fiction*, DAW)
- "Rain, Ice, Steam", James Alan Gardner (*Explorer*, Trifolium)
- "Ineluctable", Robert J. Sawyer (*Analog Nov/2002*)
- "By Its Cover", Isaac Szpindel (*Explorer*, Trifolium)

Meilleure nouvelle en français / Best Short-Form Work in French

- «La Guerre sans temps», Sylvie Bérard (*Solaris* 143)
- «Fractures», Mehdi Bouhalassa (*Solaris* 140)
- «Les Femmes viennent de Mars et les hommes de Vénus», Michèle Laframboise (*Solaris* 140)
- «La Trajectoire du poisson», Yves Meynard (*Solaris* 141)
- «Les Navires de Saint-Elme», Jean Pettigrew (*Solaris* 143)
- «Un Port dans la Tempête», Mark A. Rayner (*Science-Fiction Magazine*, Fév/2002)
[traduction: Marc Bailly]

Best Work in English (Other) / Meilleur ouvrage en anglais (Autre)

- "Bat's Life," Isaac Szpindel (*Rescue Heroes Cycle III*, Episode 33b, Warner Bros./Nelvana) [TV screenplay]
- Explorer: Tales from the Wonder Zone*, Julie E. Czerneda, ed. (Trifolium Books) [anthology]
- "Faster Than Light," Joe Mahoney, Robert J. Sawyer, Barbara Worthy (CBC Radio) [Drama pilot, first aired 22 Sept/2002]
- Stardust: Tales from the Wonder Zone*, Julie E. Czerneda, ed. (Trifolium Books) [anthology]
- Edo van Belkom, editing *Be VERY Afraid!* (Tundra Books)

Meilleur ouvrage en français (Autre) / Best Work in French (Other)

Dû au manque de nominations, aucun prix ne sera décerné dans cette catégorie. / Due to insufficient nominations, no award will be presented for this category.

Artistic Achievement / Accomplissement artistique

- Andrew Barr
- James Beveridge
- Lar deSouza
- Michèle Laframboise
- Jean-Pierre Normand
- Ronn Sutton
- Mel Vararoutsos

Fan Achievement (Publication) / Accomplissement fanique (Publication)

- Ailleurs*, Pierre-Luc Lafrance, réd. [fanzine]
- Filking from C to C*, Peggi Warner-Lalonde, ed. [filkzine]
- Made in Canada Newsletter*, Don Bassie, ed. [Webzine]
- Opuntia*, Dale Speirs, ed. [fanzine]
- Pubnites & Other Events*, Yvonne Penney, ed. [e-zine]

Fan Achievement (Organizational) / Accomplissement fanique (Organisation)

- Georgina Miles
- Martin Miller
- Barb Schofield
- Marah Searle-Kovacevic
- Joan Sherman
- Brian Upward

Fan Achievement (Other) / Accomplissement fanique (Autre)

- Eric Layman, fan writing / écriture fanique
- Lloyd Penney, fan writing / écriture fanique
- Gord Rose, masquerade MC at Toronto Trek & Ad Astra
- Larry Stewart, entertainer / personnalité: amuseur
- Jason Taniguchi, one-man SF parody shows / présentations individuelles de parodies SF
- Alex von Thorn, fan writing / écriture fanique

2003 Aurora Nomination Statistics

192 total nomination forms received

157 valid nomination forms

34 invalid ballots (preprinted, improperly filled out, etc.)

1 late ballot

2003 Aurora Nomination Summary

Number of nominators per category (last year in parentheses):

- 102 (98) English, Long-form
- 122 (147) English, Short-form
- 87 (93) English, Other
- 9 (5) Français, Livre
- 10 (14) Français, Nouvelle
- 5 (4) Français, Autre
- 74 (29) Artist
- 67 (94) Fan, Publication
- 69 (78) Fan, Organizational/Organisation
- 67 (80) Fan, Other/Autre

The 2003 Prometheus Award Nominations

Presented by the Libertarian Futurist Society

Novel

- Schild's Ladder* by Greg Egan
- Dark Light* by Ken MacLeod
- Night Watch* by Terry Pratchett
- Escape from Heaven* by J. Neil Schulman
- The Haunted Air* by F. Paul Wilson

Classic Fiction

- A Clockwork Orange* by Anthony Burgess
- "Requiem" by Robert A. Heinlein
- That Hideous Strength* by C.S. Lewis
- It Can't Happen Here* by Sinclair Lewis
- The Lord of the Rings* by J.R.R. Tolkien

The 2003 Sidewise Awards for Alternate History Nominations

Short-Form Alternate History

- "We Come Not to Praise Washington" by Charles Coleman Finley, *The Magazine of Fantasy and Science Fiction*, August 2002
- "The Invisible Empire" by John Kessel, *Conjunctions* 39, *The New Wave Fabulists*
- "Empire" by William Sanders, *Alternate Geenrals II*
- "With Caesar in the Underworld" by Robert Silverberg, *Asimov's*, October/November 2002
- "The Last Ride of German Freddie" by Walter Jon Williams, *Worlds That Weren't*

Long-Form Alternate History

- The Year of the Hangman* by Gary Blackwood
- The Severed Wing* by Martin J. Gidron
- The Separation* by Christopher Priest
- The Peshawar Lancers* by S.M. Stirling
- Ruled Britannia* by Harry Turtledove

The 2003 Spectrum Award Nominations

Presented by the Gaylactic Network

Novel

- Dance for the Ivory Madonna*, by Don Sakers
- The Fall of the Kings*, by Ellen Kushner & Delia Sherman
- Fire Logic*, by Laurie Marks
- Hominids*, by Robert J. Sawyer
- Lorimal's Chalice*, by Jane Fletcher
- Nightmare: A Novel of the Silent Empire*, by Steven Harper
- Solitaire*, by Kelley Eskridge

Short Fiction

- "Bugcrush" by Scott Treleaven, *Queer Fear 2*
- "For the Mortals Among Us" by Robert Krippenberg, *Mind & Body*
- "Night of the Werepuss" by Michael Thomas Ford, *Queer Fear 2*
- "Polyphemus' Cave" by David Nickle, *Queer Fear 2*
- "Three Letters from the Queen of Elfland" by Sarah Monette, *Lady Churchill's Rosebud Wristlet*, November 2002
- "Till Human Voices Wake Us" by Stephen Dedman, *Queer Fear 2*
- "Unspeakable" by M.C.A. Hogarth, *Strange Horzons*, November 4, 2002

Comic/Graphic Novel

- The Authority*, issues #28 & 29, by various artists
- Buffy the Vampire Slayer - Willow and Tara: Wilderness* by Amber Benson & Christopher Golden
- Green Lantern: Hate Crime*, issues #154 & 155, by Judd Winnick
- Murder Mysteries* by Neil Gaiman & Craig Russell
- Uncanny X-Men*, issue #414, by various artists
- X-Statix*, issues #1-5, by various artists

Other Work

- "Seeing Red", *Buffy the Vampire Slayer* by Joss Whedon et al.
- Eyes of the God: The Weird Fiction and Poetry of R.H. Barlow*, S.T. Joshi, Douglas Anderson, and David Schultz, eds.
- Mind & Body*, Cecilia Tan, ed.
- Queer Fear 2*, Michael Rowe, ed.
- Wired Hard 3*, Cecilia Tan, ed.

The 18th Annual Chesley Award Nominations

Presented by the Association of Science Fiction & Fantasy Artists

Artistic Achievement

- Jim Burns
- Kinuko Y. Craft
- Tom Kidd
- Hayao Miyazaki
- Maurice Sendak

Cover Illustrations - Hardback Books

- Bob Eggleton, for *Resurgence* by Charles Sheffield
- Mark Harrison, for *Diuturnity's Dawn* by Alan Dean Foster
- Todd Lockwood, for *The Thousand Orcs* by R.A. Salvatore
- Alan Pollack, for *Argonaut* by Stanley Schmidt
- Michael Whelan, for *Sorcery Rising* by Jude Risher

Cover Illustrations - Paperback Books

- Tom Canty, for *The Fall of the Kings* by Ellen Kushner & Delia Sherman
- Tristan Elwell, for *Briar Rose* by Jane Yolen
- James Gurney, for *Dinotopia: Dolphin Watch* by John Vornholt
- Don Maitz, for *Stealing the Elf King's Roses* by Diane Duane
- Matt Stawicki, for *Restoration* by Carol Berg

Cover Illustrations - Magazine

- Kenn Brown, for *Wired*, December 2002
- David Cherry, for *Computer Gaming World*, November 2002
- Matt Hughes, for *Corporate Knights*, October/November 2002
- Todd Lockwood, for *Dragon #302*, December 2002
- Ron Miller, for *Asimov's*, February 2002

Interior Illustration

- Kinuko Y. Craft, for *Sleeping Beauty* by Mahlon F. Craft
- Bob Eggleton, for *Dragonhenge* by John Grant & Bob Eggleton
- Scott Gustafson, for *Classic Fairy Tales* by Scott Gustafson
- William Stout, for *Abu & the Seven Marvels* by Richard Matheson
- Bernie Wrightson, for *Stuff Out 'A My Head* by Joseph M. Monks & Bernie Wrightson

Color Work - Unpublished

- Richard Hescox, for *The Storm*
- Tom Kidd, for *The Rungius Pass*

- Maurizio Manzieri, for *Briony, Princess of Shadowmarch*
- Theresa Mather, for *Wings of the Wind*
- Christopher Vacher, for *The Endless Dream*
- Michael Whelan, for *Bean Stalk*

Monochrome Work - Unpublished

- Maurizio Manzieri, for *The Skimmer's Lagoon*
- James Owen, for *Old Tom's Study*
- Jean-Pierre Targete, for *Morgana Reborn*
- Mike Weaver, for *Miss Fix-It*
- Lawrence Allen Williams, for *Still Waters*

Three-Dimensional Art

- Kim Graham, for *Conjose Dragon*
- Daniel Hawkins, for *The Alchemist*
- Real Musgrave, for *Rocket Science*
- Laura Reynolds, for *Hippocampus*
- Lisa Snellings Clark, for *Winter Guardians*

Gaming-Related Illustration

- William Mammock, for *Darkness and Light (Darkness and Light expansion for Vigilance)*
- Todd Lockwood, for *Spider Queen (City of the Spider Queen supplement for Forgotten Realms)*
- David Martin, for *Mirari's Wake (card art for Judgement expansion deck for Magic, the Gathering)*

Product Illustration

- David Cherry, for *New Age of Mythology (iGames, Microsoft/Ensemble Studios)*
- James C. Christensen, for *Garden Rendezvous (The Greenwich Workshop, June 2002)*
- Scott Gustafson, for *Happily Ever After (The Greenwich Workshop, November 2002)*
- Dean Morrissey, for *The Light Ship (The Greenwich Workshop, April 2002)*
- Michael Parkes, for *The Court Painter (Swan King Editions, October 2002)*

Art Director

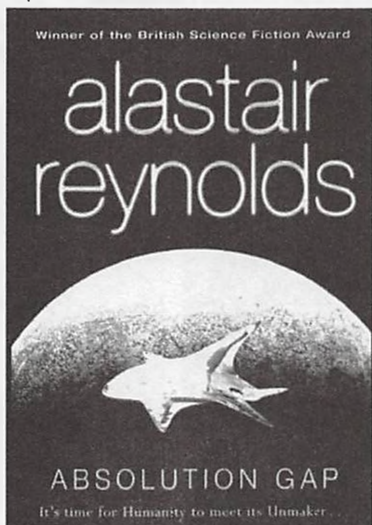
- Irene Gallo, Tor Books
- Diana Knutson, Wizards of the Coast
- Julia Kushnirsky, St. Martin's Press
- Dave Land, Dark Horse Comics
- David Stevenson, Ballantine & Del Rey Books

Contribution to ASFA

- Ted and Bonnie Atwood
- Holly Bird
- Joni Brill Dashoff
- Morgana
- Geoff Surette

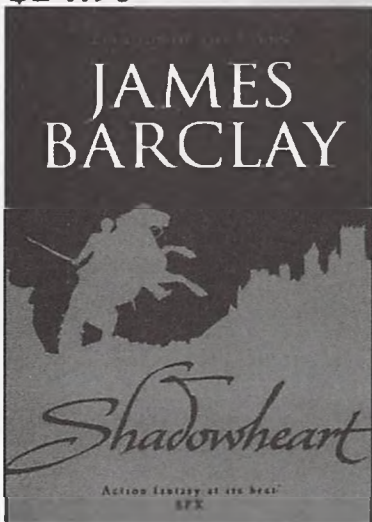
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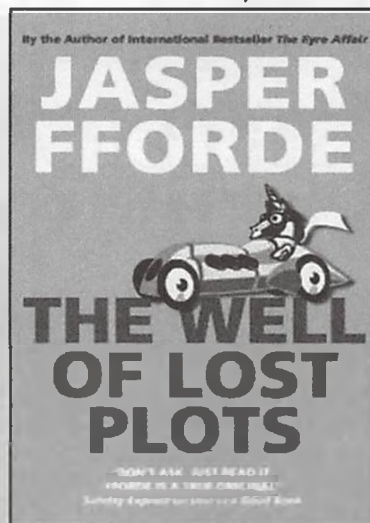
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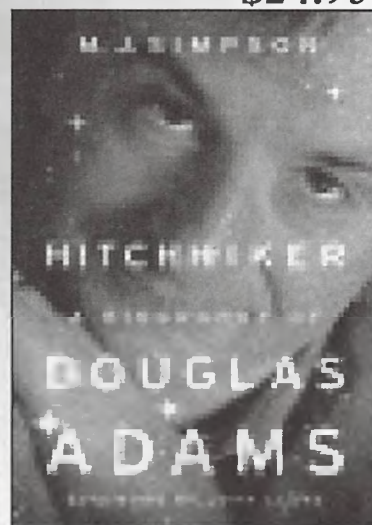
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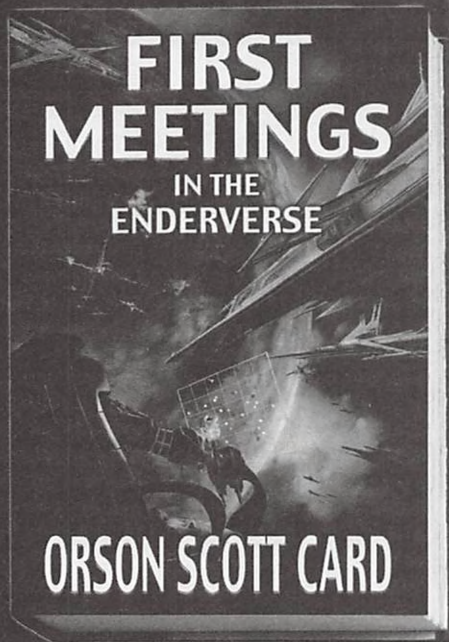
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S4388	John Joseph Adams	A0212	David G Anderson	A0256	Billie Aul	S0300	David Bartz
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A0171	Suzanne Adams-Watters	A4006	Leah Anderson	A0260	Donald E. Ayres	A0304	Joyce Bass
		S4492	Lorelle Anderson	A3427	Robert Azinger	A3047	Sharon Ann Bass
A3469	Jerrie Adkins	A0217	Lorraine Anderson	A0261	Karen Babcock	A0305	Don Basset
A0172	Sue Ellen Adkins	A0218	Lynn Anderson	A0023	Caryn Babstock	A0306	Don Bassingthwaite
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A0196	Robert Allen	A4805	Chris Arvantelis	A4300	James Barclay	A3283	

A0330	Christine Beck	A0380	Ajay Bhushan	S0425	R. Merrill Bollerud	A4551	Philip Brewer
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A0334	Tom Becker	S0382	David Bicking	A4434	Beth Bonina	A0473	George Brickner
C3151	Megan Beckett	A4257	Peter Bielak	A4992	Bookspan	A0474	Dana Bridges
S3150	Melissa Beckett	A3366	Joan Biella	S3529	Skip Booth	A0475	Gregory Bridges
S0335	Pat Beckett	S5041	Jackie Bielowicz	A3828	Guest of Lance Borde	C3707	Kestrel Bridges
A4308	Anne Beckmann	A3188	Dorothea A. Biernesser	A3827	Lance Borde	A0476	James M Briggs
S4783	Cathy Beckstead		Biernesser	A4803	Heather Borean	S0477	Cheryl Brigham
S4784	Patrick Beckstead	A3189	Stephen A. Biernesser	A4804	Wayne Borean	A0478	Lyndie Bright
S3753	Scott Beckstead	C3191	Thomas Biernesser	S0430	Alex Boster	A0479	Morgan Shelah Brilliant
A4423	Valerie Bedard	A3190	Stephen A. Biernesser, Jr.	A0431	Chaz Boston Baden		
A4059	Adrian Bedford		Donna Biglin	A0432	Lynn Boston Baden	A4933	Jessica Brim
A4060	Michelle Bedford	A4764	Greg Bilan	S0433	Michelle Bottorff	A0480	M. David Brim
S3414	Asbed G Bedrossian	S3321	Lee Billings	A0434	Mitchell Botwin	A4991	Pat Brimhall
A0336	Stephanie Bedwell-Grime	A0385	Linda Billington	A0435	Seth Botwin	C0481	Ariana Brin
		A4239	Joshua Bilmes	A0436	Alexander Bouchard	C0482	Ben Brin
A0337	Jeff Beeler	A0386	Flonet Biltgen	A0437	Megan J. Stirlen	A0483	Cheryl Brin
A0338	Robert Harry Beer	A4586	Sheryl Birkhead	A3549	Bouchard	A0484	David Brin
A0339	Marie-Louise Beesley	S0387	Dainis Bisenieks	C3550	Amanda Boucher	C0485	Terren Brin
S0340	Laura J Begley	A0389	Elizabeth S. Bishop	A0438	Christopher Boucher	A0486	Thomas L Brincefield
S0341	Ted Begley	S0390	James Daniel Bishop	A0438	Ken Boucher	S0487	Mike Brind
S0342	Lynn P Behrns	A0391	William J Bishop	A0054	Stephen Boucher	A3194	Stephen Brinich
S0343	Michael G. Beirne	S3644	Ruth E. Biz	A0439	Robbie Bourget	A3144	Anne Brink
A3446	Janice Beitel	A0393	Loraina R. Black	S3271	Julie Bourne	C3146	Christopher Brink
A0344	Bernard J. Bell	A3080	Peter Black	A0440	Maureen Bourns	A3145	Paul Brink
A0345	Pamela Bell	A3429	Naomi Black-Bilodeau	A0441	Amy S. Bouska	A4772	Jennifer Brinn
S0346	Michael J Bellinger	A3256	Jenny Blackford	A0442	Peter Boutin	S4762	Ann Brinnitzer
A4464	Todd Belton	A3717	Russell Blackford	A4421	Hannah Wolf Bowen	A4005	Kristen Britain
A0051	Eloise Beltz-Decker	A3718	Mark L Blackman	A0445	Beth Bowles	A4463	Christine Brockway
A0350	Judy C Bemis	A0394	Diane Blackwood	A3870	Morva Bowman	A0488	Chantal Brodeur
A0351	Ria Bender	A0395	Robert Blackwood	A4802	Benjamin Bowring	A0489	Sharon Brondos
A0352	Gregory Benford	A3678	Robert G Blair	A3391	Michelle Boyce	A0490	Jack Brooks
A4947	Ralph Benko	A0397	Dennis Patrick Blake	A3787	Carol Boyke	A0492	Ann A Broomhead
S3314	Elizabeth Wicker Bennefeld	A0398	John R Blaker	C3788	Elizabeth Boyke	A4708	Mike Brotherton
		A0400	Margaret Blakesley	C3789	Katherine Boyke	A3877	Annette Brown
S0353	David Scrymgeour Bennett	A3350	Robert Bland	C3790	Laura Boyke	A3872	Ben Brown
		A3852	Joel Blass	A3786	William Boyke	A0493	Charles N. Brown
S0355	Gregory Bennett	S0402	Mark Blattel	A4089	Grace Boykin	A3876	David Brown
A0356	Karen Bennett	A0403	Ted Bleaney	A0452	Jacquelyn Boykin	S0494	Denis Paul Brown
A0360	Sherri Benoun	S3524	Morgan Bleucl	A0453	Bridget Boyle	A4088	Elizabeth Brown
A3477	Tony Benoun	A3968	Sheryl Bleucl	A4592	Kimberley Bradford	A3873	Flis Brown
A3601	Thomas Benson	A3969	William Bleucl III	A0454	Kathleen Brady	S0496	James Brown
A0362	Alice Bentley	A3967	David Bliss	A0455	Keith Braithwaite	A3990	Kelly Brown
A3201	Martin Bentley	A0404	Dan Bloch	A0456	Michael Braithwaite	A4818	Kenn Brown
A0363	Mary Bentley	A4499	Aaron Block	S4130	Antje Brand	A4790	Kenneth Brown
A0364	Michael Brian Bentley	S0405	Gary Blog	A3269	Carol Brandenburg	A0497	Phylis S Brown
A4810	Mitch Bentley	A0407	Suzanne Allés Blom	A4832	Katherine Brandenburg	A0498	Rebekah Memel Brown
A3175	Mike Benveniste	A0408	David M Bloom	A0457	Richard Brandshaft	A3044	Scott Brown
A0365	Janis Benvie	A0409	Elaine Bloom	A0458	William John Brang	S0499	Steve Wesley Brown
A3858	Carol Berg	A0410	Jeremy Bloom	A3418	Kevin Branigan	A0500	Wayne Brown
S0367	David M Berg	S0412	Kent Bloom	S0459	Alexander John Braun	A0501	William Brown
A3699	Johannes H Berg	A0413	Stella Bloom		Patricia Bray	A4286	Robert Brown III
A0052	Theresa Berger	A0414	Mary-Rita Blute	A3534	Seth Breidbart	A0502	Andrew Brownbill
S3596	Jeff Berkwits	A0415	Andrew M Boardman	A0461	William Breiding	A4837	Suzanne Brownbill
A0369	Joseph T. Berlant	A0053	John Boardman	A0462	Lauren Brennan	A3230	Juanita Browne
A3794	Michael Bernardi	S0416	Paul Bobbitt	A4575	Elaine Brennan	A4161	Laurie Browne
A0371	Mark Bernstein	A0419	Leah Bobet	A0463	Mark Anthony Brennan	A0504	Diane Bruce
A0373	Andrew Bertke	A4200	Scott Bobo	A4846	Kathryn W. Brenner	A0505	Nancy Kathleen Bruce
A0374	Leroy Berven	A0420	Johanna Bobrow		Esther Breslau	A4518	Yaron Brudo
A0375	Sue Berven	A3282	Joseph Bocklage	A0464	Michael Breslau	A3956	David Brukman
A4809	Christine Beshar	A0421	Patricia Bocklage	A0465	Kimberely Brett-Surman	A3311	Tobie Brule
A3886	Benjamin Best	A0422	Dana Boden	A0466	Michael Brett-Surman	A4761	Charlene Brusso
A3042	Gregg Best	S4546	Glen A Boettcher	A0467	Sharon L. Brevoort	A3982	Marc Brutschy
A4906	James Beveridge	S0423	Al Bogdan		Jackie Brewer	A4349	J. J. Brutsman
A4014	Tina Beychok	A3544	Larc Bogdan	A0468		A3419	James Bryant
A3833	Blaine Beyer	A3543	Linda Bohnerud	A0470		A0507	Ginjer Buchanan
A3834	LondaKay Beyer	A4543	Lisette Boily	A4552			
A0379	Sherri A Beyke	S5026					

A4624	Theresa Buchman	A0540	Neil Campbell	S0587	Carrie Channell	A3070	Marilyn Cloninger
S0508	Dora Buck	A0541	Randy Campbell	A0588	Glena Chao	A3334	Cecile Cloutier
A2751	Lois Bucklin	A0542	Suzanne Campbell	A0589	Lori Chapek-Carleton	A3333	Chris Cloutier
A4398	Nathan A. Bucklin	A0543	Sandi Campney	A0590	Dai Chaplin	A0647	Vincent Clowney
A4895	Brent Buckner	A4151	Walter K. Campney	A0591	John P Chapman	A3493	Rachel Cluney
A4600	M.M. Buckner	A0544	Debby Canady	A0592	Judith Ann Chapman	A0648	John Clute
A3848	Clint Budd	A3737	Michael Canfield	A3773	Arthur Chappell	A3288	Judith Clute
A3845	George Budge	S3905	Caitlyn Cantrell	A0594	Suzy McKee Charnas	A4056	Ian Clysdale
A3781	Matt Budner	S3817	Michael T. Cantrell	A4561	Troy Chastain	A3709	John Cmar
A3097	Kendall P. Bullen	S3904	Molly Cantrell	A0057	Wayland Chau	A0650	Nancy L Cobb
A3984	Jennifer Bulman	A0546	Eileen Capes	A0595	Cyrus Chauvin	A3167	Jonathon Coburn
A0055	Margaret Bumby	A2288	Diane Capewell	A0597	Kathleen Cheeseman	A0651	Katrina E. Cochran
A0510	Mark Burakoff	A0547	Stuart Capewell	A0598	Mitch Cheeseman	A0652	David Cochrane
A4886	Lloyd Burchill	A0548	Jack Caplan	A4381	Elaine Chen	C0653	Ada Codina
A0511	Bruce S Burdick	A0549	Peter J Card	A3579	Elsa Chen	A0654	Annie Codina
A4206	Miranda Burfield	A2214	Douglas Piero Carey	A4272	Barbara Chepaitis	C0655	Ayn Codina
A4528	Helen Burford	A2215	Mary Piero Carey	A0603	Stephen L. Cherry	A0656	Jorge Codina
S3154	Jill Burgard	A0551	Stephen A. Carey	A0604	William L Child	A4212	David B. Coe
A0056	Brian Burley	A0558	Gordon Carleton	S0605	Chad Childers	A0657	Beth Cohen
A4796	Karen Burnham	A0555	Lorna Carlson	A0606	Sandra Childress	A4912	Charles Cohen
A3109	Bill Burns	A0556	Nancy Carlson	S3819	Betsy Childs	A4336	Jessica Cohen
S3930	Grayce Burns	A0557	Vivian Carlson	S3820	Jim Childs	A4291	Peter Cohen
S3929	Kim Burns	S0559	Amy Carpenter	A4303	Rob Chilson	S0658	Sandy Cohen
A3708	Laura A Burns	A0560	Paul Carpentier	A0607	Walter S Chisholm	A0659	Lynn E. Cohen
A0512	Mary Burns	A4753	Brenda Carre	A4296	Sarah Chodrow		Koehler
S3928	Mike Burns	A3214	Grant C. Carrington	S3518	Nancy Choice	A5005	Bridget Coila
A0515	Allan D. Burrows	A0563	Brian Carroll	A0610	Craig W. Chrissinger	A5006	Rick Coila
S0516	Michael A. Burstein	A0565	Elizabeth Carroll	A0611	Stephen Christian	A3744	Scott A. Colcord
S0517	Nomi Burstein	A3946	Graeme Carruth	A0615	Ewan J T Chrystal	A0660	Anita L. Cole
A4620	Andrew Burt	A3947	Winnie Carruth	A0616	Terence Chua	A0661	Corey Cole
A4621	Laura Burt	S0567	Johnny Carruthers	A4120	Reeve Chudd	A0664	Larry Cole
A0518	Gerald Burton	A5008	Brad Carson	A3867	Suzanne Church	A0665	Lorelei Cole
A3152	Fred Bush	A0568	Dana Carson	A3989	Richard Chwedyk	A0666	Lori Ann Cole
A0520	Linda Bushyager	A3336	Linda Carson	A0618	Michael S Ciagala	A0667	Michael Cole
A0521	Ron Bushyager	A3616	Melinda Carson	A0619	Lillian Ciaschini	A0668	Steve P. Cole
A0522	Mary Aileen Buss	A4307	Pat Carty	A0620	Lynda L Ciaschini	A0669	Susan A. Cole
S3578	Jamie Bussio	A0570	Mary - Ellen Casciato	A0621	Vivian Ciaschini	S0670	Adam Coleman
A3728	Andrew Butler	A3061	Mary Lee Cascio	A0622	Elizabeth R Cibulskis	A3049	Franklin C. Coleman
S0523	Lillian Butler	S5011	Suzi Casement	A0623	Walter D. Cibulskis	A0672	Gaines A Coleman
A4635	Padraig Butler	S0571	Coreen Casey	A3730	Zacharias Cieslinski	S0673	Howard Coleman
A0524	Robert S Butler	S4220	Donal Casey	A3128	Carl L. Cipra	A4368	Chris Collier
A3899	Peter Butwell	S0573	Paul W Cashman	A3514	Mark Clagett	A0674	Jim Collier
A0525	Diana L. Bynum	A0574	Thomas M Cason	A0627	Gerry Clancy	S3561	Gerald Collins
A0526	Frank Bynum	A0575	John Caspell	A0628	David J. Clare	A4877	Nicholas Collins
A0527	Sandra Cadell	A4852	Susan Casper	A4910	Brian Clark	A0677	Lars Colson
A0528	Tim Cadell	A3701	Jean Cassidy	A0629	David W. Clark	A3988	John Combs
A0529	Chuck Cady	S4836	Jim Cassidy	A0630	George J. Clark	A4570	Denise Comeau
A0530	Tasha Cady	A3160	Patrick Cassidy	A0632	Mary Clark	A0678	Marg Comerford
A3994	Daniel Caffro	A4254	Adam-Troy Castro	A4720	Trevor Clark	A0694	Conadian
A3995	Jeannie Caffro	A0576	Dennis Caswell	A4555	Chris Clarke	A0679	Friend of Conadian
S4786	Colleen Cahill	S4993	Samuel Catoe	S0634	Donald R. Clarke	A0680	Friend of Conadian
A3031	John W Cairnes	A0577	Jim Caughran	A4582	Nicola Clarke	A0681	Friend of Conadian
A4099	Myra Çakan	A4520	Bill Cauthers	A0635	Gavin Claypool	A0682	Friend of Conadian
A0531	Christina Caldarelli	A4612	Jeanne Cavelos	A3386	Beverly Clement	A0683	Friend of Conadian
A0532	Dan Caldwell	A0578	William Cavin	A0636	Dave Clement	A0684	Friend of Conadian
A4024	Elizabeth Caldwell	A4166	Lynn Cawi	A3933	Elizabeth Clement	A0685	Friend of Conadian
A3911	Jeff Calhoun	A4165	Tina Cawi	A3385	Joe Clement	A0686	Friend of Conadian
A0533	Chris Callahan	A3948	Pat Cecchini	A0637	Anne Clements	A0687	Friend of Conadian
A4813	Debbie Callicutt	A0579	Ann Cecil	A4288	Dave Clements	A0688	Friend of Conadian
A4529	Tracey Callison	A4974	Andrew Cerier	A2155	Melissa Clemmer	A0689	Friend of Conadian
A4940	Caryn Cameron	C0580	Karel Cespiva	A0638	Malcolm Cleveland	A0690	Friend of Conadian
A3384	Melissa Cameron	A0581	Petr Cespiva	A0639	Robert J Clifford	A3166	Darcy Conaty
A0535	Donna L. Camp	A0582	Adrienne Chafee	A0640	Ruie Lue Clifford	A0695	Cary A. Conder
A3542	Richard Camp	A0583	Jack L Chalker	A0641	Carolyn Clink	A4029	Karen Conder
I4755	Alicia Campbell	S3397	Ken Chalker	A0642	David Clink	A3919	Michael Conder
A0537	Carl Campbell	A3063	Steven L. Chalker	S0643	Kevin Clink	A0696	Jackie Confino
C0538	Celena Campbell	A3957	Douglas Chamberlin	A0644	Gillian Clinton	A0697	Pat Conlin
S3650	Evan Campbell	A4422	Joel Champetier	A0645	Paul Clinton	A0698	Byron P Connell
A0539	Kim I. Campbell	A4919	Don Chan	A5023	Robert J Clinton	A0699	Christine V Connell

A0700	Karen L. Connell	A4887	Wendy Czarnecki	A4341	Catherine J. DeMauro	A3979	Linda Donahue
A3739	Susan Conner	A0750	Julie Czerneda	A3562	Patricia Demetri	A3490	Michael Donahue
A3059	Judith Conrad	A0751	Roger Czerneda	A4430	Robert Demko	S0841	John E Donat
A3566	Phillip Conrad	S3630	Ilsook Dahlin	A0800	Jay Denebeim	A0842	Ira Donewitz
A4522	Guy Consolmagno	S3629	Stephen Dahlin	A0801	Linda Deneroff	A4168	Barbara Doran
A3953	Tim Conyers	A0755	Mark Dakins	A4227	Diane Denesowicz	A0849	Paul Dormer
S0703	Glen Cook	A0756	Angelo A. D'alesio	A0802	Gay Ellen Dennett	C3403	Eleanor Dorn
A0704	Norman L. Cook	A0757	Charlene Taylor	A0803	Jane A Dennis	A0850	Mike Dorn
A3997	Richard Cook		D'alesio	A0804	Scott C Dennis	A0851	Leo Doroschenko
A0706	Laura Cooksey	A3784	Kerry Dalton	A4853	Erin C Denton	A4707	Arthur Dorrance
A0707	Robin E Cookson	A3952	James Daly	A4339	Lee Derbenwick	A0852	Candas Jane Dorsey
A3203	Paula Cooper	A4525	Scott Danielson	A4340	Lorry Derbenwick	A0854	Michelle Doty
S0711	Peter Cooper	A0758	Michael B Dann	S0805	Daniel P Dern	S0855	Douglas P Doucette
A3344	Stephen Cooper	A4437	Karen Danylak	A0806	Apurva Desai	A0858	Peter J Dougherty
A0712	Topher Cooper	S0759	Anna Darden	A4416	Sebastien Desbois	S3757	Robert Dougherty
C3204	William Cooper	A3825	Cecilia Dart-	A3554	Steven desJardins	A0859	John R Douglas
S0713	Jeffrey Copeland		Thornton	A0808	Christie deSouza	S0860	Robyn Douglas
A4372	Shannon Copeland	A0762	Alan Dashoff	A0809	Lar deSouza	A0861	Cheri Douglass
A0714	Barbara Corbett	A0763	Jared Dashoff	A0810	Jim Detry	A0862	John Douglass
S4505	Russell Cordell	A0764	Joni Brill Dashoff	A0812	Martin E Deutsch	S0864	Bill Downs
A3662	Paul W Cordsmeyer	A0765	Todd Dashoff	A4827	Nathaniel Deutsch	A0866	Carolyn Doyle
A0715	Gail Corley	A3719	Ellen Daltow	A3775	Teresa Devenport	S4466	Christine Doyle
A0716	John Cornetto	A0766	James Stanley	A4067	Benet Devereux	A4541	Gardner Dozois
A4087	Cheryle Corpus		Daugherty	A0813	Bob Devney	C3804	Calvin Drake
A4562	John Costana	A0767	Kathryn Daugherty	A3163	Michael Devney	A0867	Lee Drake
S0718	John H Costello	A3609	Anne Davenport	A0814	Jeanne DeVore	A0869	Raven Drake
A3303	Del Cotter	A3210	Nannette Davenport	A0815	John DeVoy	A0870	Valerie Drake
A4402	Chris Coughlin	A0768	Brenda Daverin	A0823	Jan Di Masi	A3085	Donna Drapeau
A4297	Patrick Coughlin	A0769	Robert Daverin	A0824	Nick Di Masi	A0871	Ed Dravecky
A4850	Bruce Coulson	A0771	Howard L Davidson	A4477	David Dias	A0872	Bobbi Dresser
A0719	Carole A. Courtney	A0772	Stephen Davies	A0817	Brian Diaz	A0874	Marc A. Drexler
A0721	Katherine Courtney	A4356	Arabella Davis	A4424	Josephine DiChario	A0875	Douglas E
A0722	Scott D Courtney	A0770	Bonnie D. Davis	A4425	Nicholas Frank		Drummond
A0723	Christina M Cowan	A0773	Brian A. Davis		DiChario	A0876	David K Drysdale
S0724	Jeremy DM Cowan	A3889	Jennifer Davis	A0818	Nick DiChario	A0877	Al Du Pisani
A4953	Naomi Cowan-	A0775	Kevin Davis	S3294	Nancy Dick-Atkinson	S0878	Kevin A Duane
	Barkley	S0776	Leta Davis	A4440	Arthur R.T. Dickey	S0879	Fred Duarte
A4167	Jonathan Cowie	A0777	Rob Davis	A3607	Cynthia Dickinson	A0880	Darien K Duck
A0725	Donna Cox	A0778	Robin M Davis	A4867	Diane K Dieter	A3508	Bobbie DuFault
S0726	F. Brett Cox	A0780	Tony Davis	A0820	Frank Dietz	A0881	John Duff
A4774	Melissa Cox	A3779	Wayne Dawe	A3732	Marjorie Dietz	A0882	Lynn Ellen Duff
A3406	Tammy Coxen	A0781	John Day	A3731	William C. Dietz	A0883	Sarah A. Duff
A4962	Tom Craig	A4898	Walter Day	A4594	James Diggs	S0884	Richard Duffy
A4412	John G. Cramer	A0782	Genny Dazzo	A4595	Kevin Diggs	A4484	Richard Duffy
A0730	Kathryn Cramer	A0783	Ingrid de Buda	A4593	Lois Diggs	A0886	Elizabeth A Dugan
A4413	Pauline B. Cramer	A0785	Giulia De Cesare	A0822	Pat Diggs	A4531	Stefanie Duhamel
A4566	Carol Cranston	A0786	Susan de Guardiola	C4596	Ryan Diggs	A3565	John Dumas
A0731	Tony Cratz	A4865	Peter de Jong	A4617	Enrica Dillman	A0887	Lisa DuMond Trexler
A3724	Gavin John Creak	A0788	Linda De Laurentis	A3081	Carolyn S. Ding	A0446	Cindy Duncan
A4623	Dave Creek	A3104	Chris De Longpre	A0825	Amber J Dionne	A3464	Dave Duncan
A4806	Doug Crighton	A3105	John De Longpre	A0826	Andrew W Dionne	S0888	Emma Duncan
S0732	Catherine Crockett	A0789	Peter De Weerdt	A0827	Joanna Dionne	A0889	Kyle Duncan
A0736	Rita Crossley	A4859	Christopher de Yongh	A0829	Wayne F Dionne	A3521	Sean Dunn
A0737	Russ Crossley	S3374	Brian Dean	S0830	John DiPalermo	A3738	Thomas Dunn
A0738	Don Crossman	S3375	Shirley Dean	A4146	Lucienne Diver	A0890	John Dupuis
A0740	Michael Crouch	A4106	James Dearden	A0024	Jody M. Dix	A0891	Nancy A. Durgin
A0742	Ctein	A3974	Paige Debergo	A3611	Chadwick Dixon	A0892	Allison Durno
A3553	Harriet Culver	A4498	John DeBlanc	A3807	Douglas Dixon	A4733	Dominique Durocher
A0743	Lowell Cunningham	A3164	Keith R.A. DeCandido	A3906	Ken Dixon	A4845	Mark Durr
A4347	Mark Cunningham	A4961	Jody DeFelice	A4142	Bob Dobson	A0896	Andrew R Dyer
A0745	S.L. Curtis	A0791	Robyn Rae Deike	A3130	Michael Dobson	A3182	Dave Dyke
A3552	Sheryl Curtis	A0792	Dawne Dela Cruz	A0833	Vince Docherty	A3181	Sue Dyke
A4758	David Cuthbertson	A0797	Paul R. Dellechiaie	A3141	Cory Doctorow	S0897	Andy Dyson
A3755	Elizabeth Cutler Boss	A4816	Christian Delmater	A3835	Linnea Dodson	A0898	Christine Dziadosz
A3627	Leah Cutter	A4026	Wendy Delmater	A5001	Tom Doherty	S3727	William Eaker
S0746	Alison Cuyler	A3275	Velvet Delorey	S3326	Julie Dominian	A4233	Donald Early
A0747	Ginette Cyr	A3324	Jeff Deluzio	A0837	Laura Domitz	S0900	Martin Easterbrook
A0748	James G. Cyr	C0798	Tim DeMarco	A3980	Christopher	A0901	Jill Eastlake
A0749	Raymond C Cyrus	A0799	Tom DeMarco		Donahue	A0902	Donald E. Eastlake III

A0903	John Philip Ebersole	A0944	Nicholas L. Faller	A1003	Terry Fong	S1053	Beth Friedman
A3489	Diane Echelbarger	A0947	Jennie Faries	A1006	Monica Forbes	A3511	Debbie Friedman
S0904	Joyceanne Edell	A0948	Bill Farina	A1008	Elisa Ford	S1054	Mitchell Friedman
A4013	Scott Edelman	S0949	Cynthia D Farinelli	A1009	Glen Ford	A0062	Friends of the Merril Collection
A4355	Peter Edick	A0950	Guest of Cynthia D Farinelli	A1010	Lisa Ford	A0063	Esther M Friesner
A0905	Laurie T Edison	A0951	Dale A Farmer	A4171	Kathleen Forde	A4131	Eric Frisch
A3924	Bradley W Edwards	A0952	David C Farmer	A4170	Pat Forde	A1056	John A Fritz
A3923	Bruce S Edwards	A0952	Della Farney	A3540	Susan Forest	A3098	Jack Frost
A0906	Chris Edwards	A4844	Jenna Farnham	A4030	Jacob Fortin	A4132	Stephanie Frye
A4249	Doug Edwards	A4077	Bruce Farr	A1011	Rob Fortin	A3328	James Fulkerson
S4420	Nancy Edwards	A0956	Lea C Farr	S1012	Michael R Fortner	A4712	MK Fuller
A3177	Terilee Edwards- Hewitt	S0955	Harry Fasick	S1014	Janice Yeager Foss	A4712	Karl W Foss
A0907	Rod Eggleston	S0957	William B Fawcett	S1015	Richard Foss	A1058	Deborah Fulton
A0908	Shari Eggleston	A0960	Paul Fayter	S1016	Adrienne Foster	A1059	Kathy Fulton
A0909	Gary J Ehrlich	A4558	Deborah Feaster	A1017	Paul Foth	A4023	Lois Fundis
A0910	Karl W Ehrlich	S3345	Moshe Feder	A3851	Amanda Foubister	A1062	Carol Fyfe
A4500	Raymund Eich	A0961	Bryan Feir	A3142	Margaret Fowke	A1062	George Fyfe
S0911	Jay Eichelberger	A0963	Gary K Feldbaum	A3520	Heather Fowler	A4823	David Gaedderc
A4117	Stephen Eide	A0059	Allison Feldhusen	A1018	Heather Fowler	A1065	Marcel Gagne
A4038	Brenda Eigeard	A0966	Michael Feldhusen	A4828	Jacob Fowler	A4533	Sara Gagnon
A3252	Janice Eisen	A0967	Jude Feldman	A1019	Kathleen Fowler	A1066	Dean C Gahlon
A0912	Lise T. Eisenberg	A4615	Tom Feldman	A3124	Sarah Fowler	A4373	David Gaidasz
A0913	Susan Eisenhour	A3950	Thomas R Feller	A1020	Wayne Fowler	A4374	Diana Gaidasz
A0914	Alex Eisenstein	A0968	Steve Fellows	A1021	Bobbi Fox	S1067	Ed Gaillard
A0915	Phyllis Eisenstein	S0969	Harold Fenn	A1022	Crickett Fox	S1068	Elena Andrews Gaillard
A0916	Thomas D. Eivins	A5045	Sylvia Fenn	S1023	Dennis Richard Fox	A1069	Janice A Galeckas
S3638	Jacqueline T Elderkin	A5046	John Ferraro	A1024	Gene Fox	A1070	Gerry Gall
A3764	Herman Ellingsen	A0974	Cheryl Ferrier	A5012	Mark Fox	A1071	Lauren Gall
A3582	Annalee Elliott	A4375	James Ferris	A4116	Sharon Fox	A1074	David W Gallaher
A0919	Russ Elliott	S0976	Jim Ferris	A1027	Teresa Fox	A1075	Mitch Gallaher
A3806	Sarah Elliott	A4861	Sharon Fetter	S1028	John H. Frambach	A1076	Barb Galler-Smith
A0058	Chris Ellis	A3032	Joseph L Fieger Jr	A1030	Steve Francis	A1077	Tom Galloway
A0920	Douglas Ellis	A0977	Rose Field	A1031	Sue Francis	A1078	John David Galt
A5029	Vanessa Ellis	A4141	Gemma Files	A1032	Albert Frank	A3655	Gordon Garb
A3711	Erik N Elmgren	A4443	Sheila Finch	A1033	Howard Frank	A3347	Christopher Garcia
A0922	Bernadette Elverman	A3659	jan howard finder	A1034	Jane Frank	A0064	Michael W. Gardiner
A0923	Jim Emelander	A0060	Terry Findlay	A1035	Ariel Franklin-Hud son	A1082	James Alan Gardner
A3069	Udo Emmerich	A4793	Bayla B Fine	A1037	Laura Frankos	S1083	Terry A Garey
A0925	Dick Eney	A0979	Ed Finkelstein	A1038	Shirley Frantz	S5034	Mark Garland
A0926	Kathleen Enfranca	S0980	Charlie Finlay	A3060	Jamie Fraser	A1085	Ken Garrison
A0927	Bill Engfer	A4195	Edward Finneran	A1039	Todd Frazier	A1086	Elizabeth Garrott
A3383	Sarah Ennals	A3940	Elaine Y Fisher	A1040	Frank Kelly Freas	A4841	Robert Garsson
A0929	Jean Ensling	A0981	Naomi C. Fisher	A0002	Laura Brodian Freas	A1087	Jane Garthson
A0930	Louis Epstein	A0982	Samuel R Fisher	A0012	James R Frech	A1088	Judith Ann Gaskins
A0931	Kurt Erichsen	A4791	Roger Fishwick	S1041	Marcia Frechette	A4971	Marie Gaspar
A0932	Jean Erickson	A4527	Don Fitch	A4918	Toby Fredrickson	A1091	Rob Gates
S4361	Michelle Erickson	A0061	Catherine Fitzsimmons	A3842	Jeff Freedman	A3279	Steve Gattuso
A0933	Adrienne Ertman	S0986	Mary Fitzsimmons	A4108	Josh Freedman	A4279	Manon Gauthier
A4767	Bonnie Erwin	A0987	Michael Fitzsimmons	A3796	Julia Freedman	A4849	Robin Gazdecki
A0934	Lunatic E'Sex	A0988	Daniel Flacks	A3795	Leah Freedman	A1092	Sandy Gazdecki
A0935	Ariana Estariel	A3272	James Flanagan	A3236	Peter Freedman	A1093	Helen E Gbala
A0936	Wilma Estes	A3112	Sally R Flanagan	A3797	Bill Freeman	A1094	Mark Geary
A0937	Peter Esztelecky	A0989	West Flanagan	A1042	H. Denise Freeman	A1095	Barry Gehm
A4740	Debra Euler	A3111	Robert Fleming	S1043	Rosemarie R. Free man	A1096	Jo Gehm
A3400	Andrea Evans	A3676	Virginia Fleming	A1044	Cathy Freeze	A4488	Barb Geiger
A4968	Christopher Evans	A3122	George Flentke	A4137	Karen Freiberg	A3174	Deb Geisler
A3399	David Evans	A0992	Mark Flescher	A1045	Kurt A. Freiburger	A1098	Janice Gelb
A4252	Kyle Evans	A4757	Melanie Fletcher	S1046	Ben Freiman	S1099	Larry Gelfand
A0938	Bettie Evanson	A3832	Dina Flockhart	S1046	Guest of Ben Freiman	A1101	Mike Genovese
A0939	Robert John Eveleigh	A0993	Ian T. Flockhart	A5021	Lisa C Freitag	A1102	Karl S Gentili
A0940	Dan Evens	A3123	George Flynn	A5022	Pam Fremon	A3173	Robert M. Gerber
A4614	David Evens	A0995	John L Flynn	A1047	Mark Freundel	A1103	Sheryl A. Gere
A3170	Michael B. Everling	A0996	Carol Flynt	A1048	John Freyer	A1104	Jay Lawrence Gerst
A4899	Jeff Ewart	A0997	Clif Flynt	A1049	Doug Friauf	A0065	David Gibbs
A3854	Darrel Exline	A0998	Brandy Fogell	A1050	Lisa Fricke	A1105	Kim Gibbs
A0942	Linda C Fairbanks	S0999	Lenny Foner	A1051	Sabrina Fried	S1106	Adam Michael Gibson
S3606	Rowan Fairgrove	A4345	Kandy Fong	A4175		A3322	Gary S. Gielincki
A4929	Scott Falkenspence	A1002		A1052		A3323	Virginia Gielincki Kasten

A1107	Tom Giese	S1156	Peter Grace	S1204	Neill ES Haas	S1248	Marlene A Harris
A3509	Gerald G Gieseke	A4191	Glenn Grant	S1205	Timothy Haas	A4960	Scott Harris
A4628	Mario Giguere	C3287	Tristan Grant	A1206	Shouchi Hachiya	A3805	Stephen M. Harris
A4742	Sheila Gilbert	A1161	Elyse M. Grasso	S3818	Ann Hackman	A4149	Harry Harrison
A0066	Elizabeth Gilio	A1162	Claude Gravel	S3442	John Hackman	A1249	Irene Harrison
A0067	Jerry Gilio	A1163	Michael Gray	S3444	Laura Hackman	A4763	Richard Harrison
A4905	Diana Gill	A1164	Ashley Grayson	S3443	Susan Hackman	A4534	Gercais Angelo Harry
A1112	Peter Gill	A1165	Carolyn Grayson	A4040	Brian Hades	A1250	Claudia Harsh
A4727	Lucinda Gille-Rowley	A4274	Deborah Green	A1207	Stephen Haffner	A4113	Geoff Hart
A1114	Marilyn Gillet	A3720	Ed Green	A1208	Marianne Hagemann	A3533	James Hartley
A4998	Glenn Gillette	A1166	Eleanor Green	A3329	Tracy L Hagemann	A3878	Jed Hartman
A1115	Richard Gilliam	A3090	Ellen J. Green	A1209	Beatrice Hagerty	A1253	David Hartwell
A3068	Alexis Gilliland	A1167	Estelita Green	A3949	David Haggerty	S4201	Elizabeth Hartwell
A1116	Lee Gilliland	A3281	Harley R. Green	A1210	Paul Haggerty	C1254	Peter Hartwell
A4265	Laura Anne Gilman	A4136	Nicole Green	A1211	Karl Hailman	A4050	Kathleen Hassett
A1118	Janet Gimblet	A3138	Priscilla A. Green	A0027	Peter Halasz	A4754	Susan Hastings
A1119	Erica V.D. Ginter	A4626	Ronald Green	A1213	Gay Haldeman	A1257	Chris Hasting
A1120	Karl Ginter	A4358	Scott E. Green	A1214	Joe W. Haldeman	A1258	Rocky Hasty
A1121	Lydia Ginter	A4112	Shoshanna Green	A1215	Lorena Haldeman	S1259	Matthew Hatcher
A1122	Benoit Girard	A1168	Terence Green	A3620	Barksdale "Dale"	S1260	Shelley Hatfield
A4825	Sue Gjerek	A1169	Ralph Green, JR		Hales	S4419	Ross Hathaway
A1123	Inge Glass	A1170	Gary Greenbaum	S3568	Andrea Hall	S1261	Helen Hattori
A1125	Daniel A Glasser	A3592	Edith Greene	A1216	Anna Mary Hall	A1262	Paul K Hattori
A1126	Marc S. Glasser	A3591	Robert Greene	S1217	Becky Hall	A1263	Monica Haubrok
A1127	Melissa Glasser	A3527	Ed Greenwood	A1218	Gary Hall	S1264	John Hauwiller
A1128	Ethan Glasser-Camp	A3743	Matt Greenwood	A4578	James Hall	A1265	Tom Havighurst
A3504	Glenn Glazer	A1175	Charles A. Gregory	A3157	Jennifer Hall	A1266	Andrew Hawkins
S1129	Nita L. Glazewski	A1176	Hugh S. Gregory	A1219	Joanne Hall	S4188	Kit Hawkins
A1130	Steve Glennon	S3320	Colin Grey	A1220	John Hall	A4572	Chiyo Hayashi
A0025	Mike Glicksohn	S3319	Emily Grey	A1221	Melinda Hall	A4571	Jyouji Hayashi
A3276	Elizabeth Glover	S3318	Lauren Grey	A3395	Stacey Hallman	A1267	Shigeru Hayashida
A0013	Diana Glycer	S3223	Steve Grey	S3339	Marty Halpern	A0068	Peter R. Hayden
A0003	Mike Glycer	S1178	Ann Griesel	A1222	Wayne Halsey	A1269	Dave Hayman
A4107	Janice Gnau	A3925	Bill Griffith	A5016	Guest of Marsha Ham	A1270	Judith Hayman
A1133	Jean Goddin	A1180	Ward Griffiths	A5015	Marsha Ham	A4964	Julia Haynie
A4504	Anthony Godshall	A3415	Kathryn Grimby	A1223	Rebecca Hamadock	A4963	Paul Haynie
A1134	Jim Goetz	A4051	Derek Grime	A1226	Nora Hamilton	A1271	Sally Headford
A1135	Neyir Cenk Gökçe	A1182	Kennard Grimes	A3093	Megan Hammar	A1272	Dennis J Healey
A1136	Barry Gold	A4251	Jim Grimsley	A3750	Tim Hammell	A3260	Kim Heath
A1137	Lee Gold	A4482	Anne Lesley Groell	A4629	Joshua Hammer	A1273	Caroline J. Heaton
A1138	Lynn Gold	A4210	Joseph Groene	A4576	Elektra Hammond	A1274	Alexia Hebel
A1139	Mici Gold	S1183	Stephen J Grosko	S3149	Catherine Hampton	A1275	Helen Hebel
A3675	Diane Goldman	A1184	Elizabeth L Gross	A1227	Mike Hanchuk	C1276	Natasha Hebel
A0026	Cliff Goldstein	A1185	Merryl Gross	A0028	D. Larry Hancock	A1277	William Hebel
A3428	Jerry Golick	A4439	David Grossman	A3286	Callie Hand	A4277	Peter J. Heck
A3349	Richard W Gombert	A4275	Laura Grossman	A1228	Elizabeth Hand	A4266	Jennifer Heddle
A1140	Larry Gomez	A1187	Paul Groulx	A1229	Rebecca Handcock	A4231	Anders Hedenlund
A4216	Carolina Gomez	A1188	Beth Grout	A3176	Michael Hanna	A4489	Elisabeth Hegerat
	Lagerlöf	A1189	Steve Grover	A4280	Gwyneth Hannaford	A4779	Lenora Rose
A1141	Cynthia Gonsalves	A3121	Michael Grubb	A1233	Marcie C Hansen		Heikkinen
S1143	Roy R Goodhand	A1190	David G. Grubbs	A1234	Geraldine Haracz	A4634	Brian Heins
A1144	Janis Goodman	S4190	Birgit Gruenberg	S1235	Chris Harbaugh	A4418	John Helfers
A1145	Richard Goodman	A3266	Marnie Gucciard	A4884	Joan Hardy	A1279	Gary Helfrich
A1146	Sheila G Goodman	A3267	Michael Gucciard	A3951	Ori Harish	A1280	Pam Helfrich
A3571	Judi Goodman-Castro	A3570	Gregory Gudalefsky	A3648	Cheri Harlan	A1281	Martin Helgesen
A4838	Kathleen Goonan	A4983	Rod Gudino	A1238	Isabel Harlow	A0069	Eugene Heller
A4808	David M Gordon	A4984	Staff for Rod Gudino	S4394	R Michael Harman	A1282	Ruth Heller
A1148	Marc E Gordon	A4245	Faye Guenther	A3099	John Harold	S1283	Stuart C Hellinger
A3432	Aaron Gormanshaw	A1193	Anne E. Gullede	A1239	James S. Harper	A3382	John Hemry
A1149	Kathleen	C1194	Brandon Gullede	A3647	Sheril Harper	A3468	Erwin Hendel
	Gormanshaw	A1195	Dale Gullede	A1241	Harold Harrigan	A1284	Arthur Henderson
S3526	Richard Gotlib	C1197	William Gullede	A1242	Lisa D Harrigan	A3595	Pat Henderson
A3360	Calvin Gotlieb	A1198	Mark Gums	A1243	Harold Harrigan III	A1285	Rebecca Henderson
A3277	Phyllis Gotlieb	A1199	Mary Gums	A4405	Anne Harris	A4343	Raechel Henderson
A1152	Shayin Gottlieb	A1200	Urban Gunnarsson	A3721	Charlaine Harris		Moon
A1153	Annie Gould	A1201	Andrew Gurudata	A1244	Clay Harris	A1286	Fred Hendrick
A1154	Edgar Governo	S3740	Alfred Guy	A1245	Craig Harris	A1287	Linda Hendrick
A4090	Inez Gowsell	A1202	Halmer D. Haag	A1246	Debbie Harris	A1288	Jack Heneghan
S1155	Joyce Grace	S1203	Charlotte Haas	A1247	George E. Harris	A3193	Tracy Henry

A3763	Trish Henry	A4282	Robin F. Holly	A1394	Jim Huttner	S4493	Jeff Jensen
A4447	Keith Henson	A4955	BC Holmes	A4602	Don Hutton	A1434	Kara Jensen
A1291	Robert Hepperle	A1347	Melissa Holt	A3613	Gordon Huxford	A3604	Rebekah Jensen
S4309	Rebecca Herndon	A1348	Butch Honeck	A3513	Muriel Hykes	S3640	Jo Jensen
A3370	Greg Herring	A1349	Susan Honeck	A4874	Louise Hypher	A4278	Jane Jewell
A1294	David A Herrington	A4902	Alexandra Elizabeth	A3217	Janis Ian	A3690	Randy John
A1295	Mark Herrup		Honigsberg	A1395	David Ihnat	A3050	James H. Johns
A3505	Allison Hershey	A4903	David M. Honigsberg	A4083	Sean Ihnat	A3041	Amy Johnson
S1298	Liana Rebekah Hertel	S1352	Norman L Hood	A4052	Takeshi Ikeda	A3670	Erik N Johnson
S1301	John Hertz	A1353	William E Hooper	A1396	Marcia K Illingworth	A7575	Frank Johnson
A1302	Melanie Herz	A4787	J. Hope	A1397	Tim Illingworth	A1437	Julie S Johnson
A4285	Karen Hetherington	A1354	John Hopfner	A3197	Masaharu Imaoka	A3447	K Johnson
S4213	Alan Heuer	A1355	Priscilla A Hopkins	A1398	Scott Imes	A1439	Michael B. Johnson
A4821	Timothy Heuser	A4893	Nalo Hopkinson	S1399	Robert in 't Veld	A3180	Mya Johnson
A3199	Rusty Hevelin	A3315	Elisa L Horbatuk	A1400	Robert Ingria	A1440	Peter Johnson
A3086	Kevin B. Hewett	A3890	Alan Horn	A3476	Matthew Innes	A1441	Robin Johnson
A1305	Marylouise Hewitt	A4952	Arlynn Horne	A1401	Hiroaki Inoue	A3389	Stuart Johnson
A1306	Stephanie Heyens	A1356	Eugenia Horne	A1402	Tamie Inoue	S1442	Tom Johnson
S1309	Lori Higdon	A4015	Emily Horner	S1403	Peter Insley	S1443	Tracy E Johnson
S4186	Carol Hightshoe	A3327	Katherine Horning	A1405	Jacqueline Irving	A1444	Virginia Lynn Johnson
A3603	Beth Hilgartner	S1357	Rich Horton	A1406	Mark Irwin	A1445	William A Johnson
S1312	C A Hilgartner	A1358	Sidsel Horvei	A1407	Fred Isajenko	A3179	Ogden Johnson III
S1314	Betsy Hill	A1359	James Houghton	A3901	Glenn Iwahashi	A3551	Nancy Joliff
A1315	Julie Hill	A1365	Geri Howard	A1410	Christina Iyama-	A0071	Angela Jones
S1316	Wesley Hill	A5009	Melanie Howard		Kurtycz	A4012	Bonnie K. Jones
A1317	Colleen Hillerup	A4579	David L. Howells	A1411	Daniel Iyama-Kurtycz	S4474	Dottie Jones
A1318	Bob Hillis	A4751	Alma Hromic	A1412	David M Iyama-	A4081	J. Jones
A1319	Greg Hills		Deckert		Kurtycz	A4942	Karen Jones
S1320	Timothy G Hills	A1367	Rachelle Hrubetz	A1413	Jonathan F. Iyama-	A1450	Lenore Jean Jones
A4281	Nancy Hilton	A3715	Martin R Hubbard		Kurtycz	A1451	Marsha E Jones
A1321	C. Kay Hinchliffe	S1368	Rebecca Hubbard	A1415	Ann Marie Jackowski	A1453	William E. Jones
S1322	Lawrence R. Hinken	A4298	Robert Hubbard	A1416	Walter Jackowski	A4160	Alixandra Jordan
S1323	Jessie Hinkle	A1369	Anton Huber	S1417	Aaron Paul Jacks	A3664	Erin Jordan
A1324	Colin Hinz	A3076	J.G. Huckenpohler	A3843	Jay Jackson	A3663	Karen Jordan
C1325	Nicholas Hipp	A4225	Sandra Huculiak	A5018	Jeanette Jackson	A1456	Roberta L Jordan
A1326	Samuel Scott Hipp	A1370	James Hudson	S1418	Jennifer Jackson	S1457	Earl Jossierand
A1327	Miho Hiramoto	A1372	Kenneth Huebner	A4506	L. Blunt Jackson	A4701	Melany Jovic
A1329	David Hirzel	A1373	Patricia Huff	A3119	Steve Jackson	S3610	Struam Judd
A1330	Jan Hise	A1374	Tanya Huff	S3351	Matthew Jacobs	A1458	Astrid Julian
A1331	Thomas L Hise	A3938	Elizabeth A Huffman	A4872	Robert Jacobs	A3449	Caroline Julian
S1333	Debra Hisle	A5035	Kerrie Hughes	S3352	Sylvia Jacobs	A4350	Hannelore Julian
S1334	Matt Hisle	A1376	Marian Hughes	A5025	Marie Jakober	A1459	Hubert Julian
A4812	Audrey Hitchcock	A4976	Mark Hughes	S3812	Michal Jakuszewski	A4604	Josef Julian
A1335	Chip Hitchcock	A4095	Monica Hughes	A3680	Rhodri James	A4603	Maximilian Julian
A4920	Deanna Hoak	A1377	Rachel Hughes	A4062	Robert James	A1460	Joan Juozenas
A1336	Martin Hoare	S1378	Sandra Huibers	A4362	Simon James	A4936	Lesley-Ann Jurawan
A1338	Patricia Hodgell	A4777	Sandra Huibers	A4926	David Jamieson	A1461	Martine Juron
A1339	Debbie Hodgins	A3155	Dr. Elizabeth Anne	A4055	Ellen Jamieson	A1462	Cris Kaden
A1340	Dan Hoey		Hull	A1422	Gail Jamieson	A1463	Neil Kaden
A1341	Gary Hoff	A1379	James P Hull	A1423	Ian Jamieson	A1464	Anita Kafka
A0070	Joan Hoffman	A1380	Charles R Hulse	A3808	Elizabeth Janes	A3479	Jeanne Kahn
A3441	W. Randy Hoffman	S1381	Jeffrey Edward Hulten	A3491	Robert Jansen	A1465	Michele Kahn
A3048	Julie Hoffmann	A4359	Aaron Humphrey	A4316	Scott Janssens	A3478	Walter Kahn
A4182	Willis Hoffpauir	A4324	Nicole Humphrey	A4138	Matthew Jarpe	A1466	Donald Kaiser
S1342	Matthias Hofmann	C1382	Sinead Humphrey	S1424	Aino L Jarvi	A1468	Frank Kalisz
A3983	Scott Hofmann	A1384	Tom Humphrey	A0021	Athena Jarvis	A1469	Millie Kalisz
S1343	Joan Hofstetter	C3379	Aline Hunt	I1425	Edmund Jarvis	A4515	Lee Kalwat
A3410	Tom Hogan	A3378	Lisa Hunt	I1426	Lillian Jarvis	A1471	Krystina Kane
A4840	Stefan Högberg	A3377	Walter Hunt	A0020	Peter Jarvis	A1472	Ryan Kane
A3623	Tore Audun Hoie	A3844	Janine Hunt-Jackson	A3857	Zak Jarvis	A1473	Muriel W Kanter
A4545	Roberta Holder	A1387	David Hurst	A3653	Wendy K Jay	S1475	Rebecca Kaplowitz
A4017	Robert Hole Jr.	A1389	Ned Huston	A4357	Ben Jeapes	A3102	Peter Kappesser
A1344	Ron Holik	A4788	Justin Hutchins	A3716	Tom Jeffers	A1476	Jordin Kare
A4822	Margaret	A3129	Sandra Hutchinson	A4871	Angela Elizabeth	A1477	Mary Kay Kare
	Hollingsworth	A1390	Don Hutchison		Jeffreys	A4839	Pernilla Karlsson
A1346	John A.R. Hollis	A1391	Melinda Hutson	A4870	Mark Lawrence	A3945	Barbara Karmazin
S4139	D. Jeannette	A4989	Richard W Hutter		Jeffreys	C3829	Eric Karpierz
	Holloman	S1392	Friend of Jim Huttner	A1431	Stacey Jenkins	C3830	Gwen Karpierz
A4501	Mark Holloway	A1393	Jeanine Huttner	A1433	Bill Jensen	A1478	Joe Karpierz

A1479	Sharon Ann Karpierz	A1520	Deborah A King	A4573	Andy Korsgaard	S1618	'Zanne Labonville
A1480	Paul Kasman	C3396	Gregory King	S3896	Don Kosak	I3548	Joey Lach
A1481	Ron Kasman	C1521	Haley King	S3897	Zachary Kosak	A1621	John Lach
A3972	James Kasprzak	A1522	Roxanne Meida King	A1572	Deb Kosiba	A1622	Valerie Laczko
A3973	Sheri Kasprzak	A1523	Shane King	A1574	Pamela J Koskie	A3987	Laurel Ladd
A4256	Sandra Kasturi	A1524	Sheba King	S1575	Alan R Koslow	A4949	Jonathan Laden
A3939	Alan Katerinsky	A1525	Steven P. King	A1576	Ron Kockiewicz	A3451	Mark Ladouceur
A1483	Jim Katic	A1526	Terry King	A4715	Phillip Kott	A1623	Ruth Anne Ladue
A1484	Keith G. Kato	A1527	Donald Kingsbury	C4714	Sam Kott	A4536	Michèle Laframboise
C3084	Caitlin Katz	S1528	Michael Kingsley	A4876	Chris Kovac	S3639	Robert Lai
A1485	Kenneth Katz	A1529	Sandra L Kinnard	A1577	Andre Kovacevic	A4183	Jay Lake
A1486	Ronni Katz	A1530	Dan Kinsella	A1578	Rick Kovalcic	A4240	Victor Laking
A1487	Rick Katze	A4457	Debi Kinsey	A3364	Elsbeth Kovar	A1624	Ken Lalonde
A3934	Herb Kauderer	A4873	David Kirby	A1579	Douglas Kral	A4563	Claude Lalumière
A3935	Shannon Kauderer	I4875	Paula Kirby-Hypher	A4519	Chris Kramer	A4878	Edna Lam
A3225	Jane Kaufenberg	A3110	Yoshio Kiriyma	A1580	Jodi Krangle	A4888	Alexander Lamb
A4568	Sayuri Kawai	A1531	Rosemary Kirstein	A1581	Ellen Kranzer	A4956	Andrew Lambdin-
A4567	Yasuo Kawai	A1532	Sabine Kirstein	A1582	Ruben Krasnopolsky		Abraham
A1489	Guy Gavriel Kay	A3908	David Barr Kirtley	A1583	Jenny Kraus	A4228	Kyle Lambert
A4472	Marvin Kaye	A4315	Mike Kiss	A1584	Paul Kraus	A1626	Marcia Lambert
A4958	Ellen Kaye-	A1533	Michele Kitay	C1585	Robin Kraus	A3261	Rick Lancaster
	Cheveldayoff	A1534	Gary S Kitchen	A1586	Dina S Krause	A1627	Stephen Landan
A3666	Cheri Kaylor	A4766	Ellen Klages	A1587	George Krause	A4169	Eric Landau
A1490	William J. Keaton	A4407	Claire Kleffel	S1588	Sydney Krause	A4105	Travis Landenwitsch
A4945	Brian Keavey	A4406	Rick Kleffel	A3958	Mark Kreighbaum	A1628	Geoffrey A. Landis
S1491	Melissa M Keck	A4155	James F Klein	A1591	Estate of Harry	A1629	Jim Landis
A1492	Morris Keesan	A1535	Jay Kay Klein		Kremer	A4192	Kate Landis
A3459	Suzanne Keeso	A1536	Robert J. Klein	S4916	Tracy Kremer	S3522	Sharon Landrum
A1493	Margaret Keifer	A1537	David Kleiner	A1592	Bradley Krentz	A1630	Bridget Landry
A3932	Carl D. Keim Jr.	A1538	Elizabeth Klein-	A1593	Laura Krentz	C1631	Aurora Lane
C1494	Kenny Keisel		Lebbink	A4208	Brian Kress	A1632	Charles Lane
A1496	Gregory R Keith	A1539	Gordon Klein-	A4207	Jamie Kress	A1633	Joyce Lane
A1497	Lorna Keith		Lebbink	A4215	Nancy Kress	A1634	Timothy Lane
S3528	Lois Kelberman	A1540	Tina Klein-Lebbink	A1594	Ed Krieg	A1635	David T Lang
A4900	Ken Keller	A3862	So Klesen	A3316	Ralph Kristiansen	A1636	Theresa B Lang
S1498	Matt Keller	A3132	John Klima	A1596	Jack Krolak	A1637	David Langford
A1499	Michael S. Keller	A1541	Lincoln Kliman	A1597	Joshua Kronengold	A3126	John Langford
S1500	Brian SA Kelly	S4959	Marshall Kloez	A3473	Grant Kruger	A3125	Laura Langford
A4094	James Kelly	A1543	Peter Knapp	A3213	Joseph F. Krull Jr	A3689	Phread Langford
S3651	Marian C Kelly	A1544	Jim Knappenberger	S1598	Chris Krumme	C3127	Rowan Langford
A1503	Mark Kelly	A1545	Joan Knappenberger	A4287	Judith Krupp	S1639	Devra Langsam
A4255	Shaun Kelly	C1546	Melissa	A1599	Roy Krupp	A4097	Aaron Lanterman
S3331	Steve Kempton		Knappenberger	A1600	Thomas G Kucera	A4098	Joyce Lanterman
A1506	Bonnie J. Kenderdine	A1547	Chris Knight	S3556	Lutz Kuech	A3887	Allan Lappin
A4997	Milton Kenin	A3268	William Knight	S4129	Petra Kufner	A4403	Justine Larbalestier
S1507	Lynda Kennard	A1550	Arnold Knopf	A3686	Gordon Kuist	S3330	Greg Larsen
A3975	Kara Kennedy	A1551	Maryann Knopf	A3337	Cheryl A. Kujawa	A1643	Aaron B. Larson
A0072	Michael Kennedy	A1552	Martha Knowles	C3338	Valerie Kujawa	A1644	Matt Larson
A1508	Michelle Kennedy	S4495	Pat Knuth	A4781	Alysse Kulikowski	A1647	Candace Larue
A1509	Patricia Kennedy	A3487	Elizabeth E Kobe	A1602	Waldemar Kumming	A4858	Jennifer Larue
S1510	Peggie Kennedy	A1553	Sally A. Kobb	A1603	Tom Kunsman	A1648	Stephen Larue
S3811	Robert S. Kennedy Jr.	A4868	Carol Kobel	A4538	Bonnie Kunzel	A5036	Dyan Laskin
A1511	Allan Kent	S1554	Irvin M Koch	A1605	Diane M Kurilecz		Grossman
A4135	Joseph Kesselman	C1555	April Anastasia	A4750	Eric Kuritzky	A1650	Alex Latzko
A1514	Greg Ketter		Koehler	A4111	Scott Kurtz	A3507	William
A3879	Simran Khalsa	C1556	August Koehler	S3530	Susan Kurz		Laubenheimer
A1515	Hope Kiefer	A1558	William F. Koehler	S1606	Daisuke Kusayanagi	A1651	Daniel W. Lawrence
S4611	Arthur Kienla	A3782	Janet Kofoed	A1607	Ernst Kuschel	A1652	Matt Lawrence
S4610	Susan Kienla	A3783	Karl Kofoed	A3677	Cherie Kushner	S4093	Michael Lawson
A4436	Caregiver for	S1561	Eric Kollenberg	A1608	David M Kushner	A4756	Pamela Lawson
	Genevieve Kierans	A4086	Michael Kong	A4780	Paul Kwinn	A1654	Toni Lay
A4380	Genevieve Kierans	A1566	Ken Konkol	A1611	Arthur C. Kyle	A4204	Deborah Layne
A3198	Yukio Kikukawa	S1567	Hiroshi Konoya	A0100	David Kyle	A1655	Alexis Layton
A3688	Amy Sefton Killus	A1568	David Koren	A1613	Ikuku Kyle	A1656	Judith Lazar
A3687	James P Killus	A1569	Madona Koren	A1614	Kerry Kyle	S1657	Steve Lazarowitz
A1516	Daniel M Kimmel	C3302	Sarah Koren	A1615	Ruth E. Kyle	A3700	Thuy Le
A1519	Judith Kindell	A1570	Daniel Korn	A3474	Fiona La Croix	S1658	Elizabeth Lear
A4738	Sarah Kindred	A3221	Angela Korra'ti	A3244	Keith La Rue	A1659	Karl E Leatherman
A4969	Kimberly Ann Kindya	A1571	R'ykandar Korra'ti	A3245	Susanna La Rue	A4798	Graham Leathers

A1660	Jane Leavell	A3184	Guest of J.H. Libby	A4427	Danny Lozinski	A3424	Hartmut Malzahn
A1661	Elizabeth Leavy-Watts	A3183	J.H. Libby	A4428	Mary Lozinski	S1798	Carl Mami
A1662	Michael Leavy-Watts	A1696	Ben Liberman	A1745	Samuel Lubell	S1799	Elaine Mami
A1663	Gail LeBlanc	A1697	Friend of Ben Liberman	S1746	Kent Lucas	A1800	Susan Manchester
A4633	Michael LeBlanc			S1747	Dave Luckett	A1801	Peter Mancuso
A1664	Nancy Lebovitz	A1698	Julia Liberman	A1748	Gaye A. Ludwig	A3977	Julia Mandala
A4990	Hank Lederer	A1700	Jacqueline Lichtenberg	A1749	Michaela Ludwig	A3978	Lawrence Mandala
A1665	April Lee			A1751	Do-Ming Lum	A4924	Ezra Manes
A1666	Catherine Lee	A1701	Salomon Lichtenberg	A1752	Jill Lum	A1802	Lois Mangan
A4004	Denise Lee	A1702	Robert Lichtman	S4323	Patrick Lundrigan	A1803	Paul Mangan
A3910	Ivan B Lee	S1703	Bob Lidral	S5024	Donald Lundry	S1804	Frank P. Mann
A1667	Roger Lee	A1704	Danny Lieberman	A1754	Betsy Lundsten	A1805	Jim Mann
A1668	Sharon Lee	A1705	Paula Lieberman	C3340	Celia Luner	A2612	Jon Louis Mann
C4305	William Lee-Moore	A1706	Anton Lien	A1755	David Luner	A1806	Laurie Mann
A1669	Evelyn C. Leeper	A1707	Andre Lieven	A1758	Robert J. Luoma	A3560	Leslie Mann
A1670	Mark R. Leeper	A4554	Michele Liguori	A1759	Perrianne Lurie	A4119	Sarah Mann
C3301	Gabriel Lefton	A4198	Catherine Lilly	A4360	David Lussier	A1808	Sharon Mannell
A3299	Jacob Lefton	S3704	Ernest Lilley	A0073	Stella Luuk	A3206	Jim Manning
A3298	Scott Lefton	S1708	Guy H Lillian	A1760	Bradford Lyau	A1809	Sandy Manning
A3300	Talia Lefton	S0845	Rose-Marie Lillian	A1761	Stephen R. Lyle	A3813	Eric Mansfield
S1671	Matt G Leger	S1710	Keith Lim	A3062	Vivian Lyle	S1810	John Mansfield
A1672	Laura LeHew	A1712	Tamar Lindsay	A1762	David Lyman	A3840	Ashley Manship
A1673	Paul Lehman	A4925	Ted Lindsay	A1763	Deanna Lyman	A1811	Cynthia Manship
A1674	Liz Lehmann	A3158	David Lindsey	A3944	Elizabeth Lyman	A3838	Darryn Manship
A1675	D Joan Leib	A3633	Samantha Ling	A1765	Keith F. Lynch	A1812	David J. Manship
A1676	Ruth Leibig	A1714	Mark A Linneman	A3235	Kerry Lynch	A3839	Victoria Manship
A3033	Sarah Leibold	A1715	Penny Lipman	A1766	Nicki Lynch	A1814	Jon C. Manzo
A0029	Hope Leibowitz	A4218	Corey Liss	A3234	Norman Lynch	A1815	Beth Marble
A1677	Denise Parsley Leigh	A1718	Cindi List	A1767	Richard Lynch	A1816	Christopher Marble
A3976	Devon Leigh	A1719	Elan Jane Litt	A3970	Julie Lynde	A3067	Leah Marcus
A1678	Megen Leigh	A3342	Angie Littlefield	A1768	Barry Lyn-Waitsman	S4897	Katrina Marier
A1679	Stephen Leigh	A3343	David Littlefield	A1769	Marcelle Lyn-Waitsman	S4896	Shawn Marier
S1680	William H Leininger	A4630	Peter Liverakos			A4459	Michael Marinelli
A1682	Wayne Lenahan	A3486	Marti Livingstone	A4162	Connie Lyon	A5031	Robert Marks
A4598	Paul Lenoue	A1722	Vivian Lobdell	A1771	Craig Macbride	A3079	Patricia V. Markunas
A4597	Mary Lentz	A3615	Keith Lofstrom	A5047	Leo MacDonald	A4450	Louise Marley
A4588	David Leonard	A1724	Kathei Logue	A1773	Maggie MacDonald	A4451	Zack Marley
A4702	Ed Lerner	A3725	Cecilia Lombard	A4584	Steven Macdonald	S1818	Leon Marr
A1683	Fred Lerner	A1725	Brendan Lonehawk	A1774	Bruce Macfee	A4185	Cecelia Marsh
A1684	Neil Lerner	A1726	Patricia Lonehawk	A1775	Duncan MacGregor	A3091	Keith Marshall
A1685	Rachelle Lerner	A4211	Arwen Long	A1776	Robert J. MacIntosh	A4619	Jon Marshall-Potter
A4703	Ruth Lerner	A4366	Christine Long	A3254	Doug MacKay	A3749	Paul Martensson
A4164	Andrew Leslie	A4507	Darlene Long	A3408	Scott Mackay	A4532	Cailynn Martin
A4163	Wendy Leslie	C4378	Derek Long	A4369	Deanna MacKenn	A1820	Cheryl Martin
A1687	Margaret Lessinger	A4377	Donna Long	S3212	Rob Mackin	A1821	Diane Martin
A3846	Russell Letson	S4509	Elliott Long	A1779	Thomas MacLaney	A1822	George E Martin
A3405	Heather Letterman	A4379	Eric Long	A3998	Morgan MacLeod	A0001	George RR Martin
S3574	Laura Levenson	A1727	Ann Loomis	A4411	Seumas Macmhicean	A1823	John Martin
S3573	Reed Levenson	A1728	Austin Loomis	S1782	Sandy MacMurdo	A1824	Lee Martin
A1688	Charles Levi	S1729	Nancy E Loomis	S1783	Mary MacNaughton	S1825	Mary M Martin
S1689	Rebecca Levin	A1730	P. Burr Loomis	S1784	J R Madden	A1826	Russell Martin
A3621	Robert Levin	A3087	Frances Lopata	A3259	Norman Madsen	A4608	Wendy Martin
A3484	David D. Levine	A1731	Steven L. Lopata	A4446	Aaron Maenpaa	A3169	George E. Martindale
A4927	Jaime Levine	A1734	John Lorentz	A4445	James Maenpaa	A3168	Lee Martindale
A3461	Michael JS Levine	A1735	Jean Lorrha	A3634	Emily Mah	A1828	Joseph P. Martino
A4465	Debby Levinson	A1736	Michael Louden	A1787	Laurie A Mahaffy	A1829	Nancy Martino
S4177	Paul Levinson	A3077	Daniel Louie	A3894	Kathy Maher	A4503	Sandra Martino
A1690	Benjamin Levy	A1737	J. Spencer Love	A3895	Richard Maher	A3865	Lucinda Marty
A3205	Guest of Benjamin Levy	A3800	Kris Lovekin	A4589	Joe Mahoney	S1833	Leslie Maskell
		A3801	Nick Lovekin	A1788	John Maizels	A1834	Marnie Maskell
A4118	Harold Levy	A3799	Steve Lovekin	A1789	Laura Majerus	A4299	Danita Maslankowski
A3046	Sandra Levy	S1738	Selina Lovett	A1790	Joseph Major	A1835	Michael Mason
A4713	Hope Levy Kott	A1739	Danny Low	A1791	Lisa Major	A5003	Phil Mason
S1692	Daniel Lewis	A1740	Karin Lowachee	A1792	Christine Mak	A3196	Kaku Masubuchi
A4730	Francine Lewis	A1741	Sharon Lowachee	A0074	Derwin Mak	A0030	Drew Mathers
A3248	Judith Lewis	A1743	Kelly Lowrey	A3714	Hisayo Makita	A3703	John Matheson
A1693	Page E Lewis	A1744	Michael J Lowrey	A3713	Kazuhiko Makita	A4481	Lister Matheson
A1694	Suford Lewis	A3237	Robert Lowry	A3516	Violette Malan	A3381	Chris Mattern
A1695	Tony Lewis	A3238	Rosa Lowry	A1793	Marci Malinowycz	A1840	Winton Earheart Jr. Matthews

A4901	Terry Matz	A1898	Joe McKersie	A1939	Merle Micklin	A1985	Roger Moore
S3600	Graham Maughan	A1899	Jane Ann McLachlan	A4771	China Mieville	S1987	Susan Ross Moore
S3348	Ian Maughan	A1900	Nina McLaughlin	S1942	Nancy Mildebrandt	A1988	Kathleen Moore-Freeman
S3355	Janet Maughan	A4476	Jennifer McLean	A3401	Cecily Miles	A0077	Juana Moore-Overmyer
S3356	Robert Maughan	S3499	Alexandria McLeod	A4352	Martha Millard	A1989	Ruby C. Morain
A4511	Karin May	S3500	Justice McLeod	A1943	Alan F Miller	S4016	Lyda Morehouse
A3821	Marlin D. May	S1903	Mark McLoud	A1944	Alan J. Miller	A3898	Brian Morgan
A3729	Robert May	A3849	Donna McMahan	A1945	Alex Miller	A1992	Carolyn Morgan
A1841	Sally Mayer	A4365	Victoria McManus	A1946	Arthur W. Miller	A1993	Cheryl Morgan
A4276	Warren Mayer	A1906	Mark McMenamin	A1947	Ben W Miller	S1995	Lyn Morgan
A1843	J D Maynard	A4928	Ellen McMicking	A1948	Craig Miller	S1996	Richard Morgan
A4881	Rachael Mayo	A3593	Michael McMillan	A5037	Deborah Miller	A4973	Paul Morgenthall
A1844	Robert Mayr	A3874	William McMillan	A3907	Dr. Elizabeth Miller	A3684	Kate Morgenstern
A1845	Kyle McAbee	A4311	Sean McMullen	A4158	Guest of Martin Miller	A3920	Chris Moriarty
A4760	Laurine McAllister	A3082	Pat McMurray	S3915	Kate Miller	A4553	Christopher Moriondo
A1846	Karl McAlonen	A1907	Althea McMurrin	A4826	Katherine Miller	A4922	Arlene Morlidge
A3088	Edward McArdle	S1908	Lucinda McNary	A1952	Kathleen Miller	A1997	Brian Morman
A3072	Jean McArthur	S1909	Mark McNary	A4152	Martin Miller	A1999	Mary Morman
A3071	Jeffrey McArthur	A4263	Norma McPhee	A1953	Mary C Miller	A2000	Melissa Morman
A3710	Alison McBain	A3792	Emily McPheeters	C1955	Nicholas A. Miller	S2001	Chip Morningstar
A0011	Parris McBride	A5002	Beth Meachem	S4415	Paul Thomas Miller	S2002	Janice Morningstar
A1849	Sally McBride	A0075	Sean M Mead	A1957	Sasha Miller	A2004	Hilarie Morris
A3836	Wendy McCabe	A1911	Jeanne Mealy	A1958	Steve Miller	A3440	Patricia Morris
A1851	Wayne McCalla Jr	A5032	Grigori Medvedev	A3748	Theodore Miller	A2005	Phillip Morris
A4941	David McCamen	A3038	Ellen Megannety	A1959	Tim Miller	S4310	Seth Morris
S1853	Herbert McCaulla	A4932	Deborah Meghnagi	C1960	William Miller	A2006	Skip Morris
S1854	Melody McCaulla	S1913	Wes Meier	A1961	C.J. Mills	A4258	Carolyn Morrison
A3239	Randy McCharles	S1914	Wilma Meier	A1962	Phil Mills	S4194	Catherine Morrison
A1855	Adrienne McClintock	S1915	Andrew Packard Melcher	A4908	Teresa Carmen Minambres	A3284	Kathleen Morrison
A4332	Lillie McCloud	A1916	Zane Melder	A5000	James Minz	A2007	Renee Morrison
A4331	Tim McCloud	A3547	James Melin	A1963	Jeff Mirando	A2009	Gabriel Morrisette
A1856	Keith McClune	A3546	Melinda Melin	A1964	Karen Mirando	S3814	Oliver Morton
A1857	Sheila McClune	A4127	Paul Melko	A1965	Bonita Misener	A3759	Bruce Moscoe
A4176	Elizabeth McCollum	A4128	Stacey Melko	A1966	David Misener	S3695	Ellen Moscoe
S1858	Cheryl McCombs	A3635	Henry Melton	A1967	Linda Misener	A3760	Linda Moscoe
A1859	Michael E McConnell	A3637	Mary Ann Melton	A4174	Antonia Mitchell	A2010	Mike Moscoe
A1860	Patrick McCormack	A3622	Billy Meltsner	A4625	Elizabeth Mitchell	A3435	Craig Moseley
A4811	Cathy McCormick	A3251	Ken Meltsner	A4150	Lillian Mitchell	A2011	Miriam Moss
A1861	John McCormick	I4999	Joseph Meltzer	S3208	Rose Mitchell	A3962	Allan Moulding
A1862	Frances McCrone	A1918	Lori Meltzer	A3171	Marilyn Mix	A2012	Fred C Moulton
A1864	Theresa McCuean	A3539	Karen Meng	S3531	Randall Miyashiro	A4202	Jim Mourgelas
A1865	Dennis McCunney	A3200	Cary Meriwether	A3856	Sharon Mock	A0078	Beth Moursund
A1866	Sharane McCurry	A4734	Christine Merrill	A1972	Daniel F. Moertl	A2013	Nancy Mowry
A1867	Timothy A. McDaniel	A4988	Emily Merrill	A4883	Mary Anne Mohanraj	S2014	Ken Moylan
A4448	William B. McDermott	C4736	James Merrill	A1973	Charles Mohapel	A2015	Susan Mozzicato
A1872	Edward P. McDonough	A4735	Jim Merrill	A1974	Cindy (Huckle) Mohareb	A2017	Marcia L. Muggelberg
S1873	Paul McElligott	A3064	Michael H. Merrill	S3555	Susan C Mohn	A4244	Karen Mulhallen
A4047	Wendy McElroy	C4737	Sean Merrill	A3698	Jon Mohning	A3682	Donald W Mull
A1876	Julie McGalliard	A4264	William C. Merriman	A3697	R. Tambrey Mohning	S4314	Cathy Mullican
A1878	Terry McGarry	S1921	Karen Meschke	A4618	Jason Mohyla	A2018	Dennis Mullin
S1880	William T McGeachin	A1926	Bobbi Meserole	A1975	Debby Moir	A2019	Donnalyn Mumaw
A4829	Brian McGee	A1922	Tom Meserole	A1976	Lillian E. Moir	A2020	Lorraine A Mumaw
A1883	Tim McGrain	A4333	Edouard Mesert	A1977	Mike Moir	A3313	Eric Mumpower
A1884	Danny McGrath	A1923	Edmund Meskys	A3893	David Moles	A4775	Alexandre Owen Muniz
A1885	Danny McGrath	A1924	Sandra Meskys	A1979	G. Patrick Molloy	A4475	Robert Munsch
A1885	Alayne McGregor	A1925	Stanley Meskys	S4000	Heather Monson	A2021	Elaine Muraskin
A1886	Colin Alexander McGregor	A1927	Elizabeth Metcalfe	S4001	Joe Monson	A2022	Andrew Murdoch
A1887	Christian McGuire	A0076	Ann Methé	A3841	Tanya Montoya-Fredrickson	A2023	Suzanne Murdoch
A1888	LeAnna McGuire	I4800	Brendan Metz	A5039	Elizabeth Moon	A3043	Barry Murphy
A1889	Michelle McGuire	A1929	Claire D. Metz	A4342	Matthew Moon	S4391	Brian Murphy
A1890	Patrick McGuire	I4801	Morgan Metz	S1981	Bill Moore	A2024	Derryl Murphy
A3882	Brendan McHugh	A1930	Paul Metz	A3195	John Moore	S3589	Janice Murphy
S1891	Melissa McIntosh	A1931	Stephanie Metz	A1984	Kenneth Moore	A4950	Joanne Murphy
A1892	Melissa McIntosh	A4455	Robert Metzger	A0031	Murray A. Moore	A4193	Joe Murphy
A1892	John F. McKana	A1935	Kathleen Meyer	A4109	Nancy Jane Moore	A2025	Rose Murphy
A1894	Erin McKee	A1936	Kathy Ann Meyer				
A4325	Neil McKellar	A3467	Yves Meynard				
A1895	Marjorie McKenna	A1938	Zev Michelson				

A2026	James J. Murray	A3186	Andrea Beth Novin	A4053	Nadia Ouw	A4103	John Peck
A2027	Janice Murray	A2079	Nancy Nutt	A2122	Shirley Ouw	S3993	Michael Pederson
A2028	Paula Helm Murray	A5033	Stacie Nuzum	A2123	Jennifer Overkamp	A2172	Susan Peel
A3515	Paul Musselman	A2080	Jody Lynn Nye	A0080	Jim Overmyer	A3222	John Pellet
A2029	Joanne E. Mutch	A2081	Deborah Oakes	A2124	Kathi Overton	A4709	Paul Pellet
A2030	Matthew Mutch	A2082	Ronald B. Oakes	A2126	Sammi Owens	A4732	Lynda Pelley
A3219	Dave Muth	A2083	Tara Miller Oakes	A2127	Julanne Owings	A2173	Doug Pelton
A3220	Joanne Muth	A4384	Carrie O'Brien	A2128	Mark Owings	A2175	Elayne Pelz
A3822	Inger Myers	S2086	Terry O'Brien	A2129	Velta Ozols	A4473	Beverly Penberthy
A3823	Joseph Myers	A4706	Iain O'Cain	A2130	Lisa V Padol	A2176	Karen Pence
C3824	Samantha Myers	S2088	Catherine Ocel	A3114	Guest of Stephen	A2177	Paul Pence
S2031	Heather Nachman	A4550	Linda Ocepek		Pagel	C4601	Lirit Pendell
A2032	Kim Nagata	A4432	Pamela T. Ochs	A3115	Guest of Stephen	A4882	Stacy Pendell
S2033	Lex Nakashima	C4433	Z. Quinn Ochs - Thomas		Pagel	A4847	Velthur Pendell
A4587	Robert Nansel			A3113	Stephen Pagel	A3624	Michael Penick
A3380	Travers Naran	A3769	Christine O'Connor	A3241	Lexie Pakulak	A0032	Lloyd Penney
A2034	Caroline Nasal	A3538	Gail O'Connor	S2131	Sue Palmatier	A0033	Yvonne Penney
A3599	Darren Nash	A4236	Leah O'Connor	A3483	Craig K Palmer	A2178	Angela Penrose
A5007	Edward Nash Jr	A2090	Mary O'Connor	A2132	Cathy Palmer-Lister	A2179	James K. Penrose
A2036	Michaela Nastasia	A4235	Patrick O'Connor	A4776	Jana Paniccia	A2183	Alan Perelgut
A2037	David B Nathanson	A4157	Elspeth Odbert	A2134	Frederica Panon	A2184	Mary Perelgut
A2039	Phillip M Nathanson	A3202	James R. Odbert	A2135	Paul-Andre Panon	A2186	Carole Pergunas
A3448	Janet Naylor	A2091	Tom O'Dell	A2136	Carol Paolucci	A2187	Don Perhach
S2040	Robert L Neagle	A2092	James Carl Odom Jr	A2137	Tasia Papadatos	A2188	Pat Perhach
A2041	Mary Neal	A4317	Andrew O'Donnell	A4539	Michael Pargman	A2189	Frank Jr. Perkins
A4807	Teresa Neilson	A2093	Christina O'Halloran	A2138	Sam Paris	A2190	Rita Perry
	Hayden	A2094	John O'Halloran	A3470	John Park	A2191	Victoria Perry
A3816	George Nelson	A2095	Roderick O'Hanlon	A2139	Bill Parker	A2192	Rocky Persaud
A2045	Michael Nelson	A2096	Debbie Ridpath Ohi	A3506	Carole Parker	A3971	Lawrence Person
S4467	Stephen Nelson	S4393	Elizabeth Oing	A3051	Elaine Parker	A3563	Tommy Persson
A3815	Thomas Nelson	A2097	Yasushi Okada	A2140	Helen M Parker	A2194	Jo Peshek
A3029	Jack A Nemeth	A3066	Maxine Oleyar	A4048	Kevin Parker	A3471	David Peters
A3028	William A Nemeth	A4039	Martha S. Olijnyk	A2142	Phil Parker	A3472	Debra Peters
A3030	Winkle W Nemeth	A2099	Karen Oliver	A3706	Scott Parker	S2196	H R Peters
S2046	Juanita J Nesbitt	A2100	Gene Olmsted	A2143	Steve Parker	A2197	Heiko Peters
S2047	NESFA	A4441	Darryl Olsen	A2144	Tony E. Parker	A2198	Amy L. Peterson
A4556	Alain Nevant	A4442	Isabella Olsen	A4879	Walter Parker	A2199	David Peterson
A4243	Mary Newberry	A3632	John Olsen	A4033	Robert Parks	S2200	Jean Peterson
A4337	Pat Newcomb	A2101	Erik V Olson	A2145	Gregg Parmentier	A2201	John Peterson
A2049	J. R. Klon Newell	A2103	Mark L Olson	A2146	Myrna Parmentier	A2202	Joyce Corrine Peterson
A2051	Dawn DM Newman	A2104	Priscilla Olson	A4797	Frank Parrilli		Judith Peterson
A2052	Ken E Newman	A2105	Frank Olynyk	A2147	James Parrish	A2203	Judith Peterson
A2053	Bruce Newrock	A4471	Grace O'Malley	A2149	Dennis G. Parslow	S3280	Linda Peterson
A2054	Flo Newrock	A3859	Charles Oneill	A2150	Spike Parsons	A2204	Polly Jo Peterson
A2055	Barry L. Newton	A3860	Helene Oneill	A2152	Ann E Passovoy	A4344	Charles Petit
A2056	Judith J Newton	A2106	Marisa Ong	A2153	Robert D. Passovoy	A2207	Pierre Pettinger
A2057	Meridel H Newton	A2107	Ron Ontell	A2154	Catie Patch	A2208	Sandra Pettinger
A4752	Richard Ney	A2108	Vai Ontell	A2156	Terry Patch	A2209	Roy Pettis
A2058	Beverly Nicholas	A4246	Christina Opalecky	A2157	Frederick Patten	A4979	Bryan Pettit
A4759	Michael Nicholson	A4034	Eric Oppen	A4885	Bill Patterson	A4977	Dennis Pettit
A2065	Patrick Nielsen	A4267	I. M. Oppenheimer	A2158	Dawn Patterson	A4980	Jon Pettit
	Hayden	A4268	Sylvan Oppenheimer	A3274	Meredith L. Patterson	A4978	Mary Ellen Pettit
A4334	Jan Willem Niezink	A2109	Myles F. O'Reilly	A2159	Scott Patterson	A0081	Evan G. Phillips
A4124	Marna Nightingale	A4049	Steven Orso	S2160	Teresa Patterson	A2212	Phoenix
A2067	Shelagh R. Nikkel	A4722	Jeff Orth	A2161	Jim Pattison	A3485	Michael Picray
A2068	Larry Niven	S2112	Mariela Ortiz	A2163	Fiona Patton	A4217	Andrew Pidcock
A2069	Marilyn Niven	S2113	Lara Ortiz De	A4799	Crystal Paul	A3999	David Pierce
S3914	Michele Noble		Montellano	A2164	Sara Paul	A0082	Sam Pierce
A2070	Zenko Noga	S2114	Marc Ortlieb	A3116	Don Pauley	A2213	Sharon Pierce
A2071	Janet Nopper	A2115	Masamichi Osako	A2165	Mark Paulk	S3517	John Pietras
A2073	Gerald D Nordley	A2116	Michiko Osako	A3492	Joanne C Paulsen	A4494	Matthew
A4523	Ralph Norman	S2117	Elizabeth A. Osborne	A2168	James W Pearce		Pietrzykowski
A0079	Jean-Pierre Normand	A3541	Heather Osborne	A2169	Joe Pearce	A5020	Maia Aubry Pigeon
A3654	Elaine Normandy	A3576	Terri Osborne	A2170	Mary Alice Pearce	A3240	Steve Pikov
A2074	Randy Norris	A4785	MT O'Shaughnessy	A4880	Dina Pearlman	A2216	Jeffrey Pikul
A3926	Scott V Norris	A2118	Chris O'Shea	A2171	Eileen D. Pearlman	A4939	Devi Pillai
A2075	Anne M. Norton	A2119	Dick O'Shea	A4058	Carole Pearsall	A3257	Eva Piltch
S2076	Rick Norwood	S2120	Henry W. Osier	A4931	Terence Pearson	S4273	James Pilvanis
A4154	John Novak	A3393	Lance Oszko	A3572	James Peart	A3421	Carol Pinchefskey

A2217	Michael Pins	A2260	Martin E Puller	A4911	Robert Rhodes	S3742	David Roode
A4540	Anne Pinzow	A2262	Karen Purcell	S3224	Jill Rhyne-Grey	A4894	Jeff Root
A2218	Bradley Piragoff	A4054	Gordon D. Pusch	S3430	Pamela Ann Rice	A2345	Bill Roper
A2219	Anetta Pirinen	A2264	David Pyke	A2312	Mark E. Richards	A2346	Carol Roper
A2220	Pekka Pirinen	A4537	Trevor Quachri	A3246	Mary Richards	A2347	Gretchen H Roper
A3723	John Pirker	A2266	Jennifer Anne Quin	A3826	Beverley Richardson	A2351	Shawn Rose
A3861	Dawn Plaskon	A3325	Nancy Quinn	A4115	Heather Ridge	A2352	Thomas J. Rose
A4449	John Platt	S2267	Christine Quinones	A2313	Roberta Riel	A4535	Aaron James Rosen
A5017	Michel Plaxton	A2268	Alan Quirt	S2314	Michael Rightor	S4516	Selina Rosen
A3096	Andrew Plotkin	A3452	Brian Quirt	A3147	Jacqueline B. Riley	A2353	Arwen Rosenbaum
A2223	Gary Plumlee	A2269	Lyanne Quirt	A3148	Michael D. Riley	A2349	Stephanie Rosenbaum
A2224	Mark Plummer	A2270	Sandra Quirt	A2315	Sasha Riley	A2354	Robert Rosenberg
A3156	Fred Pohl	S3362	Ric Rader	A5010	Mike Rimar	A2355	Diane Rosenburg
A5027	Emily Pohl-Weary	A3519	Frances Rafelton	A4003	Donna Ring	A2356	Sue-Rae Rosenfeld
A4951	Robin Poirier	S3752	Lisa Ragsdale	A3745	John Ripley	A2357	Jack Rosenstein
A4778	Chelsea Polk	S3751	Matthew Ragsdale	A2317	Robert John Rissell	A2358	Alan Rosenthal
A3912	Nancy-Lou Polk	A3964	Jennifer Raiten	A2318	Sylvia Anne Rissell	A4143	Edward R. Rosick
A3871	Alan Pollard	A2273	Patrick J. Ralph	A0083	Mark Ritchie	S3309	A Joseph Ross
A3746	Kent Pollard	A4301	Corie Ralston	A2319	James Rittenhouse	A2359	Patricia Ross
A4934	Rhys Pollard	A2274	Laurie Ramey	I4726	Meredith Rittenhouse	A2360	Wallace P Ross
S3768	Victoria Pollard	C3367	Miranda Ramey	A4490	Susan Rittenhouse	S2361	Linda Ross-Mansfield
A4462	Roy Pollock	A2275	Timothy B Ramey	S2320	Dan Ritter	A2362	Richard Rostrom
A4705	Richard Polney	A3501	Amber Randall	A4080	Jerri Rivera	A2363	Jeannette Roth
A2227	Joel Polowin	A3502	Andrew Randall	A2322	David Rivers	A4454	Jennifer Roth
A2228	Hal Pomeranz	A2277	Krystyl Randall	A2324	David Roach	A2364	Leslie Roth
A2229	John Pomeranz	A2278	Brian Raney	A2325	Russell Roach	A3227	Robin Rothbard
S2232	Suzanne F Pope	A4468	Vol Ranger	S5043	Christine Robb	S2365	Mark Roth-
A4517	Yehuda Porath	A4096	Mark Rapacioli	S2326	Matt Roberds		Whitworth
A2234	Andrew I Porter	A2279	Joan Rapkin	A3065	Sharon Roberg	S4385	Shawn Rounds
A2235	Carol Porter	A2280	L. I Rapkin	A3535	Jennifer Roberson	A3683	Allan Rouselle
A2236	Carol Anne Porter	A2281	Myron Rapkin	A3581	Alan Roberts	A3685	Paulette Rouselle
A2237	Karin Anne Porter	A2282	David Ratti	A2327	Carol A Roberts	A3247	David Row
A2238	Patrick Porter	A2285	Catherine Raymond	S2328	James F Roberts	A2366	Deborah Rowan
A2240	Wayne Bruce Porter	A3192	Eric Raymond	A3580	Jimmy Roberts	A2367	Gary Rowan
A4043	Drew Post	A4944	Mark Rayner	A2329	John P Roberts	A2368	Dave Rowe
A3853	Susanne Posteraro	S2286	Alan Rea	S4382	Steve Roberts	A4814	Eric Rowe
A2242	Kate Pott	A3532	Max Read	A3722	Tina Roberts	A4921	Robin Rowland
A3359	Alexander Potter	A2289	Jeff Rebholz	A2331	Valerie Roberts	A4729	Christopher Rowley
A2243	Thomas Potter	A2290	Thomas Recktenwald	A5044	Rock Robertson II	A4728	Mark Rowley
A4795	Curtis Potterveld	A2291	Marjorie Redding	A2332	Linda Louise Robinett	A2370	Ken Roy
A2244	Florence Poump	S4338	Jeff Redmond	A3837	Jerry Robinette	A3927	Elena Rozhenko
A2245	Mary E. Powell	S3660	April Reed	A4376	Madeleine E. Robins	A2371	Peter Rubinstein
A4126	Rosemary Powell	A4354	Leslie Reed	S4830	Andrew Robinson	S4397	Lee Ann Rucker
A4125	Terry Powell	A4353	Robert Reed	A3803	Fred Robinson	A3965	William Rucklidge
S4271	Lois Powers	A2292	Virginia R Reed	A0014	Jeanne Robinson	A4848	Ann Rudolph
A3636	Tom P Powers	S4229	Garfield Reeves-	A3165	Melissa A. Robinson	A3209	Antonio Ruffini
A2247	Terry Pratchett		Stevens	S4140	Ron Robinson	A2373	Yolande Rufiange
A2248	Joseph Yule Prather	S4230	Judith Reeves-Stevens	A0004	Spider Robinson	A4581	Alan Ruhland
A3891	Rebecca Prather	S3411	Ariel Reich	A2333	Suzanne Robinson	A2375	Kristin Ruhle
A5038	Jason Pratt	A2294	Bernard Reischl	A0084	Kevin P Roche	A3120	Javier O. Ruiz
A2249	Caycee Price	A2295	Margaret Reitan	A3762	Carrie Rocke	C3056	Corwyn Ruppel
A3264	George W Price	A2296	Darlene Reiter	A3761	Miriam Rocke	A3055	David Ruppel
S3741	Jan Price	A2297	Susan M Reitz	A2336	Heather Rodman	A3053	Elisabeth Ruppel
S2251	Richard Price	A4237	Marc Renaud	A4046	Brad Rodriguez	I3057	Galen Ruppel
S2252	Sharon Price	S3243	Renfield	A4010	Carlos Rodriguez	A3054	Thomas Ruppel
S2253	Tonya D Price	A4569	Mike Rennie	A4863	Edward Rodriguez	A2378	Ed Rush
A3265	Virginia N Price	S2298	Neil Renton	A4864	Guest of Edward	A4075	Lea Rush
A2254	Mary Prince	A2299	Lynne Renz		Rodriguez	A0085	Richard S Russell
S4387	Robert Prinzivalli	A2300	Carol Resnick	A2337	Maria Elizabeth	S4547	John Russo
A2257	Brian Proctor	A2301	Mike Resnick		Rodriguez	A5049	Patricia Rust
A4560	Nancy Proctor	A2302	Neil Rest	A3996	Rhonda Rodriguez	A2379	Marti Rutishauser
A3646	Linda Profant	A4514	Adam Reuter	S2338	Bob Roehm	A3153	Edward Rutkowski
A3645	Richard Profant	S2303	Anders Reutersward	A2339	Stephanie J Roelker	A2380	Marguerite Rutkowski
A2258	Amy Proni	A2304	Jim Reynolds	A2340	Richard A Roepke	A2381	Tom Ruzecki
A4226	Guest of Amy Proni	A2307	Mike Reynolds	A2341	Jeff Rogers	A2383	Donna Ryan
A2776	Tullio Proni	A3332	John Calvin	A2342	Lisa Rogers	S2384	Elizabeth Ryan
A3594	Frederick Prophet		Rezmerski	A2343	Roberta Rogow	A4386	Helen Rykens
A2259	Lenny J Provenzano	S2308	Michelle Rhoades	A3450	Terri Rohde	A2386	Ruth Sachter
A4184	Locus Publications	A2309	James F. Rhode, Jr.	A4831	Edward E Rom	A0086	Robert E Sacks

A3658	Stephen W. Saffel	A3631	Dr Lawrence M Schoen	A4363	Gila Sheftel	A2516	Roger Sims
A4438	Michelle Sagara			S2471	Amy I. Sheldon	A2517	Glenn Simser
A2387	Don Sakers	A4159	Barb Schofield	A3758	Robert Shelor	C4032	Alexander Sinclair
S2388	James R Saklad	A2428	Karl Schroeder	A2473	Gary Shelton	A4031	Christa Sinclair
A4453	Rick Saleniaks	A3868	Keith Schroeder	S2474	Gregory Mark Shelton	A2518	Michael Sinclair
A2390	Alan Salmi	A3869	Susan Schroeder			A3673	David Singer
A2392	David Ian Salter	S4843	David Schroth	S4704	Patrick Shepherd	A3674	Jeff Singer
A3139	Kate Salter	A3036	Susan Schuck	S2475	Randall L Shepherd	A2519	Preeti Singh
A4559	Joe Sampson	A3037	William Schuck	A2476	Howard Shere	A4070	Brenna Singman
A2393	Cliff Samuels	S3705	Paula Schulte	A2477	Christine Sherman	A4069	Connie Singman
A2395	Joe Sanders	S2430	Arnette Schultz	A3831	Diana Sherman	A4071	Ian Singman
A2396	Larry Sanderson	A4769	Hal Schulz	A2478	Joan Sherman	A4072	Logan Singman
A2397	Sue Sanderson	S2431	David Schutzman	A4890	Joseph Sherman	A4068	Noah Singman
A2398	Richard Sandler	A4289	Richard Schwartz	A2479	Keith Sherman	A2520	David Sinnott
S3178	Claude Sandoz	A4044	Nicolas Schwarzenbach	A3034	Mia K Sherman	S3100	Felicia Sinusas
A3681	Claude Sandoz		Darrell Schweitzer	A3185	Hillary Sherwood	A4966	Sonya Sipes
A2399	Katherine Sands	A2432	Marilyn Brahen	A3959	Doug Shewfelt	A3864	Marsha Sisolak
A2400	Leo Sands	A4270	Schweitzer	A2480	Sachiko Shibano	A3614	Amy Sisson
S2401	Kathe Sandstrom		Jane Schweppe	A2481	Takumi Shibano	A2521	Glenn Sixbury
A3255	Michael Sanford	A2433	Eileen Scidmore	A2482	James Shibley	A3226	Susan Sizemore
A4996	Diane Sankey	A3458	Jesse Scoble	A2483	Rickey Shields	A4153	Michael Skeet
A4994	Jim Sankey	A4123	David Score	A2484	Ruth Shields	A4073	Andrew Skelly
A4995	Sylvia Sankey	A2434	Cindy Scott	A3665	Charles Shimada	S2522	Julie Skelly
A2402	Juan Sanmiguel	A2436	Eric P Scott	S4452	Gail Shivel	C3481	Sam Skran
A4173	Gary Sans	A2437	Gavin Scott	A2485	Joey Shoji	C3482	Sarah Skran
A4172	Iken Sans	A2438	Jerome Scott	A3512	Dr H Paul Shuch	A3369	Marian Skupski
S4242	Carol Sanzi	A2439	Melissa Scott	S2487	Cris Shuldiner	A2524	Jennifer Skwarski
S4241	Dawn Sanzi	S3373	Mike Scott	A3075	David Shuman	A2525	Barbara Slade
A0087	John T Sapienza	S2440	Mike Scott	A3074	Heather Shuman	A3793	Bobbi Slater
A0088	Peggy Rae Sapienza	A4835	Pamela Scoville	A3883	Susan Shwartz	A2526	Mandy Slater
A2404	Greg Sardo	A4917	David Scribbins	A2488	Jane T Sibley	S4718	Mike Slater
A2405	Gene Sargent	A2441	Howard J. Scrimgeour	A0035	Lance A. Sibley	A2528	Annette Sliwinski
A2406	Dale Satterfield	A2442	Joyce Scrivner	A2489	Joseph D. Siclari	A2529	John Sloan
A3955	Graydon Saunders	A0034	Marah Searle-Kovacevic	A2490	Ellen Siders	A2530	Kathleen Sloan
A4530	Lyn Saunders		Teri N Sears	A2491	Renee Sieber	A4110	Cara Sloat
A3770	Christian Sauve	A2445	Jordan Rachel Sears-Zeve	C2492	Aviva Siegel	S3598	Brenda Smith
A4860	Reece Savage	A3625	James Seay	A4458	Carol Siegel	A4721	Carolyn Smith
A4302	Brett Savory		Raymond Sedivec	A2493	Dana Beth Siegel	S2532	Dennis L Smith
A3089	Steven Sawicki	S2446	Adrienne L Seel	S2494	Jeff Siegel	S2533	Dick Smith
S3525	Alan Sawyer	A2447	Fabian Sefcovic	A2495	Kurt Siegel	A2535	Douglas Smith
A2408	Robert J. Sawyer	A0089	Stephen Segal	A2496	Veronika Siemanski	A2534	Douglas B. Smith
A2409	Mary Sayer	A2448	Stu Segal	A3679	Karen Siemens	C4513	Eliora Smith
A2411	Sharon L Sbarsky	A4833	Dale Seim	A3434	Carol Sieraski	A4512	Frank Smith
A4789	John Scalzi	A3902	Blaise Selby	A2497	Ellen Sieraski	A3040	Garry Smith
A2412	Tom Schaad	A4544	Andrea Senchy	A2498	Madelyn Sieraski	A2537	Henry Allen Smith
A3365	Sinya Schaeffer	A4104	William Frederick Seney	A2499	Francois Sigouin	A3776	K.A. Smith
A2413	Karen Schaffer	A2451	Don Senzig	A2500	Jennifer Sigouin	A4253	Karen Smith
S2416	Andrew B. Scheeler	A2453	Zev Sero	A1982	Michael Siladi	A2539	Kristine Smith
S2417	Renee Therese Scheeler	A4470	Michael Sestak	A2503	Rachel Silber	A2541	Laura Smith
			Wendy Shaffer	A2504	Rachel L Silber	A2542	Laurence C. Smith
A3431	Robert Scheffel	A2454	Karyn Shaffstall	A3297	David Silver	S2543	Leah Zeldes Smith
A4045	Alan Scheiner	A3577	Richard Shaffstall	A4724	Steven H. Silver	S3597	Monty Smith
A4938	James Schellenberg	A4496	Mark Shainblum	A2505	Karen Haber	A3233	P H Smith
A2418	Steven J. Scherer	A3358	David F. Shallcross	A2506	Silverberg	A2545	Ralph F. Smith
A2419	Sandra Scheuer-Syfert	A3357	Shara Shapiro		Robert Silverberg	S2546	Randy Smith
		A2457	Ron Shaplant	A2507	Janna Silverstein	A2547	Rhiannon Smith
A2420	Ben Schilling	A2458	Philip Sharp	A4414	Rebecca Simkin	A4318	Rochelle Smith
A4982	Andrea Schlecht	A4743	Ariel Shattan	A4063	David Simmons	A2548	Rodford Smith
A2421	Mark A. Schleifer	A2460	William E. Shawcross	A2509	Donald Simmons	S2549	Sam Smith
A2422	Mike Schlofner	A4817	Jannie Shea	A2508	Sara Simmons	A4739	Stephanie Smith
A2423	Lucy Cohen Schmeidler	S2461	Don Shears	A4205	Steve Simmons	A2550	Susan Smith
		A2462	Lisa Shears	A3445	Carl Simon	S2553	Theresa A Smith
A4565	Scott Schmeisser	A2463	Nicholas Shectman	S2510	Simons	A2554	Tim Smith
A3922	Joyce Schmidt	A2464	Elisa Sheets	A3052	Theodore Simons	S2555	Vicki Smith
A4907	Michael Schmidt	A2465	Mike Sheffield	A4869	Barbara Simonsen	A2556	Victoria A Smith
A3921	Stanley Schmidt	A2468	Vivian Sheffield	S2512	Kay Lynne Simpson	A3392	Fran Smookler
A3413	David Schmoker	A2469		A2513	Neil Simpson	A0036	Kenneth M. Smookler
A2424	Jinjer Schnaedter	A4392		S2514	Patricia Sims	A4508	Mark Smullen
A2425	Gene Schneider	A2470		A2515		A2558	Russell Smullen

A4312	Trish Smyth	S2595	Mariann Steele	A2636	Hugh H Storms	A2681	Stephanie Syslo
A4313	Catherine Smyth-McMullen	S2596	Sandra Steele	A2637	Norma Jean Storms	A2682	Joseph Szczepaniak II
		S2597	Tony Steele	S2638	Alex Stornel	A2683	Tim Szczesuil
A3931	Melinda M. Snodgrass	A4957	Debbie Steiman-Cameron	S2639	Cliff Stornel	S2684	Martha Szekretar
S3726	David Snook			S2640	David M. Stowell	A2688	Lorraine Tacouni
A2559	Deborah M Snyder	A2598	David M Stein	A0091	Sylvain St-Pierre	A3308	Geraldine Tait
A2560	K G Snyder	A4469	Debbie Stein	A3306	David Strang	A3307	Stuart Tait
A3218	Patricia Snyder	A2599	Diana Harlan Stein	A4782	Paul Stratton	S2689	Curtis N Taitel
A2561	Raymond E Snyder	A2600	Harold M. Stein	A2642	Erwin S. Strauss	S2690	Joni Taitel
A2563	Barb Soden	A4262	Joel Stein	A2643	Edwin L. Strickland	A3101	Shinsuke Takeuchi
A2564	Richard Soden	A2601	Michael P. Stein	A2644	Sheila Strickland	A4768	Hilevitz Tal
A3954	Chris Soens	A4259	Neal Stein	A2645	John K. Strickland Jr	A3777	Jerri Talent Kirsten
A4371	Terry Sofian	A4261	Rebecca Stein	S4187	Ian Strock	A2692	Michael Tallan
S2565	Joseph Sokola	C2602	Sabrina Fathom Stein	A4002	Maria Stroffolino	A2693	Bill Tamre
A3073	Caro Soles	A4260	Sloane Stein	A4320	Gregg Strohmeier	A2694	Cecilia Tan
A2566	Michele Jaye Solomon	A2603	Dayle Steinfeld	A5019	Robyn Stroll	A0037	Irwin Tan
A2567	Edward Soltys	S3361	Ann Stephens	A4084	Marjorie Strong	A3617	Hicaru Tanaka
A2568	Keith Soltys	A2604	Monica Stephens	S2646	Susan Strong	A2695	Jason Taniguchi
A2569	Nancy Soltys	A2605	David G Stephenson	A4284	Charles Stross	S2697	James Tate
C2570	Rosalie Soltys	A2606	Martha Stephenson	S2647	Leigh Strother-Vien	A2987	Yamamoto Tatsuya
A2571	Bonnie Somdahl	A3963	Ronald Stephenson	A4747	Kenyon Stuart	A2698	Irene Tawzer
A2572	Chas Somdahl	A2607	Ann Sterling	A2649	Ruth Stuart	A3462	Andy Taylor
S2573	John Sotomayor	C3270	Mercedes Sterling	A2650	Harry Stubbs	A2699	Arthur Taylor
A3083	Sylvia Sotomayor	A4037	Adam Stern	A2651	Christopher Stuber	S3641	Barbara Miller Taylor
A4483	Cally Soukup	A3117	David Stern	A2653	Lindalee Stuckey	A2700	Bill Taylor
A2574	James Southcombe	A4036	Debbie Stern	A2654	Donna Stump	A0093	David Taylor
S0090	Attn: Susan Arthur	A4035	Don Stern	A4121	Linda Subias	A4946	Dena Taylor
	Space: The Imagina	A2608	Edie Stern	A4122	Marco Subias	S3642	Jeff Taylor
A4181	Simon Spanton-Walker	A3118	Nadine Stern	A4383	Mathew Sugden	A2702	Les Taylor
		A2609	Tom Stern	S2656	Alice Sugg	A2703	Michael J. Taylor
A4351	John Sparhawk	C4224	Elise Stevens	A4627	Harshvardhan	S4395	Ron Taylor
A4329	Clive Sparkes	A2613	Milt Stevens		Sukthankar	A2705	Suzanna W Taylor
A2575	Andrew Specht	A4221	Robert Stevens	A3453	Charles Sullivan	A4526	John Teehan
A4913	Cally Specht	C4223	Ryan Stevens	A4399	Geri Sullivan	A2706	Alan R. Tegen
A4965	Jack Spear	A4222	Wendy Stevens	A2659	Jeanne E Sullivan	A2707	Penny M. Tegen
A2576	Dale Speirs	A2614	James Stevens-Arce	A4711	Jonathon Sullivan	A4101	Barbara Teichert
A2577	Richard C Spelman	S2615	Victor Stevko	A5028	Kathryn Sullivan	A4100	Gilliaru Teichert
A4269	Garth Spencer	S3754	Joan Stewart	S2660	Shawn Sulma	A3310	Matthew B Tepper
A3767	Guest of Henry Spencer	S2616	Alan Stewart	A4102	Karina Sumner-Smith	A4479	Dana Terrell
		A3619	Barbara Miller Stewart	A0092	Bjorn Tore Sund	A4478	Irvin Terrell
A2578	Henry Spencer			A2661	Joseph Supple	A3608	Byron R Teerrick
A3766	Marie Spencer	S2617	David Stewart	S2662	Mary Suptic	A2711	Susan Thau
A2579	Vaughan J Spencer	A2618	Diane Stewart	S2663	Paul Suptic	A2712	David Thayer
A3094	Wen Spencer	A2619	Emily Stewart	A2664	Gayle Surrette	A2713	Diana Thayer
A2580	Allan Sperling	A3618	Jim Stewart	A3092	Geoffrey Surrette	A3756	Michael Thelan
S4632	Joyce Sperling	A2621	Larry Stewart	S4710	Joshua Susser	S2714	Phil Therou
S4199	John Sperry	A2622	Risa Stewart	A2667	Bill Sutton	A2716	Randal Thibodeau
S2581	Jason Spitzer	A2623	Sandy Stewart	A2666	Brenda Sutton	A3918	Adelia Thoelcke
S2582	Sheldon Spitzer	A4590	Doug Stich	A4290	Ellen Sutton	A3917	Trey Thoelcke
A2583	Carol Springs	A4591	Stephen Stich	A2669	Ole Svendsen	S2717	Joan M Thomas
A2584	Dale Sproule	A3107	Elaine Stiles	S2670	Anders Swanson	A4431	Peter L. Thomas
A4064	Steve St. Amant	A3108	Stephen Stiles	S2671	Michael Swanwick	A2718	W A (Bill) Thomasson
S2586	Jesper Stage	A4209	Janine Stinson	S2672	Sean Swanwick	A2720	Christine Thompson
C4746	Lily Stampfel	A2626	Jan Stirling	C2673	Lawrence Andrew Swasey	S2721	Dan Thompson
A4744	Peter Stampfel	A4824	Ryan Stirling			A2722	Donald E Thompson
A4745	Zoe Stampfel	A2627	S.M. Stirling	A2674	Robert L. Swasey	S2723	Julia Thompson
A2587	Kevin A. Standlee	A2628	Ian E. Stockdale	A4022	Caitlin Sweet	A4203	Richard Thompson
A2589	John L. Stanley	A4631	David Stockman	A2675	Joanne Swenski	A2725	Amy Thomson
S3913	Carol Stansbury	A2629	Gudrun Stockman	A2676	Scott Swietek	A2726	Becky Thomson
A3802	Hugh Staples	A2630	Joseph Stockman	A3258	Colin Swift	S3498	John Thomson
A3569	Douglas L Starke	A2631	Paul Stockton	A3909	Leslie Kay Swigart	S3495	Sean Thomson
A4497	Daniel Starr	A3778	Nathan Stohlmann	A4937	Bob Switzer	A2728	Anna Z. Thorn
I3292	Corwin Stauff	A2632	Keith W. Stokes	A4935	Dave Switzer	A2727	John Robert Thorn
C3291	Rowan Stauff	A2633	Ira Stoller	S3242	June Swords	A4862	Sue Thorn
A2591	Freda Stearns	A4930	Heather Stoltsfus	A2678	Maurice Sykes	A2729	Persis Thorndike
A2592	Robert Stearns	A3942	Constance Stolz	A3341	Terri Sylvester	C2730	Talis M Thorndike
A3884	Allen Steele	A3943	George Stolz	S2679	John Syms		Love
A3885	Linda Steele	A2634	Nancy Stone	S2680	Laura Paskman Syms	A2731	Denice M. Thornhill
A2594	Lisa J. Steele	A2635	Linda Lee Stoops	S4613	Lucy Synk	A4327	Becky Thornton

A4328	Rob Thornton	A3992	Diane Turnshek	A3866	Robert Vogel	A2881	Toni Weiner
A2732	Katy Thorp	A2778	Tom Turricttin	A2831	Eric Von Buhr	A2882	David Weingart
A2733	Steve Thorp	A2779	Alison Turtledove	A2832	Maria Von Buhr	A2883	Ellen Weingart
S2735	John Thorsen	A2780	Harry Turtledove	A4486	Karen von Haam	A4915	Diane Weinstein
S2736	Stephen Tihor	A2781	Rachel Turtledove	A0041	Alex von Thorn	A4914	Lee Weinstein
A2737	Adam G Tilghman	A2782	Rebecca Turtledove	A2833	Merle von Thorn	S3652	Connie Weir
A4605	Douglas Tillyer	A2783	Mary A. Turzillo	S4292	Helen Vorster	A4923	Jacob Weisman
A2738	Don A. Timm	A2784	R-Laurraine Tutihasi	A4219	Edwin Voskamp	A3417	Allan Weiss
A4717	Mathew Timmerman	A3412	Lisa Tuttle	A3671	Jaime L Voss	S2884	Eric Weiss
A4792	Russell Timmerman	S2786	Gerry Tyra	A5004	Evelyn Voura	A2885	Gail B. Weiss
A2739	Charles Timpko	S2787	Sandra S Tyra	S4178	Tina Vozick	A2886	Gail B. (Guest of) Weiss
A2740	Denise Timpko	A2789	Rochelle Uhlenkott	S4180	Molly Vozick-Levinson	A2889	Toni Weisskopf
S3143	Kimiye Tipton	S2790	Cristina Pulido	S4179	Simon Vozick- Levinson	A3691	Jerry Weist
A2741	Martha Todd-Prather		Ulvang		Tess Wade	S2891	Henry Welch
A2742	Susan Toker	S2791	Tor Christian Ulvang	A2835	Susan Wageman	S2892	Letha R Welch
A4460	Jeremy Tolbert	A2793	Brian Upward	S4346	John Waggott	A2893	W A Weller
A4461	Sarah Tolbert	A3510	Nora A Urany	A3278	Peter Wainwright	S2894	Patty Wells
A3436	Christine Toleson	A4234	Heather Urbanski	A3420	Keith Waite	A4855	Margaret E Welsh
A3628	James A. Tollett	A3961	Matthias Urlichs	A2837	Jacob M Waldman	A3368	David Wendland
A3649	Jerry H Tollett	A2794	Garth Urquhart	A2839	Howard Waldrop	A2896	Joan Wendland
S2743	Edward J Tolley	S2795	Susan Uttke	A2840	Alta Walker	A4319	Stacey Wenkel
A2744	Samuel J. Tomaino	A2798	Christine Valada	A3103	Arlen Walker	S2898	Amy Wenshe
A3863	Franz Tomasek	A0040	Paul Valcour	S2841	Gail Walker	S2899	Len Wenshe
A3875	Sally Tomasevic	A2799	Eric M. Van	A2842	Paul Walker	A4009	Ted Wenskus
A2745	Dave Tompkins	A2800	Bertie Van Asseldonk	S3480	Julie Wall	A3936	K.D. Wentworth
A2746	Dorothy E. Tompkins	A2801	Edo van Belkom	A2843	Rene Walling	A3765	David Wentz
A3888	Mark Toney	C3263	Luke van Belkom	A2844	Martin L Wallner	A2901	Jim Wesley
A2747	Lorna Toolis	A3262	Roberta van Belkom	A2845	Michael J. Walsh	A4748	Chris Wesling
A3140	Juri Toomi	A4401	Fran Van Cleave	A2846	Taylor Walsh	A4749	Linda Wesling
A0038	Geoffrey Toop	A4400	Kent Van Cleave	A3455	Charles J. Walther	A2902	Erik Wessing
A4954	Ann Totusek	A3390	Kay van der Meys	A3187	James Walton	S2903	Joel West
A0094	Shane Tourtellotte	A2802	Larry van der Putte	A2850	Anthony D Ward	S3880	Robert West
A3791	Tony Towers	A2803	David J. Van Deusen	A2853	Charles Douglas Ward	A3439	Elizabeth Westbrook
A2749	Michael Townsend	A2804	Penelope Van Dine	A2854	Dalroy Ward	A4404	Scott Westerfeld
A3488	Tamu Townsend	A4580	Eric Van Dusen		Jacqueline M. Ward	A2904	Caroline Westra
A2750	Stephen Toy	A4842	Amber van Dyk	A4985	John Ward	A4542	Stirling Westrup
A2752	Susan Trankovits	A4510	Greg van Eekhout	A2855	Michael J. Ward	S2906	James Whalen
A2753	David L. Travis	A2805	Gordon Van Gelder	A3966	Susan Ward	A2907	Ken Wharton
A3536	Karen Traviss	A2806	Carolyn Van Heerden	A2857	Trevor Ward	A4335	Andrew Wheeler
A2754	Paul Treadaway	A2807	Francois Van Heerden	A4238	Doug Warden	A4574	Andy Wheeler
S2756	Margaret Trebing	A2808	Mark L Van Name	C4987	Jimmy Wardrope	A2908	Helen Y. Wheeler
S2757	Mark Trebing	A4214	James Van Pelt	S3296	Peggi Warner-Lalonde	A4065	Peter Wheeler
A0095	Andrew T Trembley	A2810	Barbara Van Tilburg	A3558	Kenneth T. Warren	A2909	Susan Wheeler
A2758	Gregg Trend	A2811	Raymond Van Tilburg	A1625	Victoria Warren	I4725	Tynan Wheeler
A3438	Hayden Trenholm	A4773	Mike Van Wie	A2859	Chris Warrilow	A4417	Alexander Whitaker
A2759	R. Shawn Trexler	A3937	Mike Vande Bunt	A2860	John A. Wass	A3346	Christina F Whitcher
A2760	Dick Trezza	A2814	Patricia Ann Vandenberg	A2861	Luke Stephen	A4429	Brian K. White
S2761	Nancy Kennedy Tribley	A2809	Jan van't Ent	A2864	Wassum	S4435	Doreen White
A4972	Karen Tristao	A3078	Timothy K. Vanwey		Sarah Fairbrother	A2911	Laurine White
A2762	Gregory Trocchia	A2817	Etuska Varga	A2865	Wassum	A3387	Lori White
S2763	Bill Trojan	A2818	Anna Vargo		Geoffrey A. Watkins	A3335	Nancy J. White
A3985	Henry Troup	A2820	Ellen Vartanoff	A3602	Julie Watkins	A2912	Phyllis White
A0039	Lisa Truant-Tan	A2821	Olexander Vasykivsky	A2866	Peter Watts	S2913	Tara L White
A2765	Jean-Louis Trudel	A2822	J. Arthur Vaughan	A4716	Melissa Wauford	S2914	Kay White-Simons
A4723	Stephen Trump	S2823	Edward Vaver	S2868	Tara Wayne	A5013	Elmer Whitler
A3407	Barbara Trumpinski- Roberts	A4851	Emily Vazquez- Coulson	A2869	Michael Weasner	A5014	June Whiter
A2767	Hiroko Tsuzawa	A2824	Tom Veal	A2870	Clay M. Webb	A2915	Eva C Whitley
A2768	Yukiko Tsuzawa	A4524	Donna Veale	A3425	Bob Webber	S2916	Mary Whitlock
S2771	Patrick Tucker	S2826	Jeff Verona	A2871	Deborah Weber	A3159	Marc Whitman
S2774	Susan Tucker-Judd	A2828	Barbara H. Victor	S2872	Eric Weber	A4794	Michael Whitman
S3809	April Tull	S4909	Chairman Victorian SF Conventions In	A2873	Charles Weidner	A3567	Cheryl Whitmore
A2777	Leslie Turek		Britt-Louise Viklund	A2875	Steven Weidner	A2917	Tom Whitmore
A4854	Carsten Turner	A3626	Dennis Virzi	A2876	David Weil	S2919	Thomas N Whittemore
A4041	Gary Turner	S2829	Madeline Virzi	S2877	Cherie Wein	A2920	Jim Wible
A4042	Geri Turner	A3216	Pat Virzi	S4396	Len Wein	A2921	Doug Wickstrom
A4283	Jonathan Turner	A3215	Liz Vogel	A2878	David J. Weinberg	A2922	John Widmer
A4456	Rodger Turner	A2830		A2879	Andrew Weiner	A3503	Art Widner

A4025 Thomas Wiegand
 A2923 Robert Wiener
 A0096 Clark B. Wierda
 A2924 Gayle Wiesner
 A2925 Caran Wilbanks
 A4487 Rick Wilber
 A4599 Donald Wileman
 A2926 David Wilford
 A2927 Allen Wilkins
 C3423 Alice Willett
 A2928 Edward Willett
 A3693 Kate Willett
 A3694 Michelle Willett
 A3692 Paul Willett
 A3696 Ronnie Willett
 A4078 Mark Willey
 C4079 Rachel Willey
 A4156 Beverley Williams
 A3672 Charlotte Williams
 S2930 Chris Williams
 A4986 Edith Williams
 A2931 Kim Williams
 S3545 Larissa Williams
 A3771 Laurie Williams
 A4502 Liz Williams
 S2932 Perry Williams
 A4011 Ronita Williams
 A4609 Sheila Williams
 A2934 Susan L. Williams
 A3643 Walter Jon Williams
 A3903 Connie Willis
 A2936 Dorothy A. Willis
 S2937 John F. Willis
 A2938 Steven J. Willis
 A4731 Walt Willis
 A2939 Mike Willmoth
 A4548 Chris Willrich
 A3780 James M. Wills
 A2940 David R. Wilson
 A2941 Edward Buchan
 Wilson
 A2942 Elaine Wilson
 A2945 John Ross Wilson
 A2946 Karen Wilson
 A2947 Kate Wilson
 A3305 Paul Wilson
 A2949 Robert C. Wilson
 A3273 Ross Wilson
 A2950 Sharry Wilson
 S2951 Steve C. Wilson
 S2952 Steven R. Wilson
 A3657 Alan Wingeier
 A3656 Cathy Wingeier
 A3986 Steven Winikoff
 A2953 Ramona Winkelbauer
 A0097 Monica Winkler
 A4061 Mark Wise
 A2955 Ben Wittmeyer
 A2956 Richard Wix
 A2959 Sally Woehrle
 A2960 Hania Wojtowicz
 A2961 Taras Wolansky
 A2962 Vic Wolczuk
 S2963 Kitty Woldow
 S4943 Joyce Wolf
 S2964 Katherine Wolf
 A2965 Ken Wolfe
 A4364 Martin Wolfe
 A2966 Lew Wolkoff

A4741 Betsy Wollheim
 A4557 Jack Womack
 A2967 Andrew Wong
 A2968 Kent Wong
 A2970 Peter Wong
 S0098 Wai-Kwong Wong
 A4147 Eleanor Wood
 A2972 Malcolm B. Wood
 S2973 Shannon Wood
 A4027 Anita Woodard
 A4028 Paul Woodard
 A3454 Pat Woodey
 A1232 Joan-Delphyne
 Woods
 S2974 Carey Woodward
 A4967 Alan Woolley
 A2975 Martin M. Wooster
 A2976 Donna Wooten
 A2977 Shana Worthen
 A2978 Joseph Wozniak
 A2979 Lucinda Wozniak
 A4819 Chris Wren
 A3881 Donna Wren
 A4232 Heather Wright
 A4020 Frank Wu
 A2983 Linda Wyatt
 A2984 Lisa Wylie
 A3785 Maureen Wynn

A2986 Ben Yalow
 S4607 Megumi Yamada
 A2988 Ken Yamaoka
 A2989 Steven Yap
 A2990 John Yaskowich
 A4085 Yukie Yasui
 A2991 Kathryn A. Yeager
 A2992 Allan Yeats
 A3941 Janet Yelle
 A2993 Robert Yeo
 A2997 Don York
 A4057 Pat York
 A4606 Patricia Yost
 A3371 Brian Youmans
 A2998 Blanche A. Young
 A2999 Cecil L. Young
 A4564 Ceri Young
 A3002 Gary Young
 A3003 Jim Young
 A3005 Stephanie A. Young
 A3006 Virginia A. Youngstrom
 A3475 Melissa Yuan-Innes
 A3007 Kate Yule
 A3009 Joel Zakem
 S3010 Linda C. Zang
 A3131 Graham Zaretsky
 A3011 Joel T. Zecher
 A3012 Linda Zecher

A3667 Ann Tonsor Zeddies
 A3669 Tim Zeddies
 A3668 Timothy C. Zeddies
 S3013 Barry Zeiger
 A3014 Michelle Zellich
 A3015 Richard W. Zellich
 A3016 Gary Zelmanovics
 A3433 Grant Zelych
 A3017 Julie Zetterberg
 A3018 Steve Zeve
 A3228 Alan Ziebarth
 C3229 Jonathan Ziebarth
 S3019 Linda Zielke
 S3020 William H. Zielke
 S3021 Eric Ziemer
 A4583 Dan Zimmerman
 A4904 Joyce Zimmerschied
 A3022 Beth Zipser
 A3023 Mike Zipser
 A3457 George Zivic
 A3024 Dan Zlotnikov
 S4134 Kim Zrubek
 S4133 Scott Zrubek
 A3463 Pauline Zvejnieks
 A3026 Diane Zygowicz
 A3027 Karin L. Zygowicz

**Membership Totals
 As of July 15, 2003**

Member Status	Current
Attending	3351
Child	79
Kid-in-Tow	9
Supporting	591
Total Members	4,030

US Memberships

State	Current
AE	3
Alabama	19
Alaska	4
AP	1
Arizona	35
Arkansas	6
California	467
Colorado	34
Connecticut	21
Delaware	4
District of Columbia	17
Florida	63
Georgia	36
Hawaii	1
Idaho	4
Illinois	281
Indiana	46
Iowa	21
Kansas	16
Kentucky	33
Louisiana	11
Maine	9
Maryland	194
Massachusetts	204

Michigan	136
Minnesota	89
Mississippi	10
Missouri	46
Montana	3
Nebraska	13
Nevada	10
New Hampshire	18
New Jersey	91
New Mexico	18
New York	303
North Carolina	16
North Dakota	1
Ohio	119
Oklahoma	11
Oregon	36
Pennsylvania	118
Puerto Rico	1
Rhode Island	8
South Carolina	2
South Dakota	1
Tennessee	29
Texas	112
Utah	7
Vermont	10
Virginia	101
Washington	88
West Virginia	5
Wisconsin	80
Wyoming	5
USA Total:	3,017

Canadian Memberships

Province	Current
Alberta	52
British Columbia	37
Manitoba	58

New Brunswick	9
Nova Scotia	4
Ontario	542
Quebec	58
Saskatchewan	7
Canada Total:	767

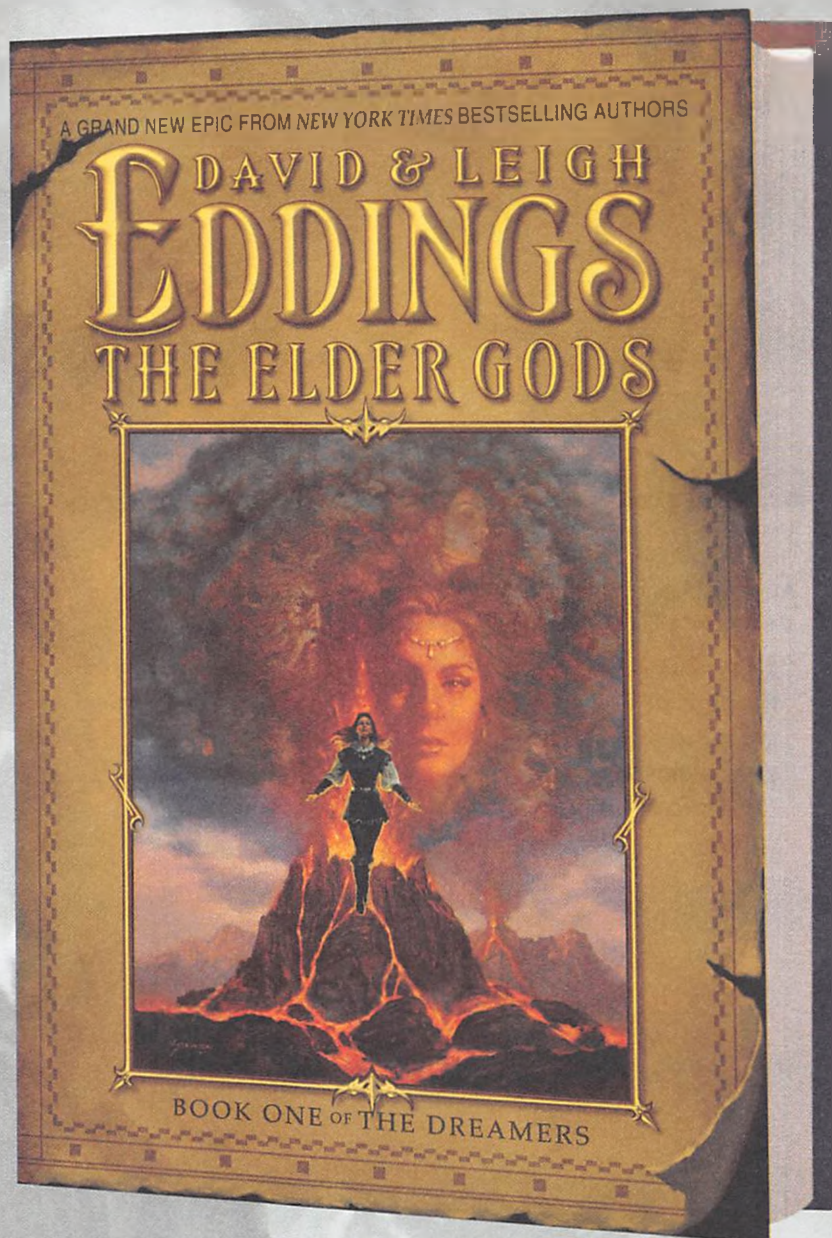
**Non-North American
 Country Current**

Australia	32
Belgium	1
Bermuda	2
Croatia	1
Finland	1
France	2
Germany	15
Ireland	5
Israel	6
Japan	29
Netherlands	8
New Zealand	5
Norway	9
Poland	1
Qatar	2
Singapore	1
South Africa	7
Spain	1
Sweden	10
Switzerland	2
Ukraine	1
United Kingdom	95
Vatican City State	1
Non-NA Total:	237

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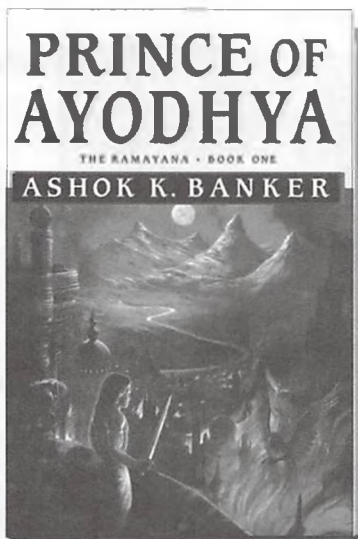
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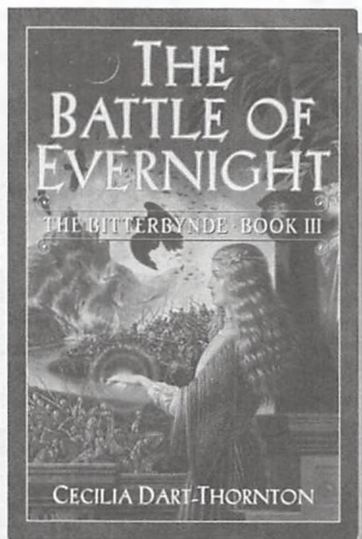


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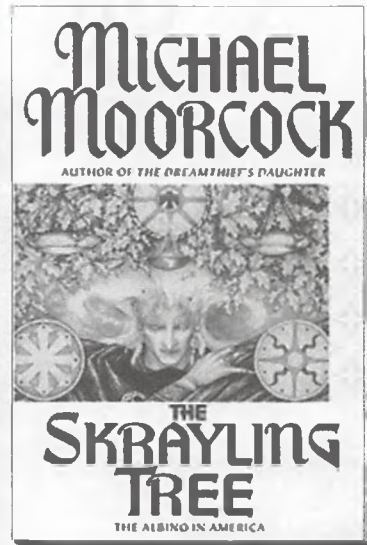
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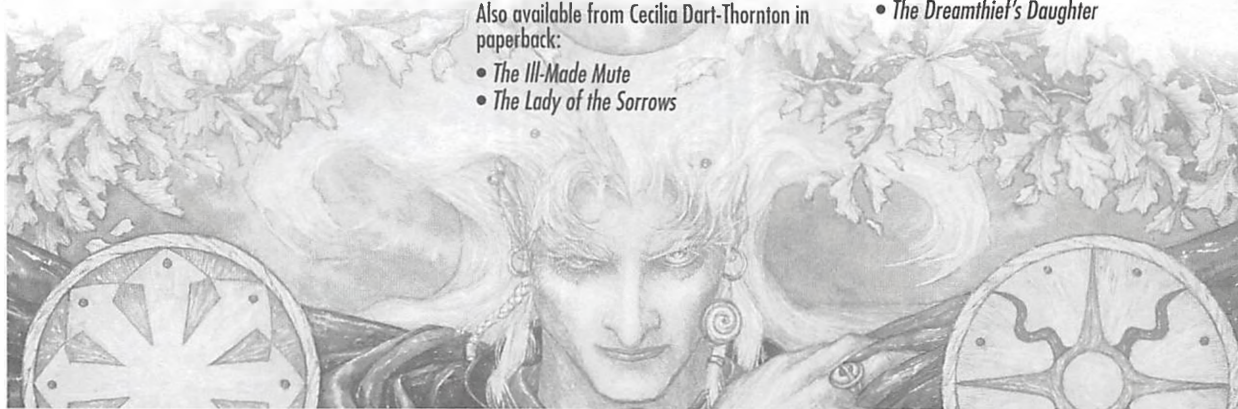


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CONSTITUTION

of the World Science Fiction Society, September 2002

[Secretary's Note: The version of this document published in TORCON 3 PR4 and on the 2003 Hugo Nominating Ballot has the subsections of 3.2 in the wrong order. This makes no substantive difference and has been corrected for this publication.]

Article I - Name, Objectives, Membership, and Organization

Section I.1: Name. The name of this organization shall be the World Science Fiction Society, hereinafter referred to as WSFS or the Society.

Section I.2: Objectives. WSFS is an unincorporated literary society whose functions are:

- (1) To choose the recipients of the annual Hugo Awards (Science Fiction Achievement Awards).
- (2) To choose the locations and Committees for the annual World Science Fiction Conventions (hereinafter referred to as Worldcons).
- (3) To attend those Worldcons.
- (4) To choose the locations and Committees for the occasional North American Science Fiction Conventions (hereinafter referred to as NASFiCs).
- (5) To perform such other activities as may be necessary or incidental to the above purposes.

Section I.3: Restrictions. No part of the Society's net earnings shall be paid to its members, officers, or other private persons except in furtherance of the Society's purposes. The Society shall not attempt to influence legislation or any political campaign for public office. Should the Society dissolve, its assets shall be distributed by the current Worldcon Committee or the appropriate court having jurisdiction, exclusively for charitable purposes. In this section, references to the Society include the Mark Protection Committee and all other agencies of the Society but not convention bidding or operating committees.

Section I.4: Membership. The Membership of WSFS shall consist of all people who have paid membership dues to the Committee of the current Worldcon.

Section I.5: Memberships.

I.5.1: Each Worldcon shall offer supporting and attending memberships.

I.5.2: The rights of supporting members of a Worldcon include the right to receive all of its generally distributed publications.

I.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.

I.5.4: Members of WSFS who cast a site-selection ballot with the required fee shall be supporting members of the selected Worldcon.

I.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.

I.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.

I.5.7: Other memberships and fees shall be at the discretion of the Worldcon Committee.

Section I.6: Authority. Authority and responsibility for all matters concerning the Worldcon, except those reserved herein to WSFS, shall rest with the Worldcon Committee, which shall act in its own name and not in that of WSFS.

Section I.7: The Mark Protection Committee.

I.7.1: There shall be a Mark Protection Committee of WSFS, which shall be responsible for registration and protection of the marks used by or under the authority of WSFS.

I.7.2: The Mark Protection Committee shall submit to the Business Meeting at each Worldcon a report of its activities since the previous Worldcon, including a statement of income and expense.

I.7.3: The Mark Protection Committee shall hold a meeting at each Worldcon after the end of the Business Meeting, at a time and place announced at the Business Meeting.

I.7.4: The Mark Protection Committee shall determine and elect its own officers.

Section I.8: Membership of the Mark Protection Committee.

I.8.1: The Mark Protection Committee shall consist of:

(1) One (1) member appointed to serve at the pleasure of each future selected Worldcon Committee and each of the two (2) immediately preceding Worldcon Committees

(2) One (1) member appointed to serve at the pleasure of each future selected NASFiC Committee and for each Committee of a NASFiC held in the previous two years, and

(3) Nine (9) members elected three (3) each year to staggered three-year terms by the Business Meeting.

I.8.2: No more than three elected members may represent any single North American region, as defined in Section I.8.5. Each elected member shall represent the region (if any) in which the member resided at the time they were elected.

1.8.3: Newly elected members take their seats, and the term of office ends for elected and appointed members whose terms expire that year, at the end of the Business Meeting.

1.8.4: If vacancies occur in elected memberships in the Committee, the remainder of the position's term may be filled by the Business Meeting, and until then temporarily filled by the Committee.

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

(1) Western: Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states, provinces, and territories westward including Hawaii, Alaska, the Yukon, and the Northwest Territories.

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

(3) Eastern: Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states, provinces, and territories eastward including the District of Columbia, St. Pierre et Miquelon, Bermuda, and the Bahamas.

Article 2 - Powers and Duties of Worldcon Committees

Section 2.1: Duties. Each Worldcon Committee shall, in accordance with this Constitution, provide for

- (1) administering the Hugo Awards,
- (2) administering any future Worldcon or NASFiC site selection required, and
- (3) holding a WSFS Business Meeting.

Section 2.2: Marks. Every Worldcon and NASFiC Committee shall include the following notice in each of its publications:

"World Science Fiction Society", "WSFS", "World Science Fiction Convention", "Worldcon", "NASFiC", and "Hugo Award" are service marks of the World Science Fiction Society, an unincorporated literary society.

Section 2.3: Official Representative. Each future selected Worldcon Committee shall designate an official representative to the Business Meeting to answer questions about their Worldcon.

Section 2.4: Distribution of Rules. The current Worldcon Committee shall print copies of the WSFS Constitution, together with an explanation of proposed changes approved but not yet ratified, and copies of the Standing Rules. The Committee shall distribute these documents to all WSFS members at a point between nine and three months prior to the Worldcon, and shall also distribute them to all WSFS members in attendance at the Worldcon upon registration.

Section 2.5: Bid Presentations. Each Worldcon Committee shall provide a reasonable opportunity for *bona fide* bidding committees for the Worldcon to be selected the following year to make presentations.

Section 2.6: Incapacity of Committees. With sites being selected 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 closer 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.

Section 2.7: Membership Pass-along. Within ninety (90) days after a Worldcon, the administering Committee shall, except where prohibited by local law, forward its best information as to the names and postal addresses of all of its Worldcon members to the Committee of the next Worldcon.

Section 2.8: Financial Openness. Any member of WSFS shall have the right, under reasonable conditions, to examine the financial records and books of account of the current Worldcon or NASFiC Committee, all future selected Worldcon or NASFiC Committees, the two immediately preceding Worldcon Committees, and the Committees of any NASFiCs held in the previous two years.

Section 2.9: Financial Reports.

2.9.1: Each future selected Worldcon or NASFiC Committee shall submit an annual financial report, including a statement of income and expenses, to each WSFS Business Meeting after the Committee's selection.

2.9.2: Each Worldcon or NASFiC Committee shall submit a report on its cumulative surplus/loss at the next Business Meeting after its convention.

2.9.3: Each Worldcon or NASFiC Committee should dispose of surplus funds remaining after accounts are settled for its convention for the benefit of WSFS as a whole.

2.9.4: In the event of a surplus, the Worldcon or NASFiC Committee, or any alternative organizational entity established to oversee and disburse that surplus, shall file annual financial reports regarding the disbursement of that surplus at each year's Business Meeting, until the surplus is totally expended or an amount equal to the original surplus has been disbursed.

Article 3 - Hugo Awards

Section 3.1: Introduction. Selection of the Hugo Awards shall be made as provided in this Article.

Section 3.2: General.

3.2.1: Unless otherwise specified, Hugo Awards are given for work in the field of science fiction or fantasy appearing for the first time during the previous calendar year.

3.2.2: A work originally appearing in a language other than English shall also be eligible for the year in which it is first issued in English translation.

3.2.3: The Business Meeting may by a 3/4 vote

provide that works originally published outside the United States of America and first published in the United States of America in the current year shall also be eligible for Hugo Awards given in the following year.

3.2.4: A work shall not be eligible if in a prior year it received sufficient nominations to appear on the final award ballot.

3.2.5: Publication date, or cover date in the case of a dated periodical, takes precedence over copyright date.

3.2.6: Works appearing in a series are eligible as individual works, but the series as a whole is not eligible. However, a work appearing in a number of parts shall be eligible for the year of the final part.

3.2.7: In the written fiction categories, an author may withdraw a version of a work from consideration if the author feels that the version is not representative of what that author wrote.

3.2.8: The Worldcon Committee shall not consider previews, promotional trailers, commercials, public service announcements, or other extraneous material when determining the length of a work. Running times of dramatic presentations shall be based on their first general release.

3.2.9: The Worldcon Committee may relocate a story into a more appropriate category if it feels that it is necessary, provided that the length of the story is within the lesser of five thousand (5,000) words or twenty percent (20%) of the new category limits.

3.2.10: The Worldcon Committee may relocate a dramatic presentation work into a more appropriate category if it feels that it is necessary, provided that the length of the work is within the lesser of twenty (20) minutes or twenty percent (20%) of the new category limits.

3.2.11: The Worldcon Committee is responsible for all matters concerning the Awards.

Section 3.3: Categories.

3.3.1: Best Novel. A science fiction or fantasy story of forty thousand (40,000) words or more.

3.3.2: Best Novella. A science fiction or fantasy story of between seventeen thousand five hundred (17,500) and forty thousand (40,000) words.

3.3.3: Best Novelette. A science fiction or fantasy story of between seven thousand five hundred (7,500) and seventeen thousand five hundred (17,500) words.

3.3.4: Best Short Story. A science fiction or fantasy story of less than seven thousand five hundred (7,500) words.

3.3.5: Best Related Book. Any work whose subject is related to the field of science fiction, fantasy, or fandom, appearing for the first time in book form during the previous calendar year, and which is either non-fiction or, if fictional, is noteworthy primarily for aspects other than the fictional text.

3.3.6: Best Dramatic Presentation, Long Form. Any production in any medium of dramatized science fiction, fantasy or related subjects that has been publicly presented for the first time in its present dramatic form during the previous calendar year, with a complete running time of more than 90 minutes.

3.3.7: Best Dramatic Presentation, Short Form. Any production in any medium of dramatized science fiction, fantasy or related subjects that has been publicly presented for the first time in its present dramatic form during the previous calendar year, with a complete running time of 90 minutes or less.

3.3.8: Best Professional Editor. The editor of any professional publication devoted primarily to science fiction or fantasy during the previous calendar year. A professional publication is one which had an average press run of at least ten thousand (10,000) copies per issue.

3.3.9: Best Professional Artist. An illustrator whose work has appeared in a professional publication in the field of science fiction or fantasy during the previous calendar year.

3.3.10: 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,

(5) announced itself to be a semiprozine.

3.3.11: 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.

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

3.3.13: 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.

3.3.14: Additional Category. Not more than one special category may be created by the current Worldcon Committee with nomination and voting to be the same as for the permanent categories. The Worldcon Committee is not required to create any such category; such action by a Worldcon Committee should be under exceptional circumstances only; and the special category created by one Worldcon Committee shall not be binding on following Committees. Awards created under this paragraph shall be considered to be Hugo Awards.

Section 3.4: Extended Eligibility. In the event that a potential Hugo Award nominee receives extremely limited distribution in the year of its first publication or presentation, its eligibility may be extended for an additional year by a three fourths (3/4) vote of the intervening Business Meeting of WSFS.

Section 3.5: Name and Design. The Hugo Award shall continue to be standardized on the rocket ship design of Jack McKnight and Ben Jason. Each Worldcon Committee may select its own choice of base design. The name (Hugo Award) and the design shall not be extended to any other award.

Section 3.6: "No Award". At the discretion of an individual Worldcon Committee, if the lack of nominations or final votes in a specific category shows a marked lack of interest in that category on the part of the voters, the Award in that category shall be canceled for that year.

Section 3.7: Nominations.

3.7.1: The Worldcon Committee shall conduct a poll to select the nominees for the final Award voting. Each member of either the administering or the immediately preceding Worldcon as of January 31 of the current calendar year shall be allowed to make up to five (5) equally weighted nominations in every category.

3.7.2: The Committee shall include with each nomination ballot a copy of Article 3 of the WSFS Constitution.

3.7.3: Nominations shall be solicited only for the Hugo Awards and the John W. Campbell Award for Best New Writer.

Section 3.8: Tallying of Nominations.

3.8.1: Except as provided below, the final Award ballots shall list in each category the five eligible nominees receiving the most nominations. If there is a tie including fifth place, all the tied eligible nominees shall be listed.

3.8.2: The Worldcon Committee shall determine the eligibility of nominees and assignment to the proper category of nominees nominated in more than one category.

3.8.3: Any nominations for "No Award" shall be disregarded.

3.8.4: If a nominee appears on a nomination ballot more than once in any one category, only one nomination shall be counted in that category.

3.8.5: No nominee shall appear on the final Award ballot if it received fewer nominations than five percent (5%) of the number of ballots listing one or more nominations in that category, except that the first three eligible nominees, including any ties, shall always be listed.

Section 3.9: Notification and Acceptance. Worldcon Committees shall use reasonable efforts to notify the nominees, or in the case of deceased or incapacitated persons, their heirs, assigns, or legal guardians, in each category prior to the release of such information. Each nominee shall be asked at that time to either

accept or decline the nomination. If the nominee declines nomination, that nominee shall not appear on the final ballot.

Section 3.10: Voting.

3.10.1: Final Award voting shall be by balloting in advance of the Worldcon. Postal mail shall always be acceptable. Only WSFS members may vote. Final Award ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter.

3.10.2: Final Award ballots shall list only the Hugo Awards and the John W. Campbell Award for Best New Writer.

3.10.3: "No Award" shall be listed in each category of Hugo Award on the final ballot.

3.10.4: The Committee shall, on or with the final ballot, designate, for each nominee in the printed fiction categories, one or more books, anthologies, or magazines in which the nominee appeared (including the book publisher or magazine issue date(s)).

3.10.5: Voters shall indicate the order of their preference for the nominees in each category.

Section 3.11: Tallying of Votes.

3.11.1: In each category, 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.

3.11.2: No Award shall be given whenever the total number of valid ballots cast for a specific category (excluding those cast for "No Award" in first place) is less than twenty-five percent (25%) of the total number of final Award ballots received.

3.11.3: 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 preferring "No Award" to the tentative winner is greater than the number of ballots preferring the tentative winner to "No Award", then "No Award" shall be declared the winner of the election.

3.11.4: The complete numerical vote totals, including all preliminary tallies for first, second, ... places, shall be made public by the Worldcon Committee within ninety (90) days after the Worldcon. During the same period the nomination voting totals shall also be published, including in each category the vote counts for at least the fifteen highest vote-getters and any other candidate receiving a number of votes equal to at least five percent (5%) of the nomination ballots cast in that category.

Section 3.12: Exclusions. No member of the current Worldcon Committee or any publications closely connected with a member of the Committee shall be eligible for an Award. However, should the Committee delegate all authority under this Article to a Subcommittee whose decisions are irrevocable by the Worldcon Committee, then this exclusion shall apply to members of the Subcommittee only.

Section 3.1.3: Retrospective Hugos. A Worldcon held 50, 75, or 100 years after a Worldcon at which no Hugos were presented may conduct nominations and elections for Hugos which would have been presented at that previous Worldcon. Procedures shall be as for the current Hugos. Categories receiving insufficient numbers of nominations may be dropped. Once retrospective Hugos have been awarded for a Worldcon, no other Worldcon shall present retrospective Hugos for that Worldcon.

Article 4 - Future Worldcon Selection

Section 4.1: Voting.

4.1.1: WSFS shall choose the location and Committee of the Worldcon to be held three (3) years from the date of the current Worldcon.

4.1.2: Voting shall be by written ballot cast either by mail or at the current Worldcon with tallying as described in Section 3.1.1.

4.1.3: The current Worldcon Committee shall administer the voting, collect the advance membership fees, and turn over those funds to the winning Committee before the end of the current Worldcon.

4.1.4: The site-selection voting totals shall be announced at the Business Meeting and published in the first or second Progress Report of the winning Committee, with the by-mail and at-convention votes distinguished.

Section 4.2: Voter Eligibility.

4.2.1: Voting shall be limited to WSFS members who have purchased at least a supporting membership in the Worldcon whose site is being selected.

4.2.2: The supporting membership rate shall be set by unanimous agreement of the current Worldcon Committee and all bidding committees who have filed before the ballot deadline. If agreement is not reached, the default fee shall be the median (middle value) of the US dollar fees used in the previous three (3) Worldcon site selections.

Section 4.3: Non-Natural Persons. Corporations, associations, and other non-human or artificial entities may cast ballots, but only for "No Preference". "Guest of" memberships may only cast "No Preference" ballots. Memberships transferred to individual natural persons may cast preferential ballots, provided that the transfer is accepted by the administering convention.

Section 4.4: Ballots. Site-selection ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter. Each site-selection ballot shall list the options "None of the Above" and "No Preference" and provide for write-in votes, after the bidders and with equal prominence. The supporting membership rate shall be listed on all site-selection ballots.

Section 4.5: Tallying.

4.5.1: The name and address information shall be separated from the ballots and the ballots counted only at the Worldcon. Each bidding committee should provide at least two (2) tellers. Each bidding commit-

tee may make a record of the name and address of every voter.

4.5.2: A ballot voted with first or only choice for "No Preference" shall be ignored for site selection. A ballot voted with lower than first choice for "No Preference" shall be ignored if all higher choices on the ballot have been eliminated in preferential tallying.

4.5.3: "None of the Above" shall be treated as a bid for tallying, and shall be the equivalent of "No Award" with respect to Section 3.1.1.

4.5.4: All ballots shall be initially tallied by their first preferences, even if cast for a bid that the administering Committee has ruled ineligible. If no eligible bid achieves a majority on the first round of tallying, then on the second round all ballots for ineligible bids shall be redistributed to their first eligible choices, and tallying shall proceed according to normal preferential-ballot procedures.

4.5.5: If "None of the Above" 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.

4.5.6: Where a site and Committee are chosen by a Business Meeting or Worldcon Committee, they are not restricted by exclusion zone or other qualifications.

Section 4.6: Bid Eligibility.

4.6.1: To be eligible for site selection, a bidding committee must file the following documents with the Committee that will administer the voting:

- (1) an announcement of intent to bid;
- (2) adequate evidence of an agreement with its proposed site's facilities, such as a conditional contract or a letter of agreement;
- (3) the rules under which the Worldcon Committee will operate, including a specification of the term of office of their chief executive officer or officers and the conditions and procedures for the selection and replacement of such officer or officers.

4.6.2: The bidding committee must supply written copies of these documents to any member of WSFS on request.

4.6.3: For a bid to be allowed on the printed ballot, the bidding committee must file the documents specified above no later than 180 days prior to the official opening of the administering convention.

4.6.4: To be eligible as a write-in, the bidding committee must file the documents specified above by the close of the voting.

4.6.5: If no bids meet these qualifications, the selection shall proceed as though "None of the Above" had won.

Section 4.7: Site Eligibility. A site shall be ineligible if it is within five hundred (500) miles or eight hundred (800) kilometres of the site at which selection occurs.

Section 4.8: NASFiC.

If the selected Worldcon site is not in North America, there shall be a NASFiC in North America that year.

Selection of the NASFiC shall be by the identical procedure to the Worldcon selection except as provided below or elsewhere in this Constitution:

4.8.1: Voting shall be by written ballot administered by the following year's Worldcon, if there is no NASFiC in that year, or by the following year's NASFiC, if there is one, with ballots cast at the administering convention or by mail, and with only members of the administering convention allowed to vote.

4.8.2: NASFiC Committees shall make all reasonable efforts to avoid conflicts with Worldcon dates.

4.8.3: The proposed NASFiC supporting membership rate can be set by unanimous agreement of the administering Committee and all bidding committees who have filed before the ballot deadline.

4.8.4: If "None of the Above" wins, or if no eligible bid files by the deadline, then no NASFiC shall be held and any supporting membership payments collected for the NASFiC site selection shall be refunded by the administering convention without undue delay.

Article 5 - Powers of the Business Meeting

Section 5.1: WSFS Business Meetings.

5.1.1: Business Meetings of WSFS shall be held at advertised times at each Worldcon.

5.1.2: The current Worldcon Committee shall provide the Presiding Officer and Staff for each Meeting.

5.1.3: Standing Rules for the Governance of the Business Meeting and related activities may be adopted or amended by a majority vote at any Business Meeting. Amendments to Standing Rules shall take effect at the close of the Worldcon where they are adopted; this rule may be suspended by a two-thirds (2/3) vote.

5.1.4: Meetings shall be conducted in accordance with the provisions of (in descending order of precedence) the WSFS Constitution; the Standing Rules; such other rules as may be published in advance by the current Committee (which rules may be suspended by the Business Meeting by the same procedure as a Standing Rule); the customs and usages of WSFS (including the resolutions and rulings of continuing effect); and the current edition of *Robert's Rules of Order, Newly Revised*.

5.1.5: The quorum for the Business Meeting shall be twelve members of the Society physically present.

Section 5.2: Continuation of Committees. Except as otherwise provided in this Constitution, any committee or other position created by a Business Meeting shall lapse at the end of the next following Business Meeting that does not vote to continue it.

Section 5.3: Constitutional Pass-along. Within two (2) months after the end of each Worldcon, the Business Meeting staff shall send a copy of all changes to the Constitution and Standing Rules, and all items awaiting ratification, to the next Worldcon Committee

Article 6 - Constitution

Section 6.1: Conduct. The conduct of the affairs of WSFS shall be determined by this Constitution together with all ratified amendments hereto and such Standing Rules as the Business Meeting shall adopt for its own governance.

Section 6.2: Natural Persons. In all matters arising under this Constitution, only natural persons may introduce business, nominate, or vote, except as specifically provided otherwise in this Constitution. No person may cast more than one vote on any issue or more than one ballot in any election. This shall not be interpreted to prohibit delivery of ballots cast by other eligible voters.

Section 6.3: Amendment. The WSFS Constitution may be amended by a motion passed by a simple majority at any Business Meeting but only to the extent that such motion is ratified by a simple majority at the Business Meeting of the subsequent Worldcon.

Section 6.4: Commencement. Any change to the Constitution of WSFS shall take effect at the end of the Worldcon at which such change is ratified, except that no change imposing additional costs or financial obligations upon Worldcon Committees shall be binding upon any Committee already selected at the time when it takes effect.

The above copy of the World Science Fiction Society's Constitution is hereby Certified to be True, Correct, and Complete:

Kevin Standlee, Chairman
Pat McMurray, Secretary



2002 Business Meeting

Standing Rules for the Governance of the World Science Fiction Society Business Meeting

- Group 1 - Meetings
- Group 2 - New Business
- Group 3 - Debate Time Limits
- Group 4 - Official Papers
- Group 5 - Variations of Rules
- Group 6 - Mark Protection Committee Elections
- Group 7 - Miscellaneous

Group 1: Meetings

- Rule 1.1: Meeting and Session.** The Annual Meeting of the World Science Fiction Society shall consist of one or more Preliminary Business Meetings and one or more Main Business Meetings. The first meeting shall be designated as a Preliminary Business Meeting. All meetings at a Worldcon (preliminary, main, or otherwise) shall be considered a single "session" as defined in the Parliamentary Authority (see section 5.1 of the WSFS Constitution), regardless of whether such gatherings are called "meetings" or "sessions."
- Rule 1.2: Preliminary Business Meeting(s).** The Preliminary Business Meeting may not directly reject, pass, or ratify amendments to the Constitution; however, all motions adhering to a Constitutional amendment are in order if otherwise allowed. The Preliminary Business Meeting may not refer a Constitutional amendment to a committee unless the committee's instructions are to report to the Main Business Meeting. The Preliminary Business Meeting may not postpone consideration of a Constitutional amendment beyond the last Preliminary Business Meeting. The Preliminary Business Meeting may not amend a Constitutional amendment pending ratification. The Preliminary Business Meeting may consider any business not expressly forbidden to it by the Standing Rules or expressly reserved to the Main Business Meeting.
- Rule 1.3: Main Business Meeting(s).** The Main Business Meeting may reject, pass, or ratify amendments to the Constitution. One Main Meeting shall be also be designated as the Site-Selection Meeting, where Site-Selection business shall be the special order of business.
- Rule 1.4: Scheduling of Meetings.** The first Main Meeting shall be scheduled no less than eighteen (18) hours after the conclusion of the last Preliminary Meeting. No meeting shall be scheduled to begin before 10:00 or after 13:00 local time.
- Rule 1.5: Smoking.** If smoking is allowed in the place where the Business Meeting is held, the Presiding Officer shall divide the room into smoking and non-smoking sections at the beginning of each meeting.

Group 2: New Business

- Rule 2.1: Deadline for Submission of New Business.** The deadline for submission of non-privileged new business to the Business Meeting shall be two (2) hours after the official opening of the Worldcon or eighteen (18) hours before the first Preliminary Meeting, whichever is later. The Presiding Officer may accept otherwise qualified motions submitted after the deadline, but all such motions shall be placed at the end of the agenda.
- Rule 2.2: Requirements for Submission of New Business.** Two hundred (200) identical, legible copies of all proposals for non-privileged new business shall be submitted to the Presiding Officer before the deadline in Rule 2.1 unless such proposals are distributed to the attendees at the Worldcon by the Worldcon Committee. All proposals must be legibly signed by a maker and at least one seconder.
- Rule 2.3: Interpretation of Motions.** The Presiding Officer shall reject as out of order any proposal or motion that is obviously illegal or hopelessly incoherent. In the absence of the maker of a motion or instructions to the contrary, the Presiding Officer shall be free to interpret the meaning of any motion.
- Rule 2.4: Short Title.** Any item of new business considered by the Business Meeting shall contain a short title.

Group 3: Debate Time Limits

- Rule 3.1: Main Motions.** The Presiding Officer shall designate the default debate time for main motions. The Business Meeting may, by majority vote, set the initial debate time limit for any motion to any positive whole number of minutes.
- Rule 3.2: Allotment of Time.** If a question is divided, the time limits applicable to the question before it was divided shall apply to each portion of the divided question. Debate time shall be allotted equally to each side of a question. Time spent on points of order or other neutral matters arising from a motion shall be divided equally and charged to each side.
- Rule 3.3: Amendments.** Debate on all amendments to main motions shall be limited to five (5) minutes, allotted equally to each side. Time spent on debate of an amendment shall be charged against the time for the main motion.
- Rule 3.4: Motions Allowed After Expiration.** Motions that adhere to the main motion shall not be out of order because of the expiration of debate time, but shall be undebatable.
- Rule 3.5: Minimum Substantive Debate.** If the debate time expires before either or both sides of the question have had an opportunity for substantive debate, any side that has not had such an opportunity shall have two (2) minutes to be used solely for the purpose of substantive debate.

Group 4: Official Papers

- Rule 4.1: Indicating Revisions.** The Business Meeting staff shall clearly indicate all changes (including deletions)

from the previous year's version when they provide the Constitution and Standing Rules for publication prior to the following Worldcon. However, the failure to indicate such changes shall not affect the validity of the documents.

Rule 4.2: Corrections. Any correction of fact to the Minutes or to the Constitution or Standing Rules as published should be brought to the attention of the Secretary of the Business Meeting in question and of the next available Business Meeting as soon as they are discovered.

Rule 4.3: Numbers, Titles, References, and Technical Corrections. Numbers and titles of the various parts of the Constitution and Standing Rules are for the sake of easy reference only. They do not form a substantive part of these documents nor of any motion to amend these documents. The Business Meeting Secretary shall incorporate into these documents appropriate changes as required by newly adopted amendments. When making any such adjustments required by this section, the Business Meeting Secretary shall change article and section numbers, titles, and internal cross-references as necessary to maintain a consistent, parallel structure, which shall not be altered unless the Business Meeting explicitly so directs. The Business Meeting Secretary may change punctuation, capitalization, grammar, and other wording in the Constitution and Standing Rules only insofar as such changes clarify meaning and enhance consistency, and only insofar as such changes do not modify the substantive meaning of the documents.

Group 5: Variations of Rules

Rule 5.1: Nonstandard Parliamentary Authority. If a Worldcon Committee adopts for the governance of the Business Meeting a parliamentary authority other than that specified in the Constitution, the Committee must in timely fashion publish information about how to obtain copies of the authority in question.

Rule 5.2: Constitutional and Standing Rule Amendments. Motions to Amend the Constitution, to Ratify a Constitutional Amendment, and to Amend the Standing Rules shall be considered ordinary main motions, except as otherwise provided in the Standing Rules or Constitution. An object to consideration shall not be in order against ratification of a constitutional amendment.

Rule 5.3: Postpone Indefinitely. The motion to Postpone Indefinitely shall not be allowed.

Rule 5.4: Amend; Secondary Amendments. Secondary amendments (amendments to amendments) are not allowed except when the primary amendment is to substitute.

Rule 5.5: Previous Question. A person speaking to a motion may not immediately offer a motion to close debate. The motion for the Previous Question (also known as the motion "close debate," "call the question," and "vote now") shall not be in order when there is less than one minute of debate time remaining, nor when either or both sides of the debate have yet to speak to

a question. Before voting on the motion for the Previous Question, the Presiding Officer shall, without debate, ask for a show of hands of those persons who still wish to speak to the matter under consideration.

Rule 5.6: Lay on the Table. The motion to Lay on the Table shall require a two-thirds (2/3) vote for adoption.

Rule 5.7: Adjournment. The incidental main motion to adjourn *sine die* shall not be in order until all Special and General Orders have been discharged.

Rule 5.8: Suspension of Rules. Rules protecting the rights of absentees, including this rule, may not be suspended.

Group 6: Mark Protection Committee Elections

Rule 6.1: Nominations. Nominations for election to the Mark Protection Committee shall be allowed from the floor at each Preliminary Business Meeting. To be listed on the ballot, each nominee must submit to the Secretary of the Business Meeting the nominee's consent to nomination and the nominee's current region of residence. A nominee shall be ineligible if the nominee could not be elected due to the regional residence restrictions. The deadline for submitting such consent to nomination shall be set by the Secretary.

Rule 6.2: Elections. Elections to the Mark Protection Committee shall be a special order of business at a designated Main Business Meeting. Voting shall be by written preferential ballot with write-in votes allowed. Votes for write-in candidates who do not submit written consent to nomination and region of residence to the Presiding Officer before the close of balloting shall be ignored. The ballot shall list each nominee's name and region of residence. The first seat filled shall be by normal preferential ballot procedures. 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.

Group 7: Miscellaneous

Rule 7.1: Question Time. During the Site-Selection Meeting, fifteen (15) minutes of program time shall be allocated to each future seated Worldcon committee. During the first five (5) minutes, each committee may make such presentations as they wish. The remaining time shall be allocated for questions to be asked about that committee's Worldcon. Questions may be submitted in writing at any previous meeting. Questions submitted in writing shall have priority over other questions if the person who submitted the question is present and still wishes to ask the question. No person may ask a second question as long as any person wishes to ask a first question. Questions are limited to fifteen (15) seconds and responses to two (2) minutes. If time permits at the Site-Selection Meeting, committees

bidding for the right to host any Worldcon whose selection will take place in the next calendar year shall be allocated five (5) minutes of program time to make such presentations as they wish. The time limits in this rule may be modified by majority vote.

Rule 7.2: Dilatory Actions; Misuse of Inquiries. The sole purpose of a "point of information" or "parliamentary inquiry" is to ask the Presiding Officer for an opinion of the effect of a motion or for guidance as to the correct procedure to follow. The Presiding Officer shall treat as dilatory any attempts to circumvent the rules of debate under the guise of points of information, parliamentary inquiries, or other queries and requests.

Rule 7.3: Counted Vote. The Presiding Officer shall take a counted vote upon the request of ten percent (10%) of those members attending the meeting.

Rule 7.4: Carrying Business Forward. Motions other than Constitutional amendments awaiting ratification may be carried forward from one year to the next only by being postponed definitely or by being referred to a committee.

Rule 7.5: Continuing Resolutions. Resolutions of continuing effect ("continuing resolutions") may be repealed or amended by majority vote of subsequent Business Meetings without notice, and shall be automatically repealed or amended by applicable amendments to the Constitution or Standing Rules or by conflicting resolutions passed by subsequent Business Meetings.

Rule 7.6: Committees. All committees are authorized to organize themselves in any lawful manner and to adopt rules for the conduct of their business, which may include conducting balloting by mail and limiting debate, subject to any contrary provisions of the Constitution, the Standing Rules, or instructions given to the committee by the Business Meeting.

Rule 7.7: Nitpicking and Flyspecking Committee. The Business Meeting shall appoint a Nitpicking and Flyspecking Committee. The Committee shall:
(1) Maintain the list of Rulings and Resolutions of Continuing Effect

(2) Codify the Customs and Usages of WSFS and of the Business Meeting.

Rule 7.8: Worldcon Runners' Guide Editorial Committee. The Business Meeting shall appoint a Worldcon Runners' Guide Editorial Committee. The Committee shall maintain the Worldcon Runners' Guide, which shall contain a compilation of the best practices in use among those who run Worldcons.

The above copy of the Standing Rules for the Governance of the WSFS Business Meeting is hereby Certified to be True, Correct, and Complete:

Kevin Standlee, Chairman
Pat McMurray, Secretary
2002 WSFS Business Meeting

Business Passed On from ConJosé

The following Constitutional Amendment was approved at ConJosé and passed on to TORCON 3 for ratification. If ratified, it will become part of the Constitution at the conclusion of TORCON 3.

3.1 Short Title: Lesser Minutes

Moved, to amend the WSFS Constitution at Subsection 3.2.8 by striking and inserting text as follows:

The Worldcon Committee may relocate a dramatic presentation work into a more appropriate category if it feels that it is necessary, provided that the length of the work is within the ~~lesser of twenty (20) minutes or twenty percent (20%) of the new category limits~~ boundary.

Rationale: 20 minutes will never be less than 18 minutes (20% of the 90-minute category boundary), and thus the wording proposed for deletion is mere surplusage and possibly confusing. Removing it will have no substantive effect.



DRAFT AGENDA FOR TORCON 3

I. Committee Reports

Committee reports may include motions. Motions made by committees consisting of more than one person need not be seconded.

I.1. Mark Protection Committee (Including Nominations for MPC)

The Mark Protection Committee will meet at a time to be announced, probably on Thursday evening of the convention. A formal report is unlikely to be available until the Saturday Business Meeting at the earliest.

Nominations for the WSFS Mark Protection Committee are in order at the Preliminary Business Meeting. Nominees must accept nomination and indicate their current residence zone within one hour of the end of the Preliminary Business Meeting. The members whose terms of office expire at this Worldcon are: Scott Dennis (West), Donald Eastlake III (Central), Ruth Sachter (West). Due to zone residency restrictions, we can elect at most two people from the Western zone, one person from the Central zone, two people from the Eastern zone, and 3 people from the Rest of the World. Write-in votes are allowed, but write-in candidates must submit their consent to election by the close of balloting. (See the head table staff for a nomination acceptance form.)

I.2. Nitpicking & Flyspecking Committee

I.3. Worldcon Runners' Guide Editorial Committee

I.4. Hugo Eligibility Rest of the World (HEROW) Committee

I.5. Formalization of Long List Entries (FOLLE) Committee

2. Worldcon Reports

2.1. Past Worldcons and NASFiCs

2.1.1. ConAdian (1994)

2.1.2. L.A.con III (1996)

2.1.3. LoneStarCon 2 (1997)

2.1.4. BucConeer (1998)

2.1.5. Aussiecon Three (1999)

2.1.6. Chicon 2000

2.1.7. The Millennium Philcon (2001)

2.1.8. ConJosé (2002)

2.2. Seated Worldcons

2.2.1. TORCON 3 (2003)

2.2.2. Noreascon 4 (2004)

2.2.3. Interaction (2005)

3. Business Passed On from ConJosé

The following Constitutional Amendment was approved at ConJosé and passed on to TORCON 3 for ratification. If ratified, it

will become part of the Constitution at the conclusion of TORCON 3.

3.1 Short Title: Lesser Minutes

Moved, to amend the WSFS Constitution at Subsection 3.2.8 by striking and inserting text as follows: The Worldcon Committee may relocate a dramatic presentation work into a more appropriate category if it feels that it is necessary, provided that the length of the work is within the lesser of twenty (20) minutes or twenty percent (20%) of the new category limits boundary.

Rationale: 20 minutes will never be less than 18 minutes (20% of the 90-minute category boundary), and thus the wording proposed for deletion is mere surplusage and possibly confusing. Removing it will have no substantive effect.

4. New Business

4.1. Resolutions

Items under this heading may be voted upon and final action taken by the Preliminary Business Meeting.

4.2. Standing Rules Amendments

Items under this heading may be voted upon and final action taken by the Preliminary Business Meeting. Standing rules amendments take effect at the conclusion of the 2003 Business Meeting unless given earlier effect by specific provision and a two-thirds vote. In all amendments, new text is shown in underline type and stricken text is shown in ~~strickethru-type~~.

4.3. Constitutional Amendments

Items under this heading have not yet received first passage, and will become part of the constitution only if passed at Torcon 3 and ratified at Noreascon 4. The Preliminary Business Meeting may amend items under this heading, set debate time limits, refer them to committee, and take other action as permitted under the Standing Rules

5. Site Selection Business

5.1. Report of the 2006 Site Selection & Presentation by Winners

5.2. Reports by seated Worldcons

5.2.1. Noreascon 4 (2004)

5.2.2. Interaction (2005)

5.3. Presentation by future Worldcon bids

5.3.1. Presentation by bidders for 2007

5.3.2. Presentation by bidders for years after 2007

6. Adjournment

6.1. Adjournment *Sine Die*



KANSAS CITY IN 2006

A BID FOR THE 64TH WORLD SCIENCE FICTION CONVENTION

LABOR DAY WEEKEND

AUGUST 31-SEPTEMBER 4, 2006

ONE LAST BLATANT APPEAL FOR YOUR VOTE

When we launched this bid two years ago, we had no idea how much fun (and hard work) we were getting ourselves into. We've traveled all over North America, attended many conventions we'd never been to before (but will return to again) and met many wonderful people who have helped our effort in more ways than we can take the time to discuss here. We particularly want to thank all the generous Yardbird and Count Basie presupporters for their invaluable assistance. And now we'd like to give you a few reasons to choose us for the honor of hosting the 64th World Science Fiction Convention.

✦ **Tradition.** 2006 will mark the 30th anniversary of Kansas City's last WorldCon, MidAmeriCon. Fandom followed the Republican National Convention and the Shriners and outpartied them both. While that kind of challenge can't be guaranteed, we think the time has come to do it again.

✦ **Great New Facilities!** Overland Park's new state-of-the-art convention center includes:

- 237,000 square feet of function space in the Convention Center

✦ **The attached Sheraton hotel has:**

- 25,000 square feet of function space • **Corkage and Forkage waived**
- **Convention Hotel Room Rates from \$65.99 to \$99.00 • All hotel and convention center parking will be FREE**

✦ **People.** Our Bid Committee includes fans from the midwest and throughout the country with experience working local and regional cons, as well as WorldCons. Our local group hosted the SFWA Nebula Weekend in 1997 and 2002. ConQuesT (now in its fourth decade) is renowned as one of the finest (and most fun) cons in the midwest. Members of our committee are also part of the group which hosted the 2003 World Horror Convention in Kansas City.

✦ **Convenience.** Kansas City is a major transportation hub with easy travel connections and a modern, spacious airport thirty minutes away from the convention center complex. The convention center is located directly adjacent to a major interstate and is easily accessible from any direction.

✦ **Attractions.** There are many activities awaiting your discovery, including the Kansas City Zoo, the Harry S Truman Library and Museum, the Nelson-Atkins Museum, the Kemper Museum of Contemporary Art, the City Farmer's Market and the Steamboat *Arabia* Museum, Union Station/Science City, the Liberty Memorial, Westport nightclub district, the Toy and Miniature Museum, Worlds of Fun/Oceans of Fun amusement parks, several riverboat casinos, the world-renowned Country Club Plaza shopping district and much more, all within thirty minutes of the convention center.

The Bid Committee believes we can make Labor Day weekend 2006 one of the most memorable in WorldCon history. We invite you to join us in the effort by presupporting our bid at one of the four levels explicated below. Support levels can be upgraded any time until the close of voting Saturday night at TorCon. Come to our parties this weekend and enjoy some jazz, some Redrum and The Devil's Cream Soda, Inger cookies (ummm, Inger cookies [insert Homer Simpson drooling noise here]) and Kansas City hospitality. We thank you for your support and look forward to seeing you in 2006.

Service Mark notice: "World Science Fiction Society," "WSFS," "World Science Fiction Convention," "NASFiC," "Hugo" and "WorldCon" are registered service marks of the World Science Fiction Society, an unincorporated literary society.

The benefits listed will be received if you vote in Toronto in 2003 and we win.

Presupport: \$20 US
supporting membership
1/2 credit for conversion

Yardbird: \$50 US
attending membership
listing in program book

Preoppose: \$25 US
supporting membership
1/2 credit for conversion

Count Basie: \$100 US
attending membership
listing in program book; a bid t-shirt & more

For Up to Date Information on All Aspects of the Bid, see our Website: www.midamericon.org

Questions? Comments? Just want to chat? Our email address is: MidAmeriCon@kc.rr.com

CONSTITUTION

of the Canadian Science Fiction and Fantasy Association

Version: 31 July 2002

Article I - Name, Objectives, Membership and Organization

Section 1: The name of this organization shall be the Canadian Science Fiction and Fantasy Association, hereinafter referred to as CSFFA.

Section 2: CSFFA is an unincorporated literary society whose functions are:

- A: To choose the recipients of the annual Canadian Science Fiction and Fantasy Association awards (AURORA awards);
- B: To choose the locations and Committees for the annual national convention, which shall be known as Convention;
- C: To attend those Conventions;
- D: To perform such other activities as may be necessary or incidental to the above purposes.

Section 3: The Membership of CSFFA shall consist of all people who have paid membership dues to the Committee of the current Convention: those members who are either Canadian citizens or permanent residents of Canada.

Section 4: Members of CSFFA may vote for the AURORA awards and Convention site selection. Non-members who are either Canadian citizens or permanent residents of Canada may vote by paying the relevant fees (See Article II, Section 10 and Article IV, Section 6).

Section 5: Authority and responsibility for all matters concerning the Convention, except those reserved herein to CSFFA, shall rest with the Convention Committee, which shall act in its own name and not in that of CSFFA.

Article II - The Canadian Science Fiction and Fantasy Association Awards

Section 1: Selection of the Canadian Science Fiction and Fantasy Association Awards (herein after referred to as the AURORA Awards) shall be made as specified in the subsequent Sections of this Article.

Section 2: Best Work in English

A: Best long-form work in English: For a published novel or fiction collection in the English language by a Canadian writer released in Canada within the previous calendar year. Such a work may be science fiction or fantasy.

B: Best short-form work in English: For a published novella, novelette, short story or poem in the English language by a Canadian writer released in Canada in the previous calendar year. Such work shall be science fiction or fantasy;

C: Best work in English (other): For SF or Fantasy activity in the English language in the previous calendar year not encompassed by the previous two subsections. For example: Canadian media presentation, Canadian anthology, Canadian magazine, or critical writing or editing by a Canadian, Canadian translator (into English).

Section 3: Best Work in French

A: Best long-form work in French: For a published novel or fiction collection in the French language by a Canadian writer released in Canada within the previous calendar year. Such a work may be science fiction or fantasy.

B: Best short-form work in French: For a published novella, novelette, short story or poem in the French language by a Canadian writer released in Canada in the previous calendar year. Such work shall be science fiction or fantasy;

C: Best work in French (other): For SF or Fantasy activity in the French language in the previous calendar year not encompassed by the previous two subsections. For example: Canadian media presentation, Canadian anthology, Canadian magazine, critical writing or editing by a Canadian, Canadian translator (into French).

Section 4: Artistic Achievement:

A: Artistic Achievement: For a work or body of work produced by a Canadian artist within the previous calendar year.

Section 5: Fan Achievement:

A: Fan Achievement (publication): For a Canadian fanzine or fannish newsletter or amateur publication relating to science fiction and fantasy fandom published at least once during the previous calendar year. Publications may be either hard copy/paper or electronic.

B: Fan Achievement (organizational): For contributions to Canadian convention or club activities during the previous calendar year;

C: Fan Achievement (other): For Canadian fan activity in the previous calendar year not encompassed by the previous two subsections. For example: multi-media presentation, music, art, apas, fan-writing, etc.

Section 6: Canadian Writer. A Canadian writer is defined as a citizen, not necessarily living in Canada at the time, or a permanent resident of Canada.

Section 7: The entry "No Award" shall be mandatory in each category of the AURORA Awards.

Section 8: Nominations: Selection of nominees for the final Award voting shall be done by a poll conducted by the Convention Committee, in which each nominator shall be allowed to make three (3) equally weighted nominations in each category. Assignment to the proper category of nominees nominated in each category, and eligibility of nominees, shall be determined by the Convention Committee.

Section 9: Final Ballot: Final award ballots shall standardize nominees given in each category to not more than five (5) (except in the case of tie votes for last place) 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 nominated work appeared (including the book publisher or magazine issue

date(s)). No nominee shall appear on the final award ballot if it received fewer than two (2) nominations.

Section 10: Voting: Final Award voting shall be by mail, with ballots sent to CSFFA members and to the general SF community. Final award ballots shall include name, signature, address and membership-number spaces to be filled in by the voter. If a voter is not currently a member of Convention, they may include the AURORA voting fee with their ballot. No vote shall be counted without proof of a least a voting fee or membership. Voters shall indicate the order of their preference for the nominees in each category.

Section 11: The AURORA voting fee shall be set by the current Convention committee.

Section 12: Tallying: Counting of all votes shall be the responsibility of the Convention Committee. In each category, votes shall first be tallied by the voters' first choice. 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 choice. This process shall be repeated until a majority-vote winner is obtained. The complete numerical vote totals, including all preliminary tallies, shall be made public by the Convention Committee within ninety (90) days after the Convention.

Section 13: Exclusions: No member of the current Convention committee nor any publication 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 an Awards Subcommittee, then this exclusion shall apply to members of the subcommittee only.

Section 14: Design: The official AURORA award is the one designed by Franklin E. Johnson. When viewed from the side the shape is a reminder of the Northern Lights (the Aurora Borealis). In the centre a maple leaf can be seen from many angles. From overhead the letters SF can be seen. The recommended materials for construction of the award is metal on a wood base.

Article III - Constitution and Powers of the Business Meeting

Section 1: Any proposal to amend the Constitution of CSFFA shall require for passage a two-thirds majority of the votes cast on the question at the Business Meeting of CSFFA at which it is

debated; and must be ratified by a two-thirds majority of the votes cast at the Business Meeting of CSFFA at the following Convention.

Section 2: Any change to the Constitution of CSFFA shall take effect at the end of the Convention at which such change is ratified.

Section 3: The conduct of the affairs of CSFFA shall be determined by the Constitution together with all ratified amendments hereto and such Standing Rules as the business meeting shall adopt for its own governance.

Section 4: Business Meetings of CSFFA shall be held at an advertised time and place at each Convention. The current Convention Chairman (or designate) shall serve as Presiding Officer for the meeting.

Section 5: Should there be no acceptable bids for the following Convention, the current CSFFA Business Meeting shall take whatever steps it deems necessary to provide for a subsequent Convention.

Section 6: The Constitution of CSFFA shall be printed and distributed to the Convention membership before or at the Convention. It will also be available on request, from the current Convention Committee.

Section 7: In cases of ambiguity, the English version of the Constitution shall be considered the true version. A French translation of this document is available upon request.

Article IV - Site Selection

Section 1: The Convention site shall alternate east and west with a division at the Manitoba-Ontario border, unless there is no appropriate bid, whereupon bids from the current zone will be considered.

Section 2: Prospective bids for the following year's Convention shall advise the existing Convention in advance of the Business Meeting by specifying the name of their bid, the name of the Chairman of the bid, the location of the bid, and the dates of the proposed bid.

Section 3: The Business Meeting shall decide upon the eligibility and acceptability of bids received. Sole authority in the decision shall rest with the Business Meeting (see also Article III, Section 5).



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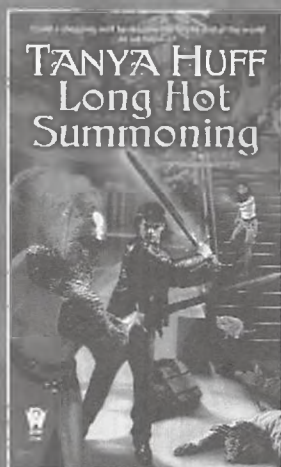
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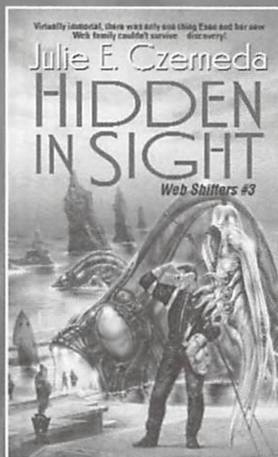
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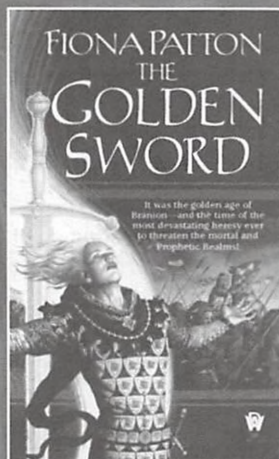
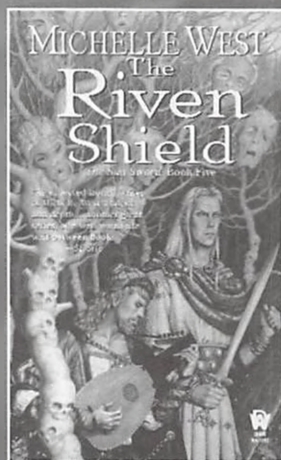
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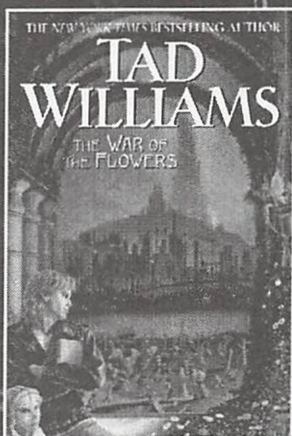
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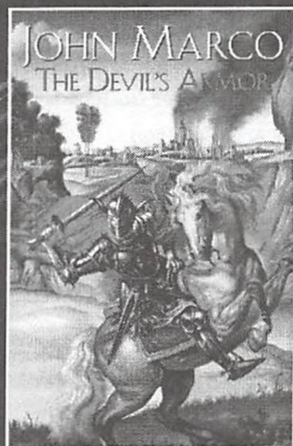


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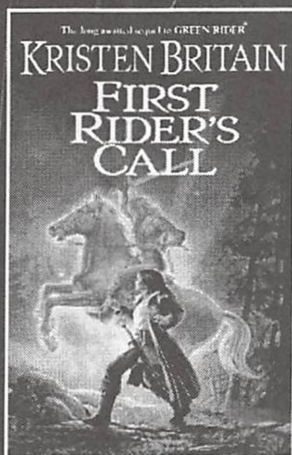
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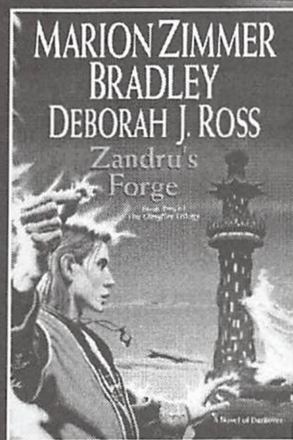
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THE ONCE AND FUTURE WORLDCONS

No.	Year	Name	City	Venue	Guests	Con Chair(s)	Attendance
1	1939	Nycon I ¹	New York	Caravan Hall	Frank R. Paul	Sam Moskowitz	200
2	1940	Chicon I	Chicago	Hotel Chicagoan	E.E. "Doc" Smith	Mark Reinsberg	128
3	1941	Denvention	Denver	Shirley-Savoy Hotel	Robert A. Heinlein	Olon F. Wiggins	90
No Worldcons were held during World War II							
4	1946	Pacificon I	Los Angeles	Park View Manor	A.E. Van Vogt E. Mayne Hull	Walter J. Daugherty	130
5	1947	Philcon I	Philadelphia	Penn-Sheraton Hotel	John W. Campbell, Jr. L. Jerome Stanton (toastmaster)	Milton Rothman	200
6	1948	Torcon I	Toronto	RAI Purdy Studios	Robert Bloch (pro) Bob Tucker (fan)	Ned McKeown	200
7	1949	Cinvention ²	Cincinnati	Hotel Metropole	Lloyd A. Esbach (pro) Ted Carnell (fan)	Don Ford	190
8	1950	NorWesCon ³	Portland	Multnomah Hotel	Anthony Boucher Theodore Sturgeon (toastmaster)	Donald B. Day	400
9	1951	Nolacon I	New Orleans	St. Charles Hotel	Fritz Leiber	Harry B. Moore	190
10	1952	TASFiC ⁴	Chicago	Hotel Morrison	Hugo Gersback	Julian C. May	870
11	1953	11th Worldcon ⁵	Philadelphia	Bellevue-Stratford Hotel	Willy Ley Isaac Asimov (toastmaster)	Milton Rothman	750
12	1954	SFCon ⁶	San Francisco	Sir Francis Drake Hotel	John W. Campbell, Jr. Robert Bloch (toastmaster)	Lester Cole Gary Nelson	700
13	1955	Cleveland ⁷	Cleveland	Manger Hotel	Isaac Asimov (pro) Sam Moskowitz (mystery GoH) Anthony Boucher (toastmaster)	Nick & Noreen Falasca	380
14	1956	NyCon II ⁸	New York	Biltmore Hotel	Arthur C. Clarke Robert Bloch (toastmaster)	David A. Kyle	850
15	1957	Loncon I ⁹	London	King's Court Hotel	John W. Campbell, Jr.	Ted Carnell	268
16	1958	Solacon ¹⁰	South Gate, CA	Alexandria Hotel	Richard Matheson Anthony Boucher (toastmaster)	Anna S. Moffatt	322
17	1959	Dention ¹¹	Denver	Pick-Fort Shelby Hotel	Poul Anderson (pro) John Berry (fan) Isaac Asimov & Robert Bloch (toastmasters)	Roger Sims Fred Prophet	371
18	1960	Pittcon ¹²	Pittsburgh	Penn-Sheraton Hotel	James Blish Isaac Asimov (toastmaster)	Dirce Arther	568
19	1961	Seacon	Seattle	Hyatt House	Robert A. Heinlein Harlan Ellison (toastmaster)	Wally Weber	300
20	1962	Chicon III	Chicago	Pick-Congress Hotel	Theodore Sturgeon Wilson Tucker (toastmaster)	Earl Kemp	550
21	1963	Discon I	Washington, DC	Statler-Hilton Hotel	Murray Leinster Isaac Asimov (toastmaster)	George Scithers	600
22	1964	Pacificon II ¹³	Oakland	Hotel Leamington	Leigh Brackett (pro) Edmund Hamilton (pro) Forrest J. Ackerman (fan) Anthony Boucher (toastmaster)	J. Ben Stark Al HaLevy	523
23	1965	Loncon II	London	Mount Royal Hotel	Brian W. Aldiss Tom Boardman (toastmaster)	Ella Parker	350

24	1966	Tricon ¹⁴	Cleveland	Sheraton-Cleveland	L. Sprague de Camp Isaac Asimov (toastmaster)	Ben Jason Howard DeVore Lou Tabakow	850
25	1967	Nycon 3 ¹⁵	New York	Statler-Hilton Hotel	Lester del Ray (pro) Bob Tucker (fan) Harlan Ellison (toastmaster)	Ted White Dan Van Arnam	1500
26	1968	Baycon ¹⁶	Oakland	Hotel Claremont	Philip Jose Farmer (pro) Walter J. Daugherty (fan) Robert Silverberg (toastmaster)	Bill Donaho Alva Rogers J. Ben Stark	1430
27	1969	St. Louiscon ¹⁷	St. Louis	Chase-Park Plaza	Jack Gaughan (pro) Eddie Jones (fan) Harlan Ellison (toastmaster)	Ray & Joyce Fisher	1534
28	1970	Heicon '70 ¹⁸	Heidelberg	Heidelberg Stadthalle	E.C. Tubb (UK) Robert Silverberg (US) Herbert W. Franke (Germany) Elliot K. Shorter (fan) John Brunner (toastmaster)	Manfred Kage	620
29	1971	Noreascon I	Boston	Sheraton-Boston Hotel	Clifford D. Simak (pro) Harry Warner, Jr. (fan) Robert Silverberg (toastmaster)	Tony Lewis	1600
30	1972	L.A.Con I	Los Angeles	International Hotel	Frederik Pohl (pro) Buck & Juanita Coulson (fan) Robert Bloch (toastmaster)	Charles Crayne Bruce Pelz	2007
31	1973	Torcon II	Toronto	Royal York Hotel	Robert Bloch (pro) William Rotsler (fan) Lester del Rey (toastmaster)	John Millard	2900
32	1974	Discon II ¹⁹	Washington, DC	Sheraton Park Hotel	Roger Zelazny (pro) Jay Kay Klein (fan) Andrew Offutt (toastmaster)	Jay Haldeman Ron Bounds	3587
33	1975	Aussiecon One ²⁰	Melbourne	Southern Cross Hotel	Ursula K. Le Guin (pro) Susan Wood (fan) Mike Glicksohn (fan) Donald Tuck (Australian) John Bangsund (toastmaster)	Robin Johnson	606
34	1976	MidAmeriCon	Kansas City, MO	Radisson Muehlebach Hotel Phillips House	Robert A. Heinlein (pro) George Barr (fan) Wilson Tucker (toastmaster)	Ken Keller	2800
35	1977	SunCon ²¹	Miami Beach	Hotel Fontainebleau	Jack Williamson (pro) Robert A. Madle (fan) Robert Silverberg (toastmaster)	Don Lundry	2050
36	1978	IguanaCon II ²²	Phoenix	Hyatt Regency Adams House Phoenix Convention Center & Symphony Hall	Harlan Ellison (pro) Bill Bowers (fan) F.M. Busby (toastmaster)	Tim Kyger	4700
37	1979	Seacon '79 ²³	Brighton	Metropole Hotel	Brian Aldiss (UK) Fritz Leiber (US) Harry Bell (fan) Bob Shaw (toastmaster)	Peter Weston	3114
38	1980	NoreasconTwo	Boston	Sheraton-Boston Hotel Hynes Civic Auditorium	Damon Knight (pro) Kate Wilhelm (pro) Bruce Pelz (fan) Robert Silverberg (toastmaster)	Leslie Turek	5850
39	1981	DenventionTwo	Denver	Denver Hilton Hotel Currihan Convention Center, Exhibition Hall, & Arena	Clifford D. Simak (pro) C.L. Moore (pro) Rusty Hevelin (fan) Ed Bryant (toastmaster)	Suzanne Carnival Don C. Thompson	3792
40	1982	Chicon IV	Chicago	Hyatt Regency Chicago	A. Bertram Chandler (pro) Frank Kelly Freas (pro) Lee Hoffman (fan) Marta Randall (toastmaster)	Ross Pavlac Larry Propp	4275
41	1983	ConStellation	Baltimore	Baltimore Convention Center	John Brunner (pro) David A. Kyle (fan) Jack L. Chalker (toastmaster)	Michael Walsh	6400

42	1984	L.A.con II ²⁴	Anaheim	Anaheim Hilton Anaheim Convention Center	Gordon R. Dickson (pro) Dick Eney (fan) Jerry Pournelle (toastmaster) Robert Bloch (MC)	Craig Miller Milt Stevens	8365
43	1985	Aussiecon Two ²⁵	Melbourne	Southern Cross, Victoria, & Sheraton Hotels	Gene Wolfe (pro) Ted White (fan)	David Grigg	1599
44	1986	ConFederation	Atlanta	Marriott Marquis Atlanta Hilton	Ray Bradbury (pro) Terry Carr (fan) Bob Shaw (toastmaster)	Penny Frierson Ron Zukowski	5811
45	1987	Conspiracy '87 ²⁶	Brighton	Metropole Hotel Brighton Conference Centre	Doris Lessing (UK) Alfred Bester (US) Boris Strugatsky (USSR) Jim Burns (artist) Ray Harryhausen (film) Joyce & Ken Slater (fan) David Langford (special fan) Brian W. Aldiss (toastmaster)	Paul Oldroyd	4071
46	1988	Nolacon II	New Orleans	Marriott, Sheraton, & International Hotels New Orleans Municipal Auditorium	Donald A. Wollheim (pro) Roger Sims (fan) Mike Resnick (toastmaster)	John H. Guidry	5300
47	1989	Noreascon 3 ²⁷	Boston	Hynes Convention Center Sheraton-Boston, Hilton, & Park Plaza Hotels	Andre Norton (pro) Ian & Betty Ballantine (pro) The Stranger Club (fan)	Mark L. Olson	6956
48	1990	ConFiction	The Hague	Netherlands Congress Centre	Harry Harrison (pro) Wolfgang Jeschke (pro) Joe Haldeman (pro) Andrew Porter (fan) Chelsea Quinn Yarbro (toastmaster)	Kees van Toorn	3580
49	1991	Chicon V	Chicago	Hyatt Regency Chicago	Hal Clement (pro) Martin H. Greenberg (pro) Richard Powers (pro) Jon & Joni Stopa (fan) Marta Randall (toastmaster)	Kathleen Meyer	5661
50	1992	MagiCon ²⁸	Orlando	Orange County Convention & Civic Center The Peabody Hotel The Clarion Hotel	Jack Vance (pro) Vincent Di Fate (artist) Walter A. Willis (fan) Spider Robinson & Mike Resnick (toastmasters)	Joe Siclari	5452
51	1993	ConFrancisco ²⁹	San Francisco	Moscone Convention Center ANA Hotel Parc Fifty Five Nikko Hotel	Larry Niven (pro) Alicia Austin (artist) Tom Digby (fan) Jan Howard Finder (fan) Mark Twain (dead GoH) Guy Gavriel Kay (toastmaster)	David W. Clark	7120
52	1994	ConAdian ³⁰	Winnipeg	Winnipeg Convention Centre Place Louis Riel Holiday Inn Carlton Inn Hotel	Anne McCaffrey (pro) George Barr (artist) Robert Runte (fan) Barry B. Longyear (toastmaster)	John Mansfield	3570
53	1995	Intersection ³¹	Glasgow	Scottish Exhibition & Conference Centre Moat House, Crest, & Central Hotels	Samuel R. Delany (writer) Gerry Anderson (media) Les Edwards (artist) Diane Duane & Peter Morwood (toastmasters)	Vincent Docherty Martin Easterbrook	4264
54	1996	L.A.con III ³²	Anaheim	Anaheim Convention Center Anaheim Hilton Anaheim Marriott	James White (writer) Roger Corman (media) Elsie Wollheim (special) Takumi & Sachiko Shibano (fan) Connie Willis (toastmaster)	Mike Glyer	6703
55	1997	LoneStarCon 2 ³³	San Antonio	Henry B. Gonzales Convention Center Marriott Rivercenter Marriott Riverwalk	Algis Budrys (pro) Michael Moorcock (pro) Roy Tackett (fan) Neal Barrett, Jr. (toastmaster)	Karen Meschke	4650

56	1998	BucConeer ³⁴	Baltimore	Baltimore Convention Center (too many hotels)	C.J. Cherryh (writer) Milton A. Rothman (fan) Stanley Schmidt (editor) Michael Whelan (artist) J. Michael Straczynski (special) Charles Sheffield (toastmaster)	Peggy Rae Pavlat	6572
57	1999	Aussiecon Three ³⁵	Melbourne	World Congress Center Centra Hotel	George Turner (pro) Greg Benford (pro) Bruce Gillespie (fan) J. Michael Straczynski (special)	Perry Middlemiss	1548
58	2000	Chicon 2000	Chicago	Hyatt Regency Chicago Fairmont Hotel	Ben Bova (author) Bob Eggleton (artist) Jim Baen (editor) Bob & Anne Passovoy (fan) Harry Turtledove (toastmaster)	Tom Veal	5829
59	2001	The Millennium Philadelphia Philcon ³⁶	Philadelphia	Pennsylvania Convention Center Philadelphia Marriott Hotel	Greg Bear (author) Stephen Youll (artist) Gardner Dozois (editor) George Scithers (fan) Esther Friesner (toastmaster)	Todd Dashoff	4950
60	2002	ConJosé ³⁷	San José	McEnery Convention Center San José Civic Auditorium Fairmont, Hilton, & Crowne Plaza Hotels	Vernor Vinge (author) David Cherry (artist) Bjo & John Trimble (fan) Ferdinand Feghoot (imaginary) Tad Williams (toastmaster)	Tom Whitmore Kevin Standlee	~5300
61	2003	Torcon 3 ³⁸	Toronto	Metro Toronto Convention Centre Fairmont Royal York Crowne Plaza	George R.R. Martin (author) Frank Kelly Freas (artist) Mike Glycer (fan) Robert Bloch (GoHst of Honour) Spider Robinson (toastmaster)	Peter Jarvis	—
62	2004	Noreascon 4	Boston	Hynes Convention Center Sheraton Boston Hotel Boston Marriott Copley Place	Terry Pratchett (pro) William Tenn (pro) Jack Speer (fan) Peter Weston (fan)	Deb Geisler	—
63	2005	Interaction ³⁹	Glasgow	Scottish Exhibition & Conference Center (SECC) Moat House (and others)	Greg Pickersgill Christopher Priest Robert Sheckley Lars-Olov Strandberg Jane Yolen	Vincent Docherty	—

¹ The 1939 Worldcon did not have a name, but simply called itself "World Science Fiction Convention". It has subsequently been called "Nycon I" and "The 1939 Worldcon". The convention was controlled by a so-called 'Ruling Triumvirate' whose other members were William S. Sykora and James V. Taurasi.

² Don Ford carried out the duties of Chairman, but was officially only Secretary-Treasurer; Charles R. Tanner had the honorary title of Chairman. Ted Carnell, the Fan Guest of Honor, was also Toastmaster with the title "Entertainment Master of Ceremonies". He was brought to North America by the Big Pond Fund.

³ Theodore Sturgeon, the toastmaster, had the title "Entertainment Master of Ceremonies."

⁴ "TASFiC" stood for "Tenth Anniversary Science Fiction Convention"; it was popularly known as Chicon II, and subsequent Chicons counted it as such.

⁵ Officially known as "The 11th Worldcon," it was popularly known as Philcon II. Milton A. Rothman replaced James A. Williams as Chairman upon Williams' death. Tom Clareson, PhD was Vice-Chairman.

⁶ Though SFCon and Westercon shared the hotel and con chairs, Westercon was held on Friday, September 3rd, with Jack Williamson as GoH, while Worldcon was held Saturday-Monday September 4-6, with John W. Campbell, Jr., as GoH.

⁷ The identity of the Special Mystery Guest was not revealed (even to the honoree) until the first night of the convention. The Program book noted that "Mr. Boucher [the Toastmaster] will make the presentation of the Achievement Awards and identify the Mystery Guest."

⁸ Officially known as "NEWYORCON" but — in the words of a report at the time "The fans wouldn't have it" — and it has been NYCon II since.

⁹ Loncon's program book does not use the name "Loncon" but refers to the convention as the "15th World Science Fiction Convention."

¹⁰ Combined with West Coast Science Fantasy Conference (Westercon), sharing Guests of Honor and Chairmen. Solocon was physically in Los Angeles, but (by mayoral proclamation) technically in South Gate, California, to fulfill their bid slogan of "South Gate in 58".

¹¹ John Berry, the Fan GoH, was brought to North America by a special fan fund. Isaac Asimov had been listed as the TM in all promotional material prior to the convention. At the convention that the program book added "...with the assistance of Robert Bloch" who acted as Asimov's foil at the banquet.

¹² Ray Smith was Vice Chairman. The Program Book lists a "non-con program" day on Friday, 2 Sept.

¹³ Combined with West Coast Science Fantasy Conference (Westercon), sharing Guests of Honor and Chairmen. Pacificon II was held in Oakland, CA, which was not the same city (LA, 1946) where Pacificon I was held.

¹⁴ Officially jointly hosted by Cleveland, Detroit, and Cincinnati (hence "Tricon"). The question of who chaired the convention is complicated. The Tricon program book lists Cleveland's Ben Jason as Chairman and Detroit's Howard DeVore and Cincinnati's Lou Tabakow as Associate Chairmen, but included all three in the Long List as did Nycon 3 the following year. People involved with the convention confirm that it was run by the three of them working jointly, so they are being treated as co-Chairmen here.

¹⁵ The convention's name was written as "Nycon 3" at the convention, but — somehow — subsequently got changed to Nycon III in versions of the Long List, perhaps echoing NYCon II.

¹⁶ Combined with West Coast Science Fantasy Conference (Westercon), sharing Guests of Honor and Chairmen.

¹⁷ Eddie Jones, the TAFF (Trans Atlantic Fan Fund) winner, replaced Ted White, who withdrew as Fan Guest to dramatize the TAFF winner.

¹⁸ Heicon had decided prior to the convention to select the TAFF winner as its Fan Guest. The subsequent winner of the 1970 TAFF election was Elliot Shorter. Heicon also called itself "Heicon '70 International".

¹⁹ Jay and Alice Haldeman were co-chairmen until the spring of 1974 when circumstances forced them to move out of Washington. Ron Bounds took over as de facto Chairman until Jay returned for the convention. At the convention, Jay and Ron functioned as co-chairmen. The Discon II program book continued to list Jay and Alice as co-Chairmen, and included a welcome from Jay (co-Chairman) and Ron (vice-Chairman).

²⁰ Fan Guest of Honor, Donald Tuck, did not attend the convention. (Fans had to go to his home in Tasmania to meet him.)

²¹ SunCon was bid by "7 in '77", a group of well-known con-runners who promised that if they won they would then select an ideal site. They selected a hotel in Orlando, Florida, which subsequently went bankrupt, upon which SunCon moved to facilities in Miami Beach. According to Chairman Don Lundry, his wife Grace Lundry functioned as his co-Chairman; however, convention publications listed Don solely. In 2003 Don Lundry provided a revised attendance figure of 3240, replacing the number of 2500 reported in publications at the time and subsequently in previous versions of this list. It is possible that this is a total membership and not attendance.

²² This was the first IguanaCon, but was called Iguanacn II because of a previous hoax. Greg Brown was the initial Chairman but was later replaced by Tim Kyger. After the convention, Gary Farber was recognized as having fulfilled the function of Vice-Chair. Josef Nesvadba was announced as the European GoH for Iguanacn. He could not get travel papers and did not attend. He was not listed as a guest in PR3. In the program book, he was listed on the main GoH page, but was not listed in Iguanacn's own entry in the Long List. Finally, he was not listed in Iguanacn's PR 5, which came out in 1980 and provided a detailed history of what went on, who resigned and who replaced who.

²³ Seacon 79 was held in Brighton, England, which was not the same city (Seattle, 1961) where Seacon I was held.

²⁴ Like South Gate, Anaheim is part of the greater Los Angeles area. The Toastmaster and MC positions were essentially equivalent, with Bloch officiating at the Hugo Ceremony and Pournelle at the Guest of Honor Speeches & Other Awards Ceremony.

²⁵ David Grigg replaced John Foyster, who resigned for family reasons, as Chairman.

²⁶ Alfred Bester did not attend the convention due to poor health.

Malcolm Edwards was Chairman until about nine months before the convention when he resigned from the committee for personal reasons. To minimize possible bad publicity from this, he agreed to remain as titular Chairman and presided at some at-con ceremonies. Paul Oldroyd took over all of his duties, but under the title of "Coordinator". Both Malcolm and Paul agree that Paul was the de facto Chairman at the time of the convention.

²⁷ The Stranger Club was the first SF club in Boston and sponsor of the pre-War series of Boskones and the club was the Fan Guest of Honor of Noreascon 3. All of its known surviving members were invited to the convention as guests to represent the club and seven [sic] were located and attended: Art Widner, Chan Davis, Harry Stubbs (Hal Clement), Louis Russell Chauvenet, Timothy Orrok, and Robert D. Swisher. The convention's name was officially agnostic: "Noreascon 3", "Noreascon Three" and "Noreascon III" were all declared correct forms of the name.

²⁸ Becky Thomson was Co-Chairman for the first two years after the site was selected, then vice-chairman thereafter and at the convention. Mike Resnick acted as Toastmaster for the Meet-the-Pros party.

²⁹ David Clark replaced Terry Biffel as Chairman upon Biffel's death. Besides the Chairman, there were Vice Chairs: Peggy Rae Pavlat and Ruth L. Sachter; and Deputy Vice Chairs: Jeff Canfield and Judy Kindell. The Guests of Honor were designated as "Honored Guests" and the Toastmaster was called the "Master of Ceremonies". Mark Twain was "channeled" by Jon deCles.

³⁰ Combined with the Canadian National Science Fiction Convention (Convention). Christine Barnson and Kevin Standlee were Deputy Chairs.

³¹ Intersection was combined with the 1995 Eurocon. When Intersection won, Tim Illingworth and Vincent Docherty were Co-Chairmen. Docherty resigned and moved to Oman and was replaced by Martin Easterbrook. Illingworth subsequently resigned and was replaced by Docherty. Easterbrook and Docherty were co-Chairmen during the last year of planning and at the convention.

³² Special Guest Elsie Wollheim died before the convention.

³³ a.k.a. "The Second Occasional LoneStarCon Science Fiction Convention & Chili Cook-off"; the first LoneStarCon, held in Austin, was the 1985 NASFiC.

³⁴ Special Guest J. Michael Straczynski did not attend.

³⁵ GoH George Turner died prior to the convention. Special Guest J. Michael Straczynski attended.

³⁶ Laura Syms and Gary Feldbaum were Co-Vice-Chairmen.

³⁷ After the bid won, Tom Whitmore was appointed Chairman with Ruth Sachter as Vice-Chairman. Sachter resigned and subsequently Craig Howlett and Cindy Scott were appointed Co-Vice-Chairmen. Finally, Kevin Standlee was appointed Co-Chairman with Whitmore. The attendance figure is a preliminary estimate.

³⁸ Combined with the Canadian National Science Fiction Convention (Convention).

³⁹ The Guests of Honour were listed with no designation as to type. KIM Campbell, Colin Harris and Paul Treadway are Vice-Chairmen. Interaction is also the 2005 Eurocon.

[Editor's note: The information for "The Once and Future Worldcons" is taken from the official Long List of Worldcons, produced by the Long List Committee of the World Science Fiction Society. This list is allegedly carved in stone and is among those things that Man Was Never Meant To Tinker With. So no tinkering was done, and the endnotes are reproduced exactly as they appear on the Web site <http://www.nesfa.org/data/LL/TheLongList.html>.]



Blast off for Boston!

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- Terry Pratchett
- William Tenn
- Jack Speer
- Peter Weston

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- Hynes Convention Center
- Sheraton Boston Hotel
- Boston Marriott Copley Place

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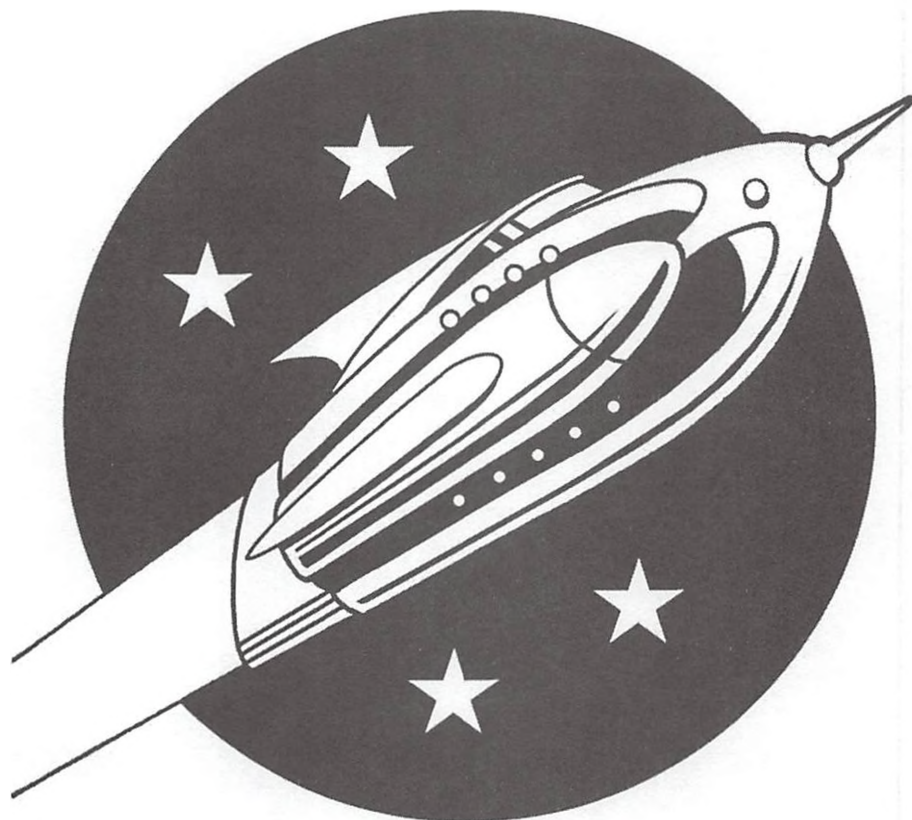
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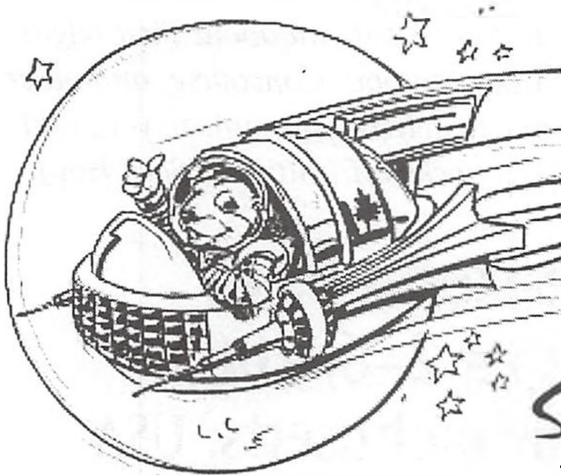


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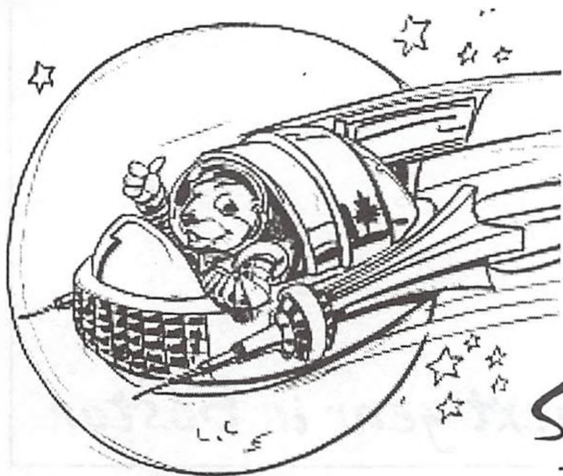
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Notes & Autographs



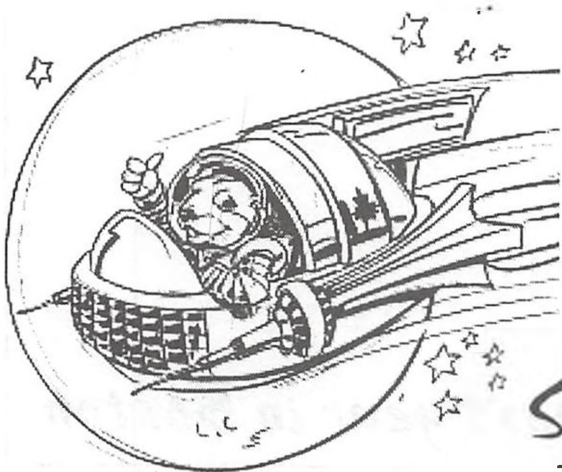
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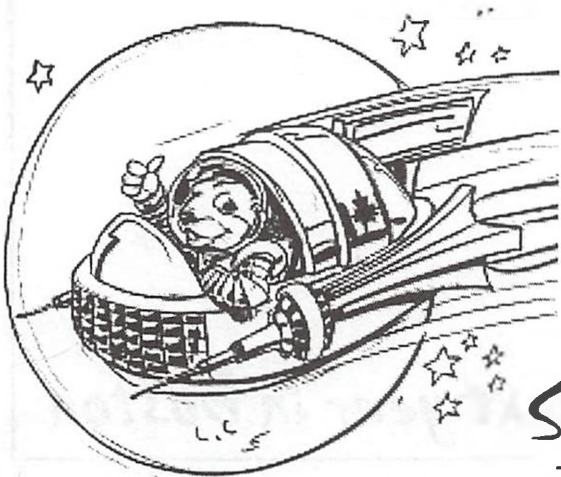
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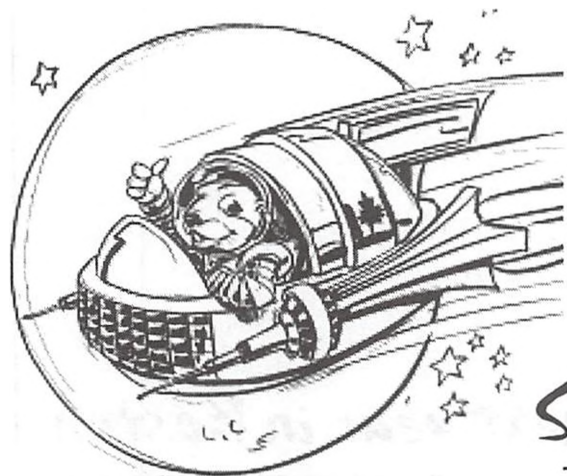
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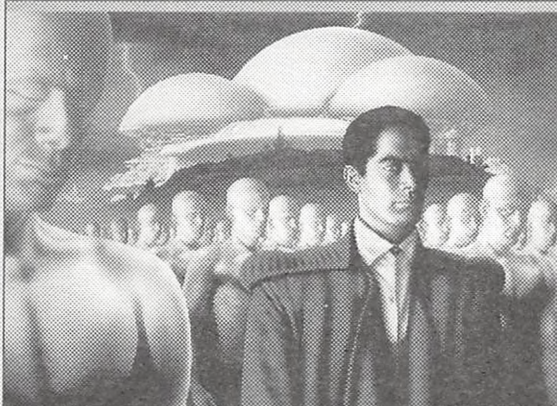


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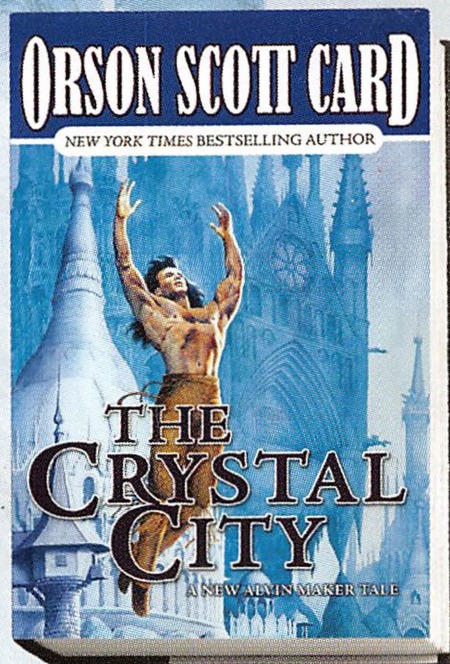
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