

**L.A.con IV**  
**64th World Science Fiction Convention**  
**August 23-27, 2006**



Who gets the Meals on Wheels?

**Progress Report #3**  
**December 2005**

# Nippon 2007

the 65th World Science Fiction Convention & the 46th Japan Science Fiction Convention

## the first Worldcon in Japan

**Nippon2007** Aug 30 - Sep 3, 2007

**YOKOHAMA**  
at Pacifico Yokohama

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小松左京

**David Brin**

デビット・ブリン

### ArtistGoH

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**Conversion; until Jun 30, 2006!**

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### Nippon2007/JASFIC

4-20-5-604, Mure, Mitaka,  
Tokyo 181-0002 JAPAN  
info@nippon2007.org

### RATES (until Jun 30, 2006)

Credit Card memberships will be charged in Japanese Yen. Cash and Checks may be paid in US\$, UK£ and EU€ to local agents.

	Supporting				Attending			
Adult(20~)	\$45	£25	€37	¥5,000	\$180	£99	€146	¥20,000
Pre-supported*	\$25	£14	€21	¥2,800	\$120	£66	€97	¥13,000
Pre-supported + Voted*	\$0	£0	€0	¥0	\$80	£44	€65	¥9,000
Voted	\$0	£0	€0	¥0	\$100	£55	€81	¥11,000
Young Adult(13~19)	\$30	£17	€24	¥3,500	\$120	£66	€97	¥13,000
Child(7~12)	--	--	--	--	\$80	£44	€65	¥9,000

\*\*\*\*Pre-Support credit valid only through Dec 31, 2005\*\*\*\*

**E-Mail: info@nippon2007.org http://www.Nippon2007.org/**

# L.A.CON IV

64TH WORLD SCIENCE FICTION CONVENTION

23 - 27 AUGUST 2006

ANAHEIM, CALIFORNIA

L.A.con IV  
 P.O.Box 8442  
 Van Nuys, CA 91409-8442  
[www.laconiv.org](http://www.laconiv.org)  
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Connie Willis Author

James Gurney Artist

Howard DeVore Fan

Frankie Thomas Special

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### Progress Report #4 Ad Rates

Full Page (Pro)	\$300
1/2 Page (Pro)	\$200
1/4 Page (Pro)	\$125
Full Page (Fan)	\$125
1/2 Page (Fan)	\$ 85
1/4 Page (Fan)	\$ 55

Half and quarter page ad rates are for either vertical or horizontal. The reservation deadline is 02/15/06 with submission by 03/01/06.

### Art Credits:

Steve Stiles: Cover  
 Brad Foster: Pages 5, 50  
 Alexis Gilliland: Page 26, 58  
 Ray Nelson: Pages 12, 53

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# Staff and Committee

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Convention Secretary  
Chairman's Staff  
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Progress Reports  
PR Cover Artist  
Souvenir Book

## Staff

## GoH Publications

Staff  
Daily Newszine  
Staff

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## Pan-Galactic Express

## Publicity

## Military Publicity

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## Site Selection

Staff  
Hugo Administration

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## 2005 Hugo Nominees Party

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## Interaction Party

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Elayne Pelz  
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Ad Solicitation--Professional  
Ad Solicitation--Fan  
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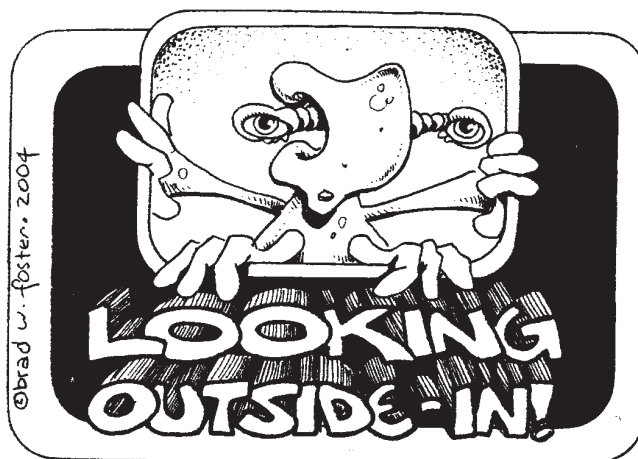
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Howard DeVore Exhibit  
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"A hot dog at the ball park is better than steak at the Ritz."  
-Humphrey Bogart

**Aug 28—Sept 1, 2008  
(Labor Day Weekend)  
Hyatt Regency Hotel  
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A Chicago hot dog is a unique culinary experience, and we feel a Chicago Worldcon is just as unique.

Starting with a bun, we add a variety of ingredients: tomatoes, peppers, pickles, onions, relish, mustard, celery salt, and, oh, yes, a hot dog.

Starting with SF&F, we add a variety of ingredients: literature, science, media, art, filk, gaming, costuming, and, oh, yes, fans.

<u>Presupport Fees</u>	<u>US\$</u>
Hot Dog	\$20
Corn Dog	\$50
Top Dog	\$75

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Our committee is made up of fans from Chicago and across the United States and Canada, including three former Worldcon chairs.

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[www.chicagoworldcon7.org](http://www.chicagoworldcon7.org)  
[info@chicagoworldcon7.org](mailto:info@chicagoworldcon7.org)

**Committee:** **Chair:** Dave McCarty, **Treasurer:** Tom Veal, **Secretary:** Helen Montgomery, **Webmaster:** Shannon Clark, **Hotels:** Mark Herrup, **Membership:** Tammy Coxen, **Corresponding Secretary:** Shelly Rhoades. Charissa Bihl, Elizabeth Bishop, Madrene Bradford, Todd Dashoff, Donald Eastlake, Jill Eastlake, KT FitzSimmons, Glenn Glazer, Alexia Hebel, Angela Karash, Sherry Katz-Karp, Dina Krause, George Krause, Sydnie Krause, Ben Liberman, Marcy Lyn Waitzman, Kathleen Meyer, Ron Oakes, Laura Paskman-Syms, Phoenix, Kurt Sakeada, Marah Searle-Kovacevic, Steven H Silver, Joseph "Uncle Vlad" Stockman, John Syms, Barb Van Tilburg, Ray Van Tilburg, Leane Verhulst, Alex von Thorn, Barry Waitzman, Brent Warren

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## Membership Rates

Attending	\$175.00
Supporting	\$ 50.00
Child (5-11)	\$ 50.00
Conversion (Voted at Torcon 3)	\$135.00
Conversion (bought after Torcon)	\$125.00

## Installment Plan

Are our membership rates higher than you can afford right now? Would stretching payments out over a few months make joining our convention easier?

L.A.con IV has an installment plan under which you can make payments at your leisure until 1 July 2006. All you have to do is buy a Supporting Membership for \$50 and let us know you want to buy an Attending Membership on the installment plan. Your Attending Membership rate will be locked at the rate in effect when you enrolled. (The current rate is \$175.) Then, until 1 July 2006, make payments as often as you want, whenever you can, in the whole dollar amount you want to pay. The rate for the Attending Membership will not go up as long as you complete your payments by 1 July 2006.

Your payments plus the \$50 you paid for the Supporting Membership must equal the total for the Attending Membership rate at the time you enrolled in the installment plan.

If you fail to complete your payments by 1 July 2006, the Attending Membership rate will be unlocked and will go up to its current rate. Payments made after 1 July 2006 will continue to apply to an Attending Membership but at the rate in effect at the time.

To start the installment plan or if you have questions, contact us at the convention address or via e-mail at [membership@laconiv.org](mailto:membership@laconiv.org).

## Fine Print

No bills, statements, or reminders will be sent out. It's up to you to remember to make your payments. You cannot transfer your membership to someone else until the membership is fully paid for.

## 2008 Site Selection

L.A.con IV will be administering the site selection to determine the host of the 2008 Worldcon.

Section 4.6 of the WSFS constitution sets forth the eligibility requirements for bids. This includes an announcement of intent to bid, adequate evidence of an agreement with the proposed sites facilities, and the rules under which the proposed Worldcon Committee will operate.

The filing deadline in order to appear on the printed ballot is 180 days prior to the official opening of L.A.Con IV, which works out to be February 24, 2006.

Any potential bids for 2008 should contact the site selection administrator at the address below, in order to obtain instructions on filing your bid.

Jeff Orth  
L.A.Con IV Site Selection  
P.O. Box 8442  
Van Nuys, CA 91409  
Or email [siteselection@laconiv.org](mailto:siteselection@laconiv.org)  
Or visit [www.laconiv.org/](http://www.laconiv.org/)

Please note that the address above will not be the address for mailing ballots. Details of voting procedures, costs, etc. will be announced in future progress reports.

### Voter Eligibility:

IF you are at least a supporting member of L.A.con IV you are eligible to vote for the 2008 Worldcon site.

IF you were at least a supporting member of Interaction in Glasgow, 2005 you are eligible to vote for the 2008 Worldcon site.

You may only vote once. (What this means, for all you barracks house lawyers, is that if you were a member of Interaction AND are a member of L.A.con IV, you still only get ONE vote. Sorry no exceptions.)

## HOWARD'S SECOND CHANCE

By Roger Sims

What I have attempted to write here is a bio of Howard DeVore, this year's Fan Guest of Honor, focusing on his fannish life. I believe that I am well qualified to do this because I have known Howard for 55 of his 56 years in fandom. First an explanation of the title: In 1985 there were three cities vying for the opportunity to hold the 1988 WorldCon. Rumor has it that Howard would have been Fan Guest of Honor had one of the other sites been chosen. History records that I made it.

The other day I called and told Howard that I was in the process of writing his bio and needed to check out some facts. After finishing this task, he asked, "Will you be kind?"

I replied, "Not on your life."

He laughed and said, "Well, all right then!"

So then let us begin our journey of truths, half-truths and lies.

I begin this saga with a few facts: Howard was born May 26, 1925 in Palestine, Indiana. Upon his birth the doctor said, "this boy will go far." And in truth he did; all the way to the skies of Germany during World War II. In 1943 he began his military life as a kicking, screaming draftee. Because he was much skinnier in those days, he was made a ball turret gunner on a B-17. He tells me that the combat life of a ball turret gunner was about three minutes. When you see him, ask him about the time he took a German prisoner of World War II to Memphis to carry the liquor back to the base. Some time between 1925 and 1943 he moved with his parents to Detroit, Michigan. He was discharged in March of 1946. At this point he moved back to Detroit.

But back to the earlier years. Howard tells me that his first contact with science-fiction was in 1931 or 1932 when he discovered the Buck Rogers comic strip. Howard has always been known as a Huckster. He comes by this title honestly because in 1940 he began selling comic books for three cents that he bought for

two cents. He believes that he has sold comic books longer than any other living person. In 1950 at the first Midwestcon he began selling prozines from the trunk of his car. This certainly was the first on-site sale of prozines. It may be the first in the country and may have led to the formation of huckster rooms.

About 1935 his fannish life picked up speed with the purchase of his very first prozine, a 1934 "Wonder Stories.". I might add that it was one of many he was to buy and one he probably still has in his collection. It was through the letter column in the magazine that he learned that there were other fans out there although at his young age he made no attempt to either contact them in person or by mail.

But then in May, 1948, while looking through a box of prozines in a book store in Detroit, Michigan, he noted someone else checking out the magazines in the box. It was Arnim Seilstad, age 15, and a member of the local fan club, the Michigan Science Fiction League. Arnim invited him to attend the next meeting and so at this point we could say the rest is history.

Shortly after joining the club, Ralph Fluette published a fanzine called "Misfit Meandering" in which he wrote appraisals of the members. This is what he had to say about Howard:

"Probably the nicest collection of prozines I will ever see belongs to Howard Devore. Howard takes a heap of pride in his collection and its all too evident once you see it. He has a complete check-list of "Unknown" which he has compiled over a period of time and which he sends to all interested fans at a most nominal fee. Howard is probably 5'7", 185 lbs. And always seems neat."

But back to his history. According to Roger Bryant in "Who's Who in SAPS", Howard's first appearance in this APA was in the 21st mailing (1952). His contribution was his very first fanzine. It is believed that the only mailing that did not have his zine "Collector" was the 82nd. The reason stated in "Who ... was "nonpayment of dues."

### Detroit Bids For A Worldcon

In 1948 Detroit Fandom entered the bidding wars for a Worldcon. The bid that year was chaired by George Young, a very young fan of 18. Many of you may remember that he was the first fan to wear a propeller beanie at a WorldCon. As you might imagine some of the "older" fans thought that the Detroit crowd



might be a tad immature to be trusted and so voted to go to Cincinnati in 1949. When George returned home, Howard told him that he agreed that Detroit fandom was too young and unprepared to hold a worldcon. We tried again in '49, '50, '51, '52 and '53. Right after the '53 Con, several of us decided that we needed to prove that we could do a successful con. How to do this? The answer was to do a great regional con. Since we are only a river away from Windsor, Ontario, Canada, we decided to call it the Border City Con. Fans from the midwest and all across Canada would attend. Thus on July 4th, 1954 we held the Border City Con. George Young decided that we should have a banquet. And since hundreds would attend, we had better guarantee 300 banquet tickets. Howard yelled, "no way!" Howard talked George down to 100 banquets. The truth of the matter is about 45 fans showed up. We sold 35 banquet dinners. The management took pity on us and only charged us for 75! The only reason we did not go in debt is because Howard donated a number of Astounding Science Fiction magazines from the thirties and forties for auction. Could this be where he got the nickname: "Big Hearted Howard?" It sounds like a good story, but the fact is he called himself that in a 1955 fanzine. To hear him tell it, he did such wondrous things, he must have a big heart. Some of the fans who were recipient of these wondrous things, might have a slightly different spin.

That was not the only time Howard rescued us young fans by donating prozines for sale. The next year the WorldCon was in San Francisco. George Young and I decided we would go and flush with doing a successful regional con, the body politic would surely vote Detroit for 1955. But we had very little money. We could get there but that was all. So Howard gave us two large boxes filled with about 200 prozines to sell. The money they made allowed us to eat and pay our hotel room. Well as you all know, we were still judged to be too wet behind the ears so the 1955 WorldCon went to Cleveland.

Because the rotation plan went into effect in 1954, we did not bid again until the Worldcon returned to the West Coast in 1958. By this time we were older and with three years lead time before the voting took place, we were, with the monumental help of Howard, able to mount a winning bid for 1959.

Once back home we began to plan the Con. After seven failed attempts to find a pro Guest of Honor, Howard took charge and called Karen Andersen who was a fellow SAPS member. After talking pleasantries with her for several minutes, he asked to talk to Poul. Once Poul was on the phone, he did not fool around. He forthwith told Poul that we had decided he was our best choice for Pro Guest. What Howard did not say is that we had

already been turned down by several Pros.

Poul thought a minute and asked, "How soon do you need to know?"

Howard answered that he was prepared to wait on the phone right now. Poul to this said, "just a minute." We believe he took that minute to talk it over with his wife. Fortunately, when he came back on the line he agreed.

Howard was also responsible for the current method by which Hugo winners are selected. Prior to 1959 there was only one ballot. Once the categories were decided, a ballot was distributed asking fans to vote for their favorite novel, story, artist, editor, etc. Once the deadline had been reached, the votes were counted and the winner's names was inscribed on the Hugos. Howard felt that this was a flawed process. He proposed, and the committee excepted, that we first ask for nominations. Then from all of the nomination, the top five would be selected for the final ballot. Thus it appears Howard is responsible for the present nominating process.

Up to and for sometime after the 1959 WorldCon, the following Worldcon site was chosen on Monday of the current con. There was no mail in ballots. Bids were assembled for the most part during the con. So Monday



Howard DeVore at TriCon, 1966

Photo by Jay Kay Klein

afternoon of Detention rolled in. The various bids were made and ballots distributed, marked and collected. While they were being counted the last of several auctions was being held. Prior to the auction, the treasurer, Jim Broderick, and Howard had a discussion about how much was needed to pay all expenses and have some funds left over to pass on to the next Worldcon. Having counted the ballots, the person in charge went up to Howard and told him she was ready to announce the results. After examining what this auction had raked in, he decided that more auction time was needed. So he told her to go back out and re-count. A short time later the needed monies were in the cash box. It was only then that he allowed the results to be announced.

In March of 1965 a meeting was held in a motel in northern Ohio with fans attending from Cleveland, Cincinnati and Detroit. Ben Jason headed the Cleveland group. Lou Tabakow headed the group from Cincinnati. Howard headed the group from Detroit. These three eventually became the co-chairs of TriCon, the 1966 Worldcon held in Cleveland. This meeting turned out to be the very first Marcon.

### Accomplishments

Of all of Howard's fannish accomplishments I think that he is most pleased with, is his attendance at Midwestcon. He and Margaret Ford Keifer are the only two to have attended all 56. For this, they have been awarded life memberships in the Midwestcon.

First Fandom was conceived at the very first Midwestcon. Howard attended the formation meeting. The fans at this first meeting determined that the memberships would be limited to fans who had had contact with other fans by letter or in person prior to January, 1938. I believe that Howard, although in theory, did not have the proper credentials, an exception was made for him because he began collecting prior to January, 1938. Also one or more of the people who bought comics from him may have become fans.

In addition to SAPS he is also a member of FAPA, The Cult and Peeps. Peeps is an APA of fans who collect pulp magazines.

Howard has been a Fan Guest of Honor at Confusion (the first one), Marcon, Windycon, Lunacon and Kubla Khan.

Through the years he has been involved in numerous hoaxes and feuds, but I'll leave the telling of these to Howard. I wouldn't want to ruin his "war" stories.

One last note. Throughout his fannish life he has been involved with the N3F. His involvement includes being one of the directors, running the short story contest for a number of years and doing the various mailings to the membership for a number of years.

After writing all of this I now understand how deserving Howard is of the honor of being the 2006 Fan Guest of Honor. It is hoped that you do also.



Howard DeVore, recently

# Hi-Ho and Away We Go, Frisco and Busted

by Howard DeVore

Once upon a time, there was this group of science fiction people. They were pretty young although a couple of them may have been of voting age. Now you don't have to be real brilliant to be a science fiction fan. Sometimes it's easier if you're not too smart. Oh, they'd tell you how smart they were. Sometimes they'd tell you they were breeding a superior race, and the common people would be left behind.

The year was 1954, and they had all been to science fiction conventions. The next big one was in far out California, but that didn't worry them. They would go to California and have adventures. Yes, they would have adventures of the sort that make history. And I'm going to tell you about at least some of those adventures.

They were John Magnus of Baltimore, Bob Briggs of Washington DC, a young Harlan Ellison of Cleveland, plus George Young and Roger Sims of Detroit. John Magnus owned an automobile, and I suppose it would have made the trip OK, but Roger had a better idea. He would sign a contract to deliver a nice new car to San Francisco. The Frisco dealer would not only pay for their gas and oil but he would pay a small fee for delivering. Roger and perhaps George signed the contract.

Near the end of August, Magnus loaded his belongings, picked up Bob Briggs, and they headed for Cleveland to pick up Harlan. Everything went as well as could be expected, perhaps the only dull portion of the trip. They would pick up George and Roger and then go visit Howard DeVore. Howard had never expected to travel to the convention, but he had become a vital part of the adventure.

None of this stalwart crew were rich. Presumably, Magnus and Briggs had sufficient funds to cover the usual expenses. Mr. Ellison's mother had provided him with a supply of checks dated into the near future. Harlan would be limited to so many dollars per day, and if he could not cash them early, he couldn't run out of money. Apparently, it never occurred to her that Harlan could persuade a merchant to cash a check, then hold it until the bank would accept it. I have no doubt Harlan could have cashed one for the following day let alone a few days.

There was no chance that George and Roger would squander their money and arrive at the convention penniless. They were already penniless. They had a total of \$40 between the two of them. There was an

easy solution—DeVore had a house full of books and magazines he hadn't sold. They would just buy a few boxes of magazines on credit. They would sell these at the convention, live on the proceeds, and when they returned they would get jobs and pay off Howard. In fact, they would be doing him a great favor. They would act as unpaid salesmen to help him get rid of these dusty old magazines. Howard had become a partner in the whole operation.

They arrived at Howard's and visited awhile at which time Howard persuaded Magnus to have a drink of genuine moonshine whiskey. Now, it wasn't real good whiskey. In fact, Howard no longer drank himself—he saved it for company. Magnus wiped his burning mouth and said that they really ought to be leaving. It was getting late, and if they stayed too long, Howard might force him to take another mouthfull of that fiery liquid.

They parked Magnus' car in the driveway, loaded the books/magazines into the car and went off to have an adventure. They were heading into Ohio. What could be nicer than to stop and visit good ol' Lynn Hickman. Lynn would make them welcome and would likely insist that they stay for dinner. If they hung around until dinnertime, Lynn was too soft hearted to refuse them a free meal. They enjoyed their dinner and decided to avoid the early evening traffic. They would stay a little longer and then drive all night. There would be no problem about checking into the motel late because they had made no plans to stay in motels. One man could drive, another would sit up front, and the others could get all the sleep they needed in the back seat.

Sometime late that night Magnus was driving and became tired or sleepy, so he pulled over and gave the driver's position to someone else. A little later, Magnus shifted on the seat, and something did not feel right. He checked his hip pocket. There was no wallet in his hip pocket. It was not in the car. He had obviously lost it when they changed drivers along the road. Well, they knew where that was. It was just a mile or two outside one of the small towns along the way. They would go back and get the wallet, since Magnus had no other money. They drove back 50-60 miles and found the general area. They spent the rest of the night walking up and down the road while using the car headlights to supply light. Eventually, it was full daylight, and they had not found the wallet. Reluctantly, they gave up the search.

Now what could be more restful than going for a walk in the middle of the night? Ah, but it wasn't quite THAT dull. As they walked down the roadside, Magnus let out a loud yell. Roger called out, "DID YOU FIND IT, JOHN?" John reported that he had not found the wallet. Instead, he found a snake, and the bastard had just bit him. They examined Magnus' ankle. His leg was not swelling, and he

wasn't foaming at the mouth. He didn't really seem hurt, but John was no longer the carefree young man who had left home two days earlier. He wished to be dropped off at the next town. He would call home for money, and when it arrived he would take a bus to Detroit and reclaim his car. If he walked up Howard's driveway quietly, perhaps the dogs would not bark, and he could drive away before Howard offered him more of his elixer.

The others persuaded him, don't go home a failure. Stay with us, and we'll split our money with you. We're going to have some great adventures. With considerable reluctance, John agreed to stay with them. I suspect that Bob Briggs did little to help with the persuasion. Briggs had looked around him and said to himself, "We'll share whose money?" There are three losers in the car, and I had just enough to get me through the next ten days. Briggs took to sleeping with his hands in his pockets.

Sometime in the next couple of days, they stopped in some town, and Harlan spotted some beautiful clothes in a store window. Harlan simply couldn't go to a convention in the horrible rags he was wearing. Harlan spoke to the store manager, "Look, this one will be good tomorrow, and Monday you can turn this one in to the bank." Harlan came back to the car. He was beautiful and broke. Briggs bought needle and thread and sewed his pockets shut with his wallet inside.

The miles flew by and so did the hours. The money dribbled away. "I'll have a cheeseburger, skip the fries—

that's another 30¢." They drove on, and one day they crossed the Nevada border, just like the Donner party had done some hundred years ago. They didn't have anything to eat either. Ah, but Nevada had a surprise for them.

Not the glitz motels with friendly girls or the casinos that advertise "Every Man A Winner." Well, if you took a dime and made six passes you'd have over a dollar. Indeed, the surprise was coming. They could see it out the back window with flashing red lights. All they had to do was pull over and wait. It was Loveland, Nevada. The town was growing—indeed it was growing fat on passing motorists. Nobody had told our adventurers that Nevada had a caravan tax.

A caravan tax is collected on each car passing through the state destined for a car dealer. If it carries dealer plates, it's pretty hard to state otherwise. None of our carefree fans were in jail but the car was. For \$25 they could ransom it, but they didn't have \$25 unless it was sewed up in Briggs' pockets. Well, they'd been wondering where they would find cash for gas anyway, so they wired the dealer collect for the ransom money.

"In for a nickel, in for a dime," the dealer sent them \$50. Of course, this would be deducted from their expense money when they arrived in San Francisco. They paid the tax, filled the tank and had another cheeseburger, no fries. They rolled on and arrived at the convention with no further surprises. Briggs declared that he would room alone during the convention and take a bus home. What's a week on a bus as compared to the luxurious ride he had just concluded. They delivered the car to the dealer who got out his calculator and figured up everything. They were paid out of petty cash.

Briggs checked to see that no one had slit his pocket with a razor blade, got on a city bus, and rode away out of their lives. Our heroes got on another bus with two big boxes of magazines and went hunting for a place to stay during the convention. After all, they still had merchandise to sell. Soon they would be rolling in money. They checked into a hotel. Well, one of them checked in. Sometime later, the other three went in through a side door and 'checked in.' It was not a large room, but it was large enough to spread the springs on the floor, and there was still a mattress on the bed. Four could live as cheaply as one.

The following morning, the maid used her passkey and found four people in the room, two in bed and two on the floor. The manager strongly suggested that they pay the rate for four people and move elsewhere. They found another hotel easily. The next morning an unnamed individual went to the desk and asked if there was any mail (money?) for him. The clerk found that there was no mail for that individual, and indeed, the man did not seem to exist, certainly he had never checked into the hotel, although by a loose interpretation he might have been classed as a 'guest.' They paid the rate for four people and moved again.





The convention was a wouser, and once more, Detroit bid for a world convention. Various fans donated supplies, and they put out literature. They lost their bid, and the winner was Cleveland. An interesting highlight was that years later I was told that Cleveland almost did not make a bid. They knew that the Misfits had a huge membership and were well known throughout the fannish universe. They were a chinch to win, and Cleveland was just wasting their money throwing parties. Well, Detroit did not throw any parties to speak of, although George and Roger may have shared a cheeseburger (no fries) with their supporters.

The convention was over and it was time to go home. Go home? How? Sneaky little Roger Sims must have figured this all out in advance, he'd been serving in the Navy and was in the Naval Reserve. Roger was entitled to fly free if he could find a military plane headed in his direction, but who was going to do a favor for a lousy little sailor? Well, Dave Kyle would take care of Roger. Dave had been a major or captain in the Army and was a member of the Army Reserve. A captain can sometimes get a free ride home, and Dave was going that way. Dave got a seat and an adjoining seat, perhaps he told the pilot he was taking his dog with him.

Roger was ready to leave. He'd told them, "I hear my mother calling me, I have to go home." George asked him, "Roger, do you have any money?" Roger declared that indeed he did have money. "I have two dollars, George, you can have this one." Roger flew to Minneapolis and called home. When he called collect his mother was so happy that she sent him enough money to take a train home and perhaps money for food, one cheeseburger, no fries.

We have left our brave adventurers stranded in San Francisco. They answered a newspaper advert, "I am driving to NYC and want someone to share the driving and the expense of gas and oil." Possibly noone else had answered his advert, so somewhat reluctantly he agreed to take the three of them, and they would send him the money after they got home. Oh ye of little faith, know not what is in the future.

The return trip was dull and uneventful. Well, compared to the outgoing trip. In mid-Oklahoma, the red lights were behind them again. It seemed they were speeding. The officer wrote them a ticket and directed them to follow him to the court. They weren't going to let these lousy tourists run out this time. The car owner had a choice. He could pay the ticket, or he could leave his car and walk to NYC. He paid the ticket.

They got back in the car and started home once more. On the far side of Kansas, they had another adventure, but this time the speeding ticket was \$5 less than the first one. It was the same driver again. I don't know, but I suspect the car owner decided to drive the rest of the way.

Finally, they neared Toledo, Ohio. The car owner said he had no reason to drive to Detroit. He would let them out at the next rest stop, and they could find their own way home. He put them and their two boxes out of the car. Boxes? Boxes, indeed they had boxes. Magazines had sold very, very poorly, and they had wound up with most of them still in their possession. It occurred to them they could sell them to some used bookstore and give Howard the money for them, thereby clearing their debt to him. The dealer offered 5¢ each, and they had the feeling that Howard was going to be very upset if they tried to give him 5¢. They'd better take them back to him.

They considered the options. Lynn Hickman would probably come get them and even give them a meal, but then they'd be 100 miles from home instead of 60 miles. They did think of calling Howard, but likely he would ask them how much money they were bringing him. Maybe it would be easier to set the boxes alongside the road and stand there all lined up.

Eventually, they had hitchhiked to Monroe, Michigan, and while Howard might not drive 60 miles to rescue them, he probably would drive 30 miles. They made the call, and Howard must have had a real good morning, because he agreed to come get them. He picked them up, took them to Dearborn, accepted his magazines back, and waved to them as they went on their way. He didn't even force more of his three week old whiskey on John Magnus.



\* SIX-TIME HUGO NOMINEE \*

new issue on-line at

**[www.challzine.net](http://www.challzine.net)**



## ABOUT OUR HOTELS (Reservations open January 1, 2006)

**The Anaheim Hilton and Towers** is L.A.con IV's headquarters and hospitality hotel. It is located approximately 50 feet from the door to the convention center. The fifth floor offers an ideal party space with Lanai rooms and suites opening on to 3 large outdoor atrium pool and sun decks.

The Hilton features 5 eateries, 1 full sized pool, 1 lap pool and 4 Jacuzzis. Various other amenities include (some at additional charges): high speed and wireless Internet access, laundry service, cribs, photocopying, safety deposit boxes and a business center.

### SPECIAL RATES FOR L.A.con IV MEMBERS

	Main Building	Lanai Rooms**
Single/Double	\$ 99.00*	\$119.00
Triple	\$129.00*	\$149.00
Quad	\$159.00*	\$179.00
Rollaway	\$ 20.00	\$ 20.00

\*First 600 rooms reserved after that the rate goes up by \$10.00.

\*\*The Lanai level is reserved for parties and non-quiet rooms. There will be no quiet rooms on the Lanai level.

Regular room types available:

- 1 king bed
- 2 double beds

**The hotel will not take reservations for suites. All suites must be booked through the convention.**

Suite prices begin at \$345.00.

Please remember that because many Lanai rooms open onto the Lanai decks you may not need a suite to accommodate your party.

Complete suite pricing and diagrams can be found on the website on the facilities page. To request a suite send mail to: [suites@laconiv.org](mailto:suites@laconiv.org).

Floor 5 will be our party/active rooms.

Floors 7, 8, 9, 10 & 11 will be our non party/non active rooms.

You MUST specify quiet or party floor at the time you make your reservation.

Check-in time is 3pm and check-out time is noon.

Current parking rate is \$11.00 for self park and \$17.00 for valet.

The Hilton Cancellation Policy requires that if you do not cancel your reservation prior to 3 days before your scheduled arrival you will be charged for your first night's stay.

### Party Allocation

Due to a limited number of suites available on the party floor, it is likely that we will not be able to accommodate all requests for party suites. In order to make most effective use of those suites we may need to allocate party suites on an individual night's basis so that the same suite will be in use for different parties on different nights. In your request for party suites that you send to [suites@laconiv.org](mailto:suites@laconiv.org), please indicate how many nights of party you are hoping to throw and what your preferred nights are. In making these requests, please remember that the convention days are Wednesday through Sunday and NOT the traditional Thursday through Monday.

**The Anaheim Marriott** is located approximately 400 feet from the door to the convention center. The Marriott will be our quiet hotel with both regular sleeping rooms and suites.

The Anaheim Marriott offers 4 eateries, 2 pools, 2 Jacuzzis, a fitness center, a Kinko's, and a barber/beauty shop. Various other amenities include (some at additional charges): in room safe and coffee/tea, high speed internet access, and cribs.

### **SPECIAL RATES FOR L.A.con IV MEMBERS**

Single/Double/Triple Quad	\$99.00 per night
Rollaway bed	\$20.00 per night

Regular room types available:

- 1 king bed
- 2 double beds

**The hotel will not take reservations for suites. All suites must be booked through the convention.**

Suite prices begin at \$250.00.

Complete suite pricing and diagrams can be found on the website on the facilities page. To request a suite send mail to: [suites@laconiv.org](mailto:suites@laconiv.org).

All floors are quiet.

Check-in time is 4pm and check-out time is noon.

Current parking rate is \$13.00 (no in/out privileges) for self park, \$10.00 for registered guests (with in/out privileges) and \$20.00 for valet.

The Marriott Cancellation Policy requires that if you do not cancel by 6pm on the day you are scheduled to arrive you will be charged for your first night's stay.

### **Suite Booking**

All suites are available only through the convention. For further information or to request a suite, please send email to [suites@laconiv.org](mailto:suites@laconiv.org). For party suites please keep in mind the guidelines listed above under the section "Party Allocation".

Suite requests should specify the requested suite type, the names of the occupants and check-in/check-out dates. **DO NOT** include credit card information. For the Hilton, please indicate if this is a party or non party request.

L.A.con IV will allocate the suites to satisfy as many requests as feasible. All suite requests received by Monday, April 24, will be considered as having arrived at the same time, in determining when the request was made. We plan to start responding with information about whether a suite has been allocated by mid-May.

Please remember:

The convention does not book rooms. Book them with the hotel as listed below. The hotels do not book suites. All suite requests must be made by contacting the convention at [suites@laconiv.org](mailto:suites@laconiv.org).

Direct all housing problems to: [housingproblems@laconiv.org](mailto:housingproblems@laconiv.org).

**The hotels prefer regular room reservations to be made either online or via their toll free numbers. This form is included to assist you in making your reservation. Do not mail the form to either the hotel or the convention.**

**Anaheim Hilton and Towers**On line reservations, quiet room: [www.laconiv.org/bookhiltonquiet](http://www.laconiv.org/bookhiltonquiet)On line reservations, party rooms: [www.laconiv.org/bookhiltonparty](http://www.laconiv.org/bookhiltonparty)

Toll free phone number: 1-800-HILTONS

Group code, quiet: SCI

Group code, party: SCP

**Anaheim Marriott**On line reservations: [www.laconiv.org/bookmarriott](http://www.laconiv.org/bookmarriott)

Toll free number: 1-800-228-9290

Group code: SCISCIA

Name: \_\_\_\_\_

Arrival Date: \_\_\_\_\_

Address: \_\_\_\_\_

Departure Date: \_\_\_\_\_

Address: \_\_\_\_\_

Membership #: \_\_\_\_\_

City/State/Province: \_\_\_\_\_

Postal/Zip Code: \_\_\_\_\_

Country: \_\_\_\_\_

Daytime Phone: \_\_\_\_\_

Rewards/Honors #: \_\_\_\_\_

Roommate #1 Name: \_\_\_\_\_

Roommate #2 Name: \_\_\_\_\_

Roommate #3 Name: \_\_\_\_\_

Roommate #4 Name: \_\_\_\_\_

TYPE OF ROOM DESIRED:

☐ 1 King Bed ☐ 2 Double Beds

SPECIAL REQUESTS:

☐ Handicapped Access ☐ Non- Smoking Room ☐ Smoking Room☐ Party Floor (Hilton only) ☐ Quiet Floor ☐ Rollaway

Comments: \_\_\_\_\_

-

ROOM DEPOSIT/GUARANTEE PAYMENT:

Card Type: \_\_\_\_\_ Card #: \_\_\_\_\_ Expiration Date: \_\_\_\_\_

Confirmation #: \_\_\_\_\_

# COLUMBUS

## ***A Bid to host the 66<sup>th</sup> World Science Fiction Convention***

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- Context



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*Worldcon* is a service mark of the World Science Fiction Society, an unincorporated literary society.

# Masquerade

## **Updated as of October, 2005 -**

**What Is It?:** Considered by many to be the most prestigious of fan convention costuming events, Worldcon masquerades have for decades been deemed the ultimate place to showcase creativity and talent in the costuming arts. Fabulous creations not only from all over the United States, but often from other countries are presented on stage to the most devoted fans of science-fiction and related genres you'll find anywhere. And yet, it also welcomes first-time costumers to take part in the fun as well. With wonderful original designs, impressive re-creations of characters from film, television, fantasy and anime, some presented with drama, others with humor, it's a night full of wonder and surprises. Most contestants bring recorded music and plan bits of choreography. Some entries will be individuals, others groups with a shared theme. Trophies will be presented in three divisions (Novice, Journeyman, Master), as well as awards for workmanship and other categories. The elevated stage will feature theater style lighting, and audience viewing will be enhanced by large video screens. For those with a L.A.con IV membership it is entirely free to be a participant, or just come and watch.

**When? Where?:** **8:00 p.m. Friday, August 25th** in the Anaheim Convention Center Arena. The event will run about three hours. Yes, while most Worldcon Masquerades are on Saturday night, the L.A. con IV committee determined that it could achieve significantly lower hotel rates, travel costs, and facility costs by choosing a non-holiday weekend. Each event is therefore moved up one day from its usual position, with the Hugo Awards to be on Saturday night. The Arena was used for the 1996 Worldcon Masquerade, and proved a pleasing venue for contestants and audience alike.

**How to enter:** Submit an **Entry Form** NO LATER than August 11, 2006, via mail, e-mail, or using the form on the official website. You should receive confirmation of your entry within two weeks. After that date you may sign up at the convention until Friday at 10:00 AM, but no new entries will be accepted after that. If you find you must drop out, please let us know so we don't keep looking for you to show up. There will be a limit on the number of entries allowed, so please register early.

**Once you get to the convention:** If you arrive before Friday, sign-in at the Masquerade Table to confirm your arrival and fill out some forms. You may, if you like, request these forms in advance, and we'll send them to your postal address. You can fill them out ahead of time, bring them with you, and have one less thing to worry about at the convention. Whether you get them in advance or on site, return your completed forms no later than the Orientation Friday morning. If Friday will be your first day at the convention, go to the Arena and sign in with the Masquerade staff there. If you submit an Entry Form in advance, but don't make contact with us at the convention by noon on Friday, we will probably assume you have canceled. However, if you know ahead of time that you will not be able to arrive at the convention until later on Friday, drop a line to the Masquerade Director to let him know.

**If you won't be able to arrive until late Friday:** There is no reason that you can't be in the show even if you arrive at the convention as late as 5:00 PM, but, you must inform us of your arrival time in advance, have sent an Entry Form and completed show forms to us in advance, and be in costume by 7:00 PM. You'll miss the Orientation, but we'll get you a few minutes of practice time on the stage.

**Photography:** No flash photography of the show will be allowed. Cameras are permitted, but all photos and video taken must be for personal, non-profit use only! Photographers who wish access to the flash-friendly **Photo Area**, where the contestants will pose after exiting the Arena stage, must sign-up at the Masquerade Table, or write to the Director ahead of time to request a spot

**A photo will help:** It's very handy in the planning of technical and other elements for us to have an idea what your costume will look like before we see it on you Friday night. Does it have large wings? Is it entirely black? Is it 10 feet



tall? Is there another contestant that has similar color or theme who we'll want to place far apart from you in the order of appearance? Will the video crew need to be alerted not to miss some highly impressive aspect your entry? So that we can help your stage experience be as effective and fun as possible, the Director would appreciate a photo of the costume(s) you intend to present. This is not a requirement, and entries will be accepted without photos, but with the proliferation of digital cameras and the ease of e-mail, it is hoped that most contestants will find it a simple task. A "work in progress" photo will do, and all photos will be kept confidential so that you will still be a complete "surprise" for the audience and judges. Send it with your entry form, or as a follow-up later on, or bring it with you to the convention.

**Masquerade Orientation / Rehearsing:** We suggest attending the contestant orientation. It is not required, but a good idea. It will be on Friday from **10:00 a.m. to 11:00 a.m.** in the Arena. There we will discuss all contestant aspects of the show from start to finish. You need not bring your costume. You'll be able to see the stage, the backstage dressing areas, meet your show staff, and so on. Our Tech crew will be able to talk to you individually to assure that your presentation goes just the way you want it to. The stage will be available for rehearsing on the rest of the day, from 12 noon until 6:00 PM. You'll be able to sign up for specific practice times, generally given in 10-minute segments, using your light and sound cues. Note that this rehearsal opportunity is not the time to be inventing your presentation, but to test out the stage actions you have already conceived!

**Arriving for the show that evening:** All contestants must check-in with the head "Den Helper". Den Helpers assist you with your backstage needs, like where to change, repairing your costume, etc. **Check-in is important so that we know you are here and getting ready for the show.** You may check-in as early as you like, but **NO LATER than 6:00 p.m.** and you must be **stage-ready by 7:00 p.m.** to allow for judging photos to be taken. Please do not be late! Dressing areas will be assigned when you arrive. If your costume has parts you wish to bring in earlier in the day, there will be plenty of space to safely store it. For make-up needs, there will be bathrooms with sinks and mirrors. And of course, being a sports arena, there are large loading doors for those items best brought by vehicle.

**Reference materials:** If your costume is a **re-creation**, we strongly suggest providing the judges with reference pictures of what it is based on (a photo, magazine, trading card, etc.), since not all the judges may be familiar with your costume. You may submit materials for the judges at the convention. They will be returned to you, along with your music, afterwards.

**Music:** If you are using music with your presentation, it can be on audiocassette or compact disk. If a cassette, your music should be the first thing on the tape. If you are "burning" your own CD, test it on various CD players to assure it is compatible! Please bring two copies of your music, one to give to us, and one to keep for rehearsing and as a back-up. Your tapes/disks should be labeled with your real name and costume name, and presented to us no later than noon on Friday. If you cannot arrive until later that day, send your music to us in advance so we have it. Label cassettes "Play This Side" and the back "Wrong Side". There will be **NO MICROPHONES** for contestants! Any needed speech must be on your recording, or supplied as text for the Master of Ceremonies to read.

**Stage Information:** Complete stage information to include dimensions will be made available approximately 4 months before the convention. Please check the Masquerade website from time to time for this and other additional updated information. Please do not contact the facility with questions! Write to the Masquerade Director via one of the addresses provided.

### **Rules:**

- 1) Costumes must be of original construction, or show significant modification of pre-existing materials. No costumes are allowed that are purchased, rented, or otherwise obtained from a commercial source. It is expected that some costumes may include as minor elements some purchased clothing items. If your entry utilizes many of these, check with the Masquerade Director for approval. This is a show of creativity and craftsmanship, not shopping ability.
- 2) Competing costumes **MUST NOT** be worn at the convention prior to the show. If everyone's seen your costume walking around, there's no point in displaying it on stage, so keep it out of sight until Friday night. Costumes entered in previous Worldcon Masquerades may not return.
- 3) Maximum time allowed on stage: 1-3 people: 2 minutes. 4-6 people: 3 minutes. 7 or more: 4 minutes. If you would like more time, clear it with the Masquerade Director beforehand.

4) **Safety:** No liquids, fire, messy substances, or anything that may pose a danger is allowed on stage. **Unsheathing of bladed weapons is not allowed without clearance from the Director.** Violating these rules will disqualify you, and possibly result in escort off the premises. Minors may not perform martial arts or other combat simulations. Minors' parents will need to sign a permission form.

5) There will be two categories of costumes for each Judging Division: **Re-Creation** - A costume copied from another person's design, such as something from a movie, comic book, famous artwork, history, etc. **Original** - A design original to the maker/wearer. It may be inspired from some work of fantasy, science fiction, mythology, etc., but is not a copy. There will also be a **Young Fan** division as well, for contestants age 8-14. For safety reasons, entrants under age 8 are not allowed. Minors must have a parent or guardian present with them backstage.

6) Contestants agree to show up no later than the specified time for the show, and to allow video recording and photography of their costumes for non-profit purposes. This includes allowing your photos or video recorded images to be used to promote subsequent Worldcon masquerades, and to be displayed on the L.A.con IV website after the convention.

7) The Masquerade Director may reject or disqualify an entry on the basis of inappropriate or unsafe behavior or content, because of excessive purchased items, or due to a breach of rules.

8) Professional costumers are permitted in the competition, but must enter in the Master division. A professional is defined as an adult who earns 50% or more of their annual income from the making of costumes. If you fit this criteria but feel your situation warrants an exception, you may discuss it with the Director. However, the Director has the final say in the matter of determining division placement.

9) Awards are decided based on Skill Division Judging. So that excellence at all experience levels can be recognized, contestants are divided into three divisions, with winners in each division. The Masquerade Director will be happy to consult with you to determine the division that best suits you:

**Master** (Advanced): If you've won 3 Journeyman awards at Worldcons and/or Costume Cons, you must compete as a Master, and those persons defined as professionals in Rule #8 must also compete in this class. Anyone may choose to compete as Master regardless of past experience. If you've won several top awards at other sci-fi, fantasy, media, comics, or anime conventions, we suggest you strongly consider competing in this division. The Director will happily consult with you to help determine the class that best suits you.

**Journeyman** (Intermediate): You've won a Best Novice award at a Worldcon or Costume-Con, but less than three Best Journeyman awards, or, you simply feel you have too much experience to be viewed as a Novice. If you have won Best In Master Class or Best In Show while competing in Master division, you may not compete as a Journeyman. This typically is the largest division in a Worldcon Masquerade.

**Novice** (Beginner): You've not yet won a Best Novice or Best In Show award at a Worldcon or Costume-Con, and have only limited experience in other sci-fi, fantasy, media, comics, anime or related convention masquerades. Perhaps you've an award or two at small conventions, but you still feel new to costuming. If you are unsure, discuss it with the Masquerade Director.

Note that Workmanship awards alone do not count in advancing you up into the next class, and Workmanship judging is optional. It is your choice whether or not a judge takes a close look at your costume before the show. A Workmanship award will be presented in each division.

You can always choose to compete in a division higher than what your past awards suggest. Anyone can choose to compete at Master level, and a Novice can choose to be judged as a Journeyman. However, if you win at the higher class, you will no longer be able to compete in the lower class at subsequent conventions. An exception is made when a group consists of mixed classes (such as a Master with a Journeyman), the highest class represented is what you'll be judged at, however the Journeyman of that group may count his award as being still at a Journeyman level when entering subsequent masquerades. If you have any questions about your entry, ask the Director.

**Who's running the show?** L.A.con IV has chosen Martin Jaquish as Masquerade Director. Having served as Technical Director for the L.A.con III Masquerade and a host of other conventions, and with 13 years' experience as Masquerade Director at the annual San Diego Comic-Con International, he has the abilities and knowledge to provide a well-run

evening and a fine showcase for your miracles. Some of his experienced usual staff will be helping him, of course, however he would love to have any of you with previous Worldcon crew experience contact him to be a part of the 2006 team! If you have the experience, the patience, a flair for theater work, and a willingness to serve in the shadows while others get the applause and glory on stage, please drop him a line!

**Who will be judging?** The panel of guest judges will include individuals of varied costuming backgrounds, and the intent is to have at least one judge familiar with each costume genre. Thus, whether you costume from science-fiction, fantasy, movies, anime, mythology, or just from your creative imagination, there will be a judge with a knowledgeable eye as to what you are presenting. There will also be two workmanship judges, who, if you choose, will take special close-up looks at your costume before the show to note those special details that may not be apparent on stage. While specific award categories will be set ahead of time, the panel will also be able to create award categories so that deserving costumes are recognized.

**Why be in the Masquerade?** The reason is simply to have fun. Your Masquerade Director and crew love to see a great costume show just as much as you do, that's why we are donating our time and skills. Don't fixate on winning an award, don't worry whether or not you will be good enough. Let this simply be a fun celebration of costuming. We'll do our best to help you feel like a star.

For some useful tips on being in Masquerades, you may wish to look at excellent website of one of the previous Worldcons: [www.noreascon.org/masquerade/competition.html](http://www.noreascon.org/masquerade/competition.html)

***To request a contestant spot in the show, send the form on the next page to:***

**L.A.con IV / Attn: Masquerade**

**P.O. Box 8442**

**Van Nuys, CA 91409**

**USA**

Or you may email the requested information, and any questions to:

**[masquerade@laconiv.org](mailto:masquerade@laconiv.org)**

The following form may be duplicated. All personal information you supply will be held confidential.

## 2006 Worldcon / L.A.con IV Masquerade Advance Entry Form

Advance entry deadline is August 11, 2006

Contestant name (or representative of group) \_\_\_\_\_

Street Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip code \_\_\_\_\_ Country \_\_\_\_\_

Costume title \_\_\_\_\_

Original Design\_\_\_\_ or Re-Creation \_\_\_\_ If re-creation, list source \_\_\_\_\_

Number appearing in group \_\_\_\_\_ Please mark age(s) if a young fan (age 8-14) \_\_\_\_\_

E-mail \_\_\_\_\_ Phone Number \_\_\_\_\_

Worldcon Membership Number (if you have it already) \_\_\_\_\_ Today's date \_\_\_\_\_

Comments, requests, etc: \_\_\_\_\_



## Literally

The best science fiction conventions in North Texas

### ConDFW V

February 24-26, 2006

**ConDFW** is a literary science fiction and fantasy convention. As such, attendees can mingle with the author and artist guests, attend panel discussions and readings led by the guests, get books signed, look at and buy SF and fantasy art from artists around the country, shop in a dealer's room with books, art, games, clothing, weapons, and other items.

Guests of Honor

**Don Maitz**  
**Janny Wurts**

Also Featuring

**The Bedlam Bards**

Check with [www.condfw.org](http://www.condfw.org) for updates on more guest to be announced soon.



**FenCon** is a literary science fiction and fantasy convention with quite a lot of film programming, some science programming, an outstanding collection of guests, an art show, a short story contest, a writers workshop, costume contest and members like you.

Music Guest of Honor

**Heather Alexander**

Fen Guest of Honor

**Judith Ward**

Toastmaster


**Jim Butcher**

Special Guest

**Lawrence Watt-Evans**

Check with [www.fencon.org](http://www.fencon.org) for updates on more guest to be announced soon.





# DENVER 2008

Join us in a bid to bring the 66th  
**World Science Fiction Convention**  
**to Denver, Colorado**  
**August 6th through August 10th, 2008**

**Pre-Support \$20 – Pre-Oppose \$40 – Friends \$100**

Please send pre-supports, along with your name, address, email, phone number and suggestions to: Denver 2008, c/o Kent Bloom, 1245 Allegheny Drive, Colorado Springs, CO 80919

**Bid Committee:** President: Kent Bloom, Treasurer: Brian Morman, Secretary: Mary Morman. Terry Adams, Jim Briggs, Sandra Childress, Jack Heneghan, Erin Jordan, Karen Jordan, Robert MacIntosh, John Mansfield, Keith McClune, Sheila McClune, Robin Monogue, Ted Monogue, Melissa Morman, Michael Nelson, and Linda Ross-Mansfield. Competent, fiscally responsible, and outwardly focused.

For offers of assistance, questions, or suggestions please email:  
[info@denver2008.com](mailto:info@denver2008.com)

Or see our website at:  
<http://www.denver2008.com>



Service Mark Notice : "World Science Fiction Society", "WSFS", "World Science Fiction Convention", "Worldcon", "NASFiC" and "Hugo Award" are registered service marks of the World Science Fiction Society, an unincorporated literary society.

## Hugo Base Designs Sought

Since the early 1950s, the World Science Fiction Convention has been giving out awards for achievement in science fiction. Categories have come and gone, changing with the tastes and interests of Fandom. We no longer give out “Number 1 Fan Personality” (that went to Forrest J Ackerman in 1953) or “Most Promising New Author” (Robert Silverberg in 1956).

But the basic design of the Hugo Award itself has remained constant. A silver “cigar” rocket is the focal point of the award, the ever-steady work of art and science that instantly identifies the trophy as a Hugo.

The one thing that does change — and changes every year — is the design of the base, the platform upon which the rocket is mounted. Each year’s Worldcon committee has the luxury and the honor of choosing a base that compliments the award and is, in some way, thematic of the convention or its city or region.

For the last few years, each Worldcon has held an open competition for the design of its Hugo bases. L.A.con IV is continuing that policy and is soliciting artists and designers to come up with a base that is worthy of the Hugo Award and which reflects the convention’s theme of Space Cadets and/or its home region of Los Angeles and Southern California.

Three finalists will be selected. The person who submits the winning design will receive a full 5-day membership in L.A.con IV, a cash prize of \$250, and the opportunity to introduce their base design as part of the Hugo Ceremony itself. The two other finalists will receive a full 5-day membership in L.A.con IV.

### Some Guidelines and Specs:

1. Bases must be designed in such a way that the silver Hugo rocket is an integral part of the design. We will supply the rockets, which are to be bolted to the base from below the tailfins. Ease of attachment should be a design consideration.

2. The design must stand on a flat surface in some way (please do not craft a “hanging” design or one only appropriate for Zero-G).
3. Bases may be made of wood, metal, lucite, or any other material which has a fixed form. Materials which will change form when aged, heated, etc. should not be used.
4. You must allow space for a plaque containing the convention name, “Hugo Award”, the category name, and, of course, the winner’s name in an easy to read font.
5. The design must be sturdy and capable of being transported or shipped (assuming reasonable care in packing). Designs that can be easily disassembled (i.e. rocket removed from base) are preferred. Designs should avoid small attached elements which may break or become separated. Excessively heavy designs should also be avoided.
6. L.A.con IV will want the designer to oversee the manufacture and construction of the approximately 20 bases that will be needed. While not required, entries from designers who can oversee construction will have an advantage in the judging.

### Rocket Specifications:

- Height: 13½ inches (340 mm)
- Width: 2" across (5.1 cm) from fin-tip to fin-tip
- Weight: 3 lb. 2 oz. (1.42 kg)
- Bolt: 5/16-18 machine screw thread
- Bolt-Hole: 0.625 inches deep (15mm)

### Return of Materials and Confidentiality

We regret that design entries cannot be returned. In addition, the winning design is

traditionally only unveiled at the Hugo Ceremony and strict confidentiality will therefore apply to the winner and their design until the convention.

### Deadlines and Other Requirements

Designs should be submitted by 15 January 2006 and should include appropriate drawings or renderings of your design or a physical sample. Please tell us (1) how much it would cost to fabricate 25 bases, (2) the lead time needed for fabrication, and (3) your ability to either craft the bases or arrange for the work to be done. As a guideline, bases should cost less than \$200 each (preferably much less) to fabricate and the finished bases should be received by L.A.con IV not later than 15 July 2006.

Please send designs, samples, or questions to us at [hugobases@laconiv.org](mailto:hugobases@laconiv.org) or L.A.con IV; Attn: Hugo Bases; P.O. Box 8442; Van Nuys CA 91409.

Good Luck!

Guidelines assembled with assistance from Noreascon 4 and Interaction, the 2004 and 2005 World Science Fiction Conventions.

## THE CONCOM TAKES INVENTORY



## Special Hugo Category

### Best Interactive Video Game

Interactive Video Games – be they for the Xbox or Playstation, for your computer, or massive multiplayer online games like *Everquest* or *City of Heroes* – have taken the world by storm. Fully half of all Americans play them. And the percentages are similar in much of the western world. As an industry, it outsells Hollywood.

And a very large percentage of the interactive video games out there are science fiction, fantasy, or horror.

There's a saying in science fiction fandom that we've won the war. Science fiction has gone from something derided and made fun of to one of the most popular genres around. Eight of the top ten grossing films and seventeen of the top twenty are science fiction or fantasy. The numbers are similar for interactive video games. That they've made a lot of money isn't important; but it does show how popular the subject matter has become.

Games have also changed over the years. No longer the simple flickering photons of Pong or Asteroids, the improvement in computer chips has given games not only better graphics but the capability of more involving, fully developed stories.

Games are not just something that some science fiction fans do. We believe that interactive video games have become an important part of the tapestry that is science fiction. And for that reason, we have decided to include them among the Hugo Categories for the first time.

Elsewhere with this Progress Report, you'll find a nomination ballot for the Hugo Awards, the annual "Oscars" of the science fiction field. Each year, awards are given for the best novel, short story, artist, dramatic presentation, fanzine and about eight other categories. Details on nominating and all of the categories will be found with the ballot.

In addition to the categories enumerated in the Worldcon's Constitution, each year's Worldcon committee has the option of adding a special additional category for that year. The category – and whether to add one or not – is at the discretion of that year's committee and it's treated exactly like one of the annual categories.

In recent years, Additional Categories, including Best Cover Art and Best Website, have been used to test categories to possibly add to the Constitution and the annually-given awards. This year, Interactive Video Games, already a major part of the world's entertainment, joins their ranks.

# Nominating For The Hugo Awards

Have you seen the “Hugo-winning novel” of the cover of a classic science fiction novel, or even attended the Hugo Awards ceremony at a previous Worldcon, and wondered how those awards were decided? It’s very simple—the voters for the Hugo Awards are all members of the World Science Fiction Convention, and all members of L.A.con IV are eligible to vote on this year’s Hugo Awards.

Hugo voting consists of two stages. In this first step, voters can name up to five items in each category. In the final step, we’ll take the five items gaining the most nominations in each category and we’ll ask the voters to rank their preferences among those five. (More about that in the next Progress report.)

In this Progress Report, you’ll find the Nominating Ballot for this year’s Hugo Awards. Use this form to send in your nominations, or vote online at <http://www.laconiv.org/hugos>, using the Hugo PIN that you’ll find on the mailing label. You can even fax your ballot—the phone number is listed on the ballot. Do not worry if you don’t have five items to nominate in each category, or haven’t read everything that’s been published in 2005 (has anyone?). Nominate as many (up to five in a category) or as few as you desire. By combining the votes of several hundred people, we can get a proper overview of that came out in 2005. (No fair nominating an item more than once—we’ll only count that as one vote.)

Not a member of L.A.con IV? Not to worry—if you were an attending or supporting member of Interaction, you are also eligible to nominate items for the Hugos (you will have to be an L.A.con IV member in order to vote on the final ballot). Still not a member? You can purchase your L.A.con IV membership the same time you vote (if you’re using a mail-in ballot)...but remember—you need to have joined L.A.con IV by January 31, 2006 in order to cast a nominating ballot.

## Timeline

L.A.con IV must receive your ballot (mailed, faxed, or sent electronically) by Midnight (2400hrs) Pacific Standard Time on Friday, March 10, 2006. (i.e. 12:01AM on Saturday, March 11, is too late.) We need to receive the ballots early enough to count them, contact the nominees (they can decline the nomination, if they desire) and prepare the final ballot for Progress Report 3, scheduled to be sent out at the beginning of April. (The final ballot won’t be due back until late July, giving you plenty of time to read the nominated works that you haven’t had a chance to get to yet.)

Be sure to mail your ballots to the address printed (in Portland, Oregon)—ballots mailed to the main L.A.con IV address will be delayed, and may not get counted.

## Is Fantasy Eligible For The Hugo Awards?

From the very beginning, both fantasy and science stories (whether written, filmed or other media) have been eligible for the Hugos. Because “fantasy” and “science fiction” have been intertwined for decades, the Hugo rules make no effort to try to distinguish between the two. So feel free to nominate the stories you’ve enjoyed, whether they feature rocket ships or wizards.

## How Is A “Novella” Different From A “Novelette”?

For the Hugos, written fiction is divided by length into four categories: Novels (usually any full-length book, but defined by the rules as any work over 40,000 words); Novellas (from 17,500 words to 40,000); Novelettes (from 7,500 to 17,500 words) and Short Stories (7,500 words and under). Several magazines indicate which category a story falls into, but collections and web sites often do not. Not too worry—give it your best guess where a story fits,

and the Hugo Administrator can relocate a nominated story to its proper category. There is even a 20% gray area. The idea is that if a story is within 20% of the boundary and gets most of its nominations in the “wrong” category, the Hugo Administrator is allowed to leave it in the category that most of the voters felt it belonged in, despite the official word count of the story.

Similarly, the Dramatic Presentation nominees are divided by length into two categories: Long Form (usually movies), which are more than 90 minutes in length; and Short Form (usually single or two-part television or radio episodes), which are 90 minutes in length or less. Here again, there is a 20% overlap, so that a short film of 85 minutes in length can be placed in Long Form if most of the voters feel it belongs there; and a two-part television episode that last 95 minutes can be placed in Short Form, if most of the voters feel it properly belongs there.

## **What’s “Interactive Video Gaming”? Why Isn’t The “Best Web Site” Category Listed?**

Each year, rule 3.3.14 allows a Worldcon to add one special Hugo category. (Sometimes, the special category can become a permanent category, such as when Noreascon Two awarded a Hugo for Best Nonfiction Book. That Hugo category is still on the ballot, now listed as “Best Related Book”).

Last year, Interaction awarded a Hugo for Best Web Site (ConJose awarded the same special category in 2002). This year, L.A.con IV is awarding a special Hugo for the Best Interactive Video Game category, defined as:

**Best Interactive Video Game.** Any interactive computer, game console, or on-line graphics-based game whose subject is science fiction or fantasy and which has been released for the first time during the previous calendar year.

Games re-issued or ported to new platforms but not substantially changed do not qualify as new games for purposes of this award.

Eligibility and voting for this special category operates in exactly the same manner as with the permanent categories.

## **Eligibility Extension**

In recent years, it’s been common practice for Worldcon Business Meetings to award an additional year of eligibility to stories that had not yet been

published in the United States during the year (since the majority of Hugo voters are usually from the US). Last year, the Interaction Business Meeting decided not to award a similar blanket extension. But they did allow “Singing My Sister Down”, by Margo Lanagan, one more year of eligibility for this year’s ballot.

## **Any Other Questions?**

Check the L.A.con IV web site for updates at: “<http://www.laconiv.org/hugos>” or contact me directly at: “[laconhugos@gmail.com](mailto:laconhugos@gmail.com)”.

John Lorentz, L.A.con IV Hugo Administrator

## **Your Hugo PIN**

**Quick, before reading further, look at the mailing label for this progress report. There, along with your name and address, you will find your five-digit Hugo Personal Identification Number (PIN).**

**Save this number, maybe commit it to memory (but it’s not necessary to eat the progress report.) You will need this PIN if you wish to nominate items online via L.A.con IV’s web site at: “<http://www.laconiv.org/hugos>”, so it’s important that you don’t lose it.**

**If you wish to change this number to another that’s easier to remember, write to us at: [laconhugos@gmail.com](mailto:laconhugos@gmail.com), and include your name, address, membership number, old PIN and new (desired) PIN. I’ll let you know if the new number is available. (Remember, we’ve already assigned PINs for the rest of the L.A.con IV and Interaction members, so there are only about 80,000 five-digit numbers left.)**



**Nominating Ballot for the 2006 Hugo Awards & John W. Campbell Award: Eligibility to Vote**

Name

Address

City

State/Province

Zip/Postal Code

Country

Phone/E-Mail

Signature

Please check one:

- ☐ I am a member of L.A.con IV; my membership number (if known) is .
- ☐ I was a member of Interaction; my membership number (if known) was .
- ☐ I wish to purchase a membership in L.A.con IV.

If you are (or were) not a member of L.A.con IV or Interaction, and wish to cast a Hugo nominating vote, you must purchase an attending membership (\$175)—or a supporting membership (\$50)—for L.A.con IV, by January 31, 2006. Please provide the appropriate information if you would like to purchase a membership.

☐ My check/money order/traveler's check is enclosed. ☐ Charge my credit card [Visa, MasterCard, American Express, Discover]

☐ Attending (\$175) ☐ Supporting (\$50)

Name (as it appears on the card)

Amount

Card Number

Expiration date

**2006 L.A.con IV HUGO AWARDS**  
**c/o OSFCI**  
**PO BOX 5703**  
**PORTLAND, OREGON 97228-5703**  
**USA**



**L.A.CON IV**

64TH WORLD SCIENCE FICTION CONVENTION

23 - 27 AUGUST 2006

ANAHEIM, CALIFORNIA

The 64<sup>th</sup> World Science Fiction Convention

**Nominating Ballot for the**  
**2006 Hugo Awards and**  
**John W. Campbell Award**

***This ballot must be received by March 10, 2006.***

## Please Read These Instructions Carefully Before Casting Your Ballot

### Eligibility To Nominate

You may nominate for the Hugo and Campbell Awards if you either:

- were an attending or supporting member of Interaction (the 2005 World Science Fiction Convention); or
- are an attending or supporting member of L.A.con IV (the 2006 World Science Fiction Convention) by January 31, 2006

### Deadline

**All ballots must be *received* by Midnight (2400hrs), Pacific Standard Time on Friday, March 10, 2006.**

Please mail as early as possible, to ensure that your ballot will be counted. Overseas members should send their nominations airmail. Mail your ballot to: **L.A.con IV Hugo Awards, c/o OSFCI, PO Box 5703, Portland, Oregon 97228-5703, USA.** (Ballots mailed to the main L.A.CON IV address will be delayed and might arrive too late to be counted.) Ballots mailed internationally must be enclosed in an envelope. *Do not e-mail your ballot*

Ballots may also be faxed to 586-283-0803. Online voting will be available via the L.A.con IV web site: <http://www.laconiv.org>

Please be sure to fill in the eligibility section on the previous page. Don't forget to sign the ballot—we cannot count your ballot if it is unsigned.

### How to Nominate

- You may nominate up to five persons or works in each category. However, you are permitted (and even encouraged) to make fewer nominations or none at all if you are not familiar with the works that fall into that category. The nominations are equally weighted: the order in which you list them has no effect on the outcome.
- "No Award" will appear automatically in every category on the final ballot—there is no need to include that choice in the nominations
- Please include source information whenever possible. This is not mandatory, but does make it easier for us to identify the work you intend to nominate. For the Fiction Categories, Dramatic Presentation categories, Related Book and Interactive Video Game, space has been provided for this. In the continuing categories (Professional Editor and after) there is less room, but if your nominee is not well-known we would appreciate your writing in a source where his or her 2005 work in that category may be found.
- Please type or print clearly. We cannot count illegible ballots.
- The five top vote getters in each category (more in case of ties, fewer if not many nominations are cast in that category) will appear on the final Hugo Awards ballot, which will be distributed with L.A.con IV PR4 (scheduled for publication in April 2006). Only members of L.A.con IV (including those who join after January 31, 2006) will be eligible to vote on the final ballot.

If you have any questions, feel free to pass them on to us at [laconhugos@gmail.com](mailto:laconhugos@gmail.com), or check the web page at <http://www.laconiv.org>.

### Eligibility

Works published in 2005 for the first time anywhere, or for the first time in English, are eligible for the Hugo Awards being awarded in 2006. Books are considered to have been published on the "publication date" which usually appears with the copyright information on the back of the title page. If there is no stated publication date, the copyright date will be used instead. A dated periodical is considered to have been published on the cover date, regardless of when it was placed on sale or copyrighted. Serialized stories or dramatic presentations are eligible in the year in which the last installment appears. Other rules of eligibility are given with the specific categories.

**Special Extension:** "Singing My Sister Down" by Margo Lanagan was given a 1-year extension. No other extensions were granted

**Exclusions:** The L.A.CON IV Committee has irrevocably delegated all Hugo Administration authority to a subcommittee. Therefore, only John Lorentz is ineligible for the 2006 Hugo Awards.

### Reproduction

Reproduction and distribution of this ballot is permitted and encouraged, provided that it is reproduced verbatim (including voting instructions), with no additional material other than the name of the person or publication responsible for the reproduction.

***This ballot must be received by Midnight (2400hrs) Pacific Standard Time, Friday, March 10, 2006.***

**Best Novel** *A science fiction or fantasy story of 40,000 words or more that appeared for the first time in 2005.*

Author & Title _____	Publisher _____
Author & Title _____	Publisher _____
Author & Title _____	Publisher _____
Author & Title _____	Publisher _____
Author & Title _____	Publisher _____

**Best Novella** *A science fiction or fantasy story between 17,500 and 40,000 words that appeared for the first time in 2005.*

Author & Title _____	Where Published _____
Author & Title _____	Where Published _____
Author & Title _____	Where Published _____
Author & Title _____	Where Published _____
Author & Title _____	Where Published _____

**Best Novelette** *A science fiction or fantasy story between 7,500 and 17,500 words that appeared for the first time in 2005.*

Author & Title _____	Where Published _____
Author & Title _____	Where Published _____
Author & Title _____	Where Published _____
Author & Title _____	Where Published _____
Author & Title _____	Where Published _____

**Best Short Story** *A science fiction or fantasy story of less than 7,500 words that appeared for the first time in 2005.*

Author & Title _____	Where Published _____
Author & Title _____	Where Published _____
Author & Title _____	Where Published _____
Author & Title _____	Where Published _____
Author & Title _____	Where Published _____

**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.*

Author/Editor & Title _____	Publisher _____
Author/Editor & Title _____	Publisher _____
Author/Editor & Title _____	Publisher _____
Author/Editor & Title _____	Publisher _____
Author/Editor & Title _____	Publisher _____

**Best Dramatic Presentation, Long Form** *Any theatrical feature or other production, in any medium, of dramatized science fiction, fantasy or related subjects that was publicly presented in its present dramatic form for the first time in 2005, with a complete running time of more than 90 minutes.*

Title _____	Studio/Series _____
Title _____	Studio/Series _____
Title _____	Studio/Series _____
Title _____	Studio/Series _____
Title _____	Studio/Series _____

**Best Dramatic Presentation, Short Form** *Any television program or other production, in any medium, of dramatized science fiction, fantasy or related subjects that was publicly presented in its present dramatic form for the first time in 2005, with a complete running time of 90 minutes or less.*

Title _____	Studio/Series _____
Title _____	Studio/Series _____
Title _____	Studio/Series _____
Title _____	Studio/Series _____
Title _____	Studio/Series _____

Please note that items may be relocated to a different category by the Hugo administrator if they are within 20% of the category boundary (such as in the case of: Novel/Novella, Novella/Novelette, Novelette/Short Story, and Dramatic Presentation, Long Form/Dramatic Presentation, Short Form).

**Best Professional Editor** *The editor of a professional publication\* devoted primarily to science fiction or fantasy in 2005.*

Editor \_\_\_\_\_  
 Editor \_\_\_\_\_  
 Editor \_\_\_\_\_  
 Editor \_\_\_\_\_  
 Editor \_\_\_\_\_

**Best Semiprozine** *A generally available non-professional publication (average print run of fewer than 10,000 copies per issue) devoted to science fiction or fantasy which has published 4 or more issues, at least one of them in 2005, and met at least two of the following criteria in 2005:*

1. *Had an average press run of at least 1,000 copies per issue.*
2. *Paid its contributors or staff in other than copies of the publication.*
3. *Provided at least half the income of any one person.*
4. *Had at least 15% of its total space occupied by advertising.*
5. *Announced itself to be a "semiprozine".*

Title \_\_\_\_\_  
 Title \_\_\_\_\_  
 Title \_\_\_\_\_  
 Title \_\_\_\_\_  
 Title \_\_\_\_\_

**Best Fanzine** *A generally available non-professional publication devoted to science fiction, fantasy or related subjects which has published 4 or more issues, at least one of which appeared in 2005, and which does not qualify as a semiprozine.*

Title \_\_\_\_\_  
 Title \_\_\_\_\_  
 Title \_\_\_\_\_  
 Title \_\_\_\_\_  
 Title \_\_\_\_\_

**Best Professional Artist** *An artist or illustrator whose work appeared in a professional publication\* in the field of science fiction or fantasy in 2005.*

Artist/Illustrator \_\_\_\_\_  
 Artist/Illustrator \_\_\_\_\_  
 Artist/Illustrator \_\_\_\_\_  
 Artist/Illustrator \_\_\_\_\_  
 Artist/Illustrator \_\_\_\_\_

**Best Fan Writer** *A person whose writing has appeared in fanzines, semiprozines or in generally available electronic media in 2005.*

Author \_\_\_\_\_  
 Author \_\_\_\_\_  
 Author \_\_\_\_\_  
 Author \_\_\_\_\_  
 Author \_\_\_\_\_

**Best Fan Artist** *An artist or illustrator whose work has appeared in fanzines, semiprozines, or was publicly displayed in 2005.*

Artist/Illustrator \_\_\_\_\_  
 Artist/Illustrator \_\_\_\_\_  
 Artist/Illustrator \_\_\_\_\_  
 Artist/Illustrator \_\_\_\_\_  
 Artist/Illustrator \_\_\_\_\_

**Best Interactive Video Game** *(Added by the L.A.con IV committee, under section 3.3.14 of the CSFS Constitution) Any interactive computer, game console, or on-line graphics-based game whose subject is science fiction or fantasy and which has been released for the first time during the previous calendar year. Games reissued or ported to new platforms but not substantially changed do not qualify as new games for purposes of this award.*

Title _____	Publisher _____
Title _____	Publisher _____
Title _____	Publisher _____
Title _____	Publisher _____
Title _____	Publisher _____

**John W. Campbell Award (not a Hugo)** *(Award for the best new science fiction writer, sponsored by Dell Magazines) A writer whose first work of science fiction or fantasy appeared during 2000 or 2005 in a professional publication.\*\**

Author \_\_\_\_\_  
 Author \_\_\_\_\_  
 Author \_\_\_\_\_

Author \_\_\_\_\_  
 Author \_\_\_\_\_

\* For Hugo Award purposes, a "professional publication" is a mass-market hardcover or paperback book; or one that had an average press run of at least 10,000 copies per issue.

\*\* For Campbell Award purposes, a "professional publication" is one for which more than a nominal amount was paid, any publication that had an average press run of at least 10,000 copies; or any other that the Award sponsors may designate.

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# CONSTITUTION

## of the World Science Fiction Society, August 2005

### Article 1 - Name, Objectives, Membership, and Organization

**Section 1.1: Name.** The name of this organization shall be the World Science Fiction Society, hereinafter referred to as WSFS or the Society.

**Section 1.2: Objectives.** WSFS is an unincorporated literary society whose functions are:

- (1) To choose the recipients of the annual Hugo Awards (Science Fiction Achievement Awards).
- (2) To choose the locations and Committees for the annual World Science Fiction Conventions (hereinafter referred to as Worldcons).
- (3) To attend those Worldcons.
- (4) To choose the locations and Committees for the occasional North American Science Fiction Conventions (hereinafter referred to as NASFiCs).
- (5) To perform such other activities as may be necessary or incidental to the above purposes.

**Section 1.3: Restrictions.** No part of the Society's net earnings shall be paid to its members, officers, or other private persons except in furtherance of the Society's purposes. The Society shall not attempt to influence legislation or any political campaign for public office. Should the Society dissolve, its assets shall be distributed by the current Worldcon Committee or the appropriate court having jurisdiction, exclusively for charitable purposes. In this section, references to the Society include the Mark Protection Committee and all other agencies of the Society but not convention bidding or operating committees.

**Section 1.4: Membership.** The Membership of WSFS shall consist of all people who have paid membership dues to the Committee of the current Worldcon.

**Section 1.5: Memberships.**

**1.5.1:** Each Worldcon shall offer supporting and attending memberships.

**1.5.2:** The rights of supporting members of a Worldcon include the right to receive all of its generally distributed publications.

**1.5.3:** The rights of attending members of a Worldcon include the rights of supporting members plus the right of general attendance at said Worldcon and at the WSFS Business Meeting held thereat.

**1.5.4:** Members of WSFS who cast a site-selection ballot with the required fee shall be supporting members of the selected Worldcon.

**1.5.5:** Voters have the right to convert to attending membership in the selected Worldcon within ninety (90) days of its selection, for an additional fee set by its committee. This fee must not exceed two (2) times the site-selection fee and must not exceed the difference between the site-selection fee and the fee for new attending members.

**1.5.6:** The Worldcon Committee shall make provision for persons to become supporting members for no more than one hundred and twenty-five percent (125%) of the site-selection fee, or such higher amount as has been approved by the Business Meeting, until a cutoff date no earlier than ninety (90) days before their Worldcon.

**1.5.7:** Other memberships and fees shall be at the discretion of the Worldcon Committee.

**Section 1.6: Authority.** Authority and responsibility for all matters concerning the Worldcon, except those reserved herein to WSFS, shall rest with the Worldcon Committee, which shall act in its own name and not in that of WSFS.

**Section 1.7: The Mark Protection Committee.**

**1.7.1:** There shall be a Mark Protection Committee of WSFS, which shall be responsible for registration and protection of the marks used by or under the authority of WSFS.

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

**1.7.3:** The Mark Protection Committee shall hold a meeting at each Worldcon after the end of the Business Meeting, at a time and place announced at the Business Meeting.

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

**Section 1.8: Membership of the Mark Protection Committee.**

**1.8.1:** The Mark Protection Committee shall consist of:

(1) One (1) member appointed to serve at the pleasure of each future selected Worldcon Committee and each of the two (2) immediately preceding Worldcon Committees  
 (2) One (1) member appointed to serve at the pleasure of each future selected NASFiC Committee and for each Committee of a NASFiC held in the previous two years, and  
 (3) Nine (9) members elected three (3) each year to staggered three-year terms by the Business Meeting.

**1.8.2:** No more than three elected members may represent any single North American region, as defined in Section 1.8.5. Each elected member shall represent the region (if any) in which the member resided at the time they were elected.

**1.8.3:** Newly elected members take their seats, and the term of office ends for elected and appointed members whose terms expire that year, at the end of the Business Meeting.

**1.8.4:** If vacancies occur in elected memberships in the Committee, the remainder of the position's term may be filled by the Business Meeting, and until then temporarily filled by the Committee.

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

(1) Western: Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states, provinces, and territories westward including Hawaii, Alaska, the Yukon, and the Northwest Territories.

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

(3) Eastern: Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states, provinces, and territories eastward including the District of Columbia, St. Pierre et Miquelon, Bermuda, and the Bahamas.

## Article 2 - Powers and Duties of Worldcon Committees

**Section 2.1: Duties.** Each Worldcon Committee shall, in accordance with this Constitution, provide for

- (1) administering the Hugo Awards,
- (2) administering any future Worldcon or NASFiC site selection required, and
- (3) holding a WSFS Business Meeting.

**Section 2.2: Marks.** Every Worldcon and NASFiC Committee shall include the following notice in each of its publications:  
 "World Science Fiction Society", "WSFS", "World Science Fiction Convention", "Worldcon", "NASFiC", and "Hugo Award" are service marks of the World Science Fiction Society, an unincorporated literary society.

**Section 2.3: Official Representative.** Each future selected Worldcon Committee shall designate an official representative to the Business Meeting to answer questions about their Worldcon.

**Section 2.4: Distribution of Rules.** The current Worldcon Committee shall print copies of the WSFS Constitution, together with an explanation of proposed changes approved but not yet ratified, and copies of the Standing Rules. The Committee shall distribute these documents to all WSFS members at a point between nine and three months prior to the Worldcon, and shall also distribute them to all WSFS members in attendance at the Worldcon upon registration.

**Section 2.5: Bid Presentations.** Each Worldcon Committee shall provide a reasonable opportunity for *bona fide* bidding committees for the Worldcon to be selected the following year to make presentations.

**Section 2.6: Incapacity of Committees.** With sites being selected two (2) years in advance, there are at least two selected current or future Worldcon Committees at all times. If one of these should be unable to perform its duties, the other selected current or future Worldcon Committee shall determine what action to take, by consulting the Business Meeting or by mail poll of WSFS if there is sufficient time, or by decision of the Committee if there is not sufficient time. Where a site and Committee are chosen by a Business Meeting or Worldcon Committee pursuant to this section, they are not restricted by exclusion zone or other qualifications.

**Section 2.7: Membership Pass-along.** Within ninety (90) days after a Worldcon, the administering Committee shall, except where prohibited by local law, forward its best information as to the names and postal addresses of all of its Worldcon members to the Committee of the next Worldcon.

**Section 2.8: Financial Openness.** Any member of WSFS shall have the right, under reasonable conditions, to examine the financial records and books of account of the current Worldcon or NASFiC Committee, all future selected Worldcon or NASFiC Committees, the two immediately preceding Worldcon Committees, and the Committees of any NASFiCs held in the previous two years.

**Section 2.9: Financial Reports.**

**2.9.1:** Each future selected Worldcon or NASFiC Committee shall submit an annual financial report, including a statement of income and expenses, to each WSFS Business Meeting after the Committee's selection.

**2.9.2:** Each Worldcon or NASFiC Committee shall submit a report on its cumulative surplus/loss at the next Business Meeting after its convention.

**2.9.3:** Each Worldcon or NASFiC Committee should dispose of surplus funds remaining after accounts are settled for its convention for the benefit of WSFS as a whole.

**2.9.4:** In the event of a surplus, the Worldcon or NASFiC Committee, or any alternative organizational entity established to oversee and disburse that surplus, shall file annual financial reports regarding the disbursement of that surplus at each year's Business Meeting, until the surplus is totally expended or an amount equal to the original surplus has been disbursed.

**Article 3 - Hugo Awards**

**Section 3.1: Introduction.** Selection of the Hugo Awards shall be made as provided in this Article.

**Section 3.2: General.**

**3.2.1:** Unless otherwise specified, Hugo Awards are given for work in the field of science fiction or fantasy appearing for the first time during the previous calendar year.

**3.2.2:** A work originally appearing in a language other than English shall also be eligible for the year in which it is first issued in English translation.

**3.2.3:** The Business Meeting may by a 3/4 vote provide that works originally published outside the United States of America and first published in the United States of America in the current year shall also be eligible for Hugo Awards given in the following year.

**3.2.4:** A work shall not be eligible if in a prior year it received sufficient nominations to appear on the final award ballot.

**3.2.5:** Publication date, or cover date in the case of a dated periodical, takes precedence over copyright date.

**3.2.6:** Works appearing in a series are eligible as individual works, but the series as a whole is not eligible. However, a work appearing in a number of parts shall be eligible for the year of the final part.

**3.2.7:** In the written fiction categories, an author may withdraw a version of a work from consideration if the author feels that the version is not representative of what that author wrote.

**3.2.8:** The Worldcon Committee shall not consider previews, promotional trailers, commercials, public service announcements, or other extraneous material when determining the length of a work. Running times of dramatic presentations shall be based on their first general release.

**3.2.9:** The Worldcon Committee may relocate a story into a more appropriate category if it feels that it is necessary, provided that the length of the story is within the lesser of five thousand (5,000) words or twenty percent (20%) of the new category limits.

**3.2.10:** The Worldcon Committee may relocate a dramatic presentation work into a more appropriate category if it feels that it is necessary, provided that the length of the work is within twenty percent (20%) of the new category boundary.

**3.2.11:** The Worldcon Committee is responsible for all matters concerning the Awards.

**Section 3.3: Categories.**

**3.3.1: Best Novel.** A science fiction or fantasy story of forty thousand (40,000) words or more.

**3.3.2: Best Novella.** A science fiction or fantasy story of between seventeen thousand five hundred (17,500) and forty thousand (40,000) words.

**3.3.3: Best Novelette.** A science fiction or fantasy story of between seven thousand five hundred (7,500) and seventeen thousand five hundred (17,500) words.

**3.3.4: Best Short Story.** A science fiction or fantasy story of less than seven thousand five hundred (7,500) words.

**3.3.5: Best Related Book.** Any work whose subject is related to the field of science fiction, fantasy, or fandom, appearing for the first time in book form during the previous calendar year,

and which is either non-fiction or, if fictional, is noteworthy primarily for aspects other than the fictional text.

**3.3.6: Best Dramatic Presentation, Long Form.** Any theatrical feature or other production, with a complete running time of more than 90 minutes, in any medium of dramatized science fiction, fantasy or related subjects that has been publicly presented for the first time in its present dramatic form during the previous calendar year.

**3.3.7: Best Dramatic Presentation, Short Form.** Any television program or other production, with a complete running time of 90 minutes or less, in any medium of dramatized science fiction, fantasy or related subjects that has been publicly presented for the first time in its present dramatic form during the previous calendar year.

**3.3.8: Best 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 and any applicable extensions of eligibility under Sections 3.2.3 or 3.4.

**3.7.3:** Nominations shall be solicited only for the Hugo Awards and the John W. Campbell Award for Best New Writer.

### **Section 3.8: Tallying of Nominations.**

**3.8.1:** Except as provided below, the final Award ballots shall list in each category the five eligible nominees receiving the most nominations. If there is a tie including fifth place, all the tied eligible nominees shall be listed.

**3.8.2:** The Worldcon Committee shall determine the eligibility of nominees and assignment to the proper category of works nominated in more than one category.

**3.8.3:** Any nominations for "No Award" shall be disregarded.

**3.8.4:** If a nominee appears on a nomination ballot more than once in any one category, only one nomination shall be counted in that category.

**3.8.5:** No nominee shall appear on the final Award ballot if it received fewer nominations than five percent (5%) of the number of ballots listing one or more nominations in that category, except that the first three eligible nominees, including any ties, shall always be listed.

**3.8.6:** The Committee shall move a nomination from another category to the work's default category only if the member has made fewer than five (5) nominations in the default category.

**3.8.7:** If a work receives a nomination in its default category, and if the Committee relocates the work under its authority under subsection 3.2.9 or 3.2.10, the Committee shall count the nomination even if the member already has made five (5) nominations in the more-appropriate category.

**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, tallying shall be as described in Section 6.3. 'No Award' shall be treated as a nominee. If all remaining nominees are tied, no tie-breaking shall be done and the nominees excluding No Award shall be declared joint winners.

**3.11.2:** No Award shall be given whenever the total number of valid ballots cast for a specific category (excluding those cast for "No Award" in first place) is less than twenty-five percent (25%) of the total number of final Award ballots received.

**3.11.3:** "No Award" shall be the run-off candidate.

**3.11.4:** The complete numerical vote totals, including all preliminary tallies for first, second, ... places, shall be made public by the Worldcon Committee within ninety (90) days after the Worldcon. During the same period the nomination voting totals shall also be published, including in each category the vote counts for at least the fifteen highest vote-getters and any other candidate receiving a number of votes equal to at least five percent (5%) of the nomination ballots cast in that category.

**Section 3.12: Exclusions.** No member of the current Worldcon Committee or any publications



closely connected with a member of the Committee shall be eligible for an Award. However, should the Committee delegate all authority under this Article to a Subcommittee whose decisions are irrevocable by the Worldcon Committee, then this exclusion shall apply to members of the Subcommittee only.

**Section 3.13: Retrospective Hugos.** A Worldcon held 50, 75, or 100 years after a Worldcon at which no Hugos were presented may conduct nominations and elections for Hugos which would have been presented at that previous Worldcon. Procedures shall be as for the current Hugos. Categories receiving insufficient numbers of nominations may be dropped. Once retrospective Hugos have been awarded for a Worldcon, no other Worldcon shall present retrospective Hugos for that Worldcon.

## Article 4 - Future Worldcon Selection

### Section 4.1: Voting.

**4.1.1:** WSFS shall choose the location and Committee of the Worldcon to be held two (2) years from the date of the current Worldcon.

**4.1.2:** Voting shall be by written ballot cast either by mail or at the current Worldcon with tallying as described in Section ~~3.11~~ 6.3.

**4.1.3:** The current Worldcon Committee shall administer the voting, collect the advance membership fees, and turn over those funds to the winning Committee before the end of the current Worldcon.

**4.1.4:** The site-selection voting totals shall be announced at the Business Meeting and published in the first or second Progress Report of the winning Committee, with the by-mail and at-convention votes distinguished.

### Section 4.2: Voter Eligibility.

**4.2.1:** Voting shall be limited to WSFS members who have purchased at least a supporting membership in the Worldcon whose site is being selected.

*[A Constitutional Amendment to Section 4.1.1 adopted at Noreascon 4 included the following proviso, which impacts Voter Eligibility for both Interaction in 2005 and L.A.con IV in 2006:]*

*Provided that there shall be no Worldcon site selection election at the 2005 Worldcon, Interaction; and that the 2006 Worldcon, L.A.con IV, shall select the site of the 2008 Worldcon. Provided further that Interaction members will be entitled to vote in the 2008*

*Worldcon site selection, whether or not they are members of L.A.con IV, to prevent the disenfranchisement of a group of voters. Persons may cast only a single vote in the 2008 site selection.*

**4.2.2:** The supporting membership rate shall be set by unanimous agreement of the current Worldcon Committee and all bidding committees who have filed before the ballot deadline. If agreement is not reached, the default fee shall be the median (middle value) of the US dollar fees used in the previous three (3) Worldcon site selections.

**Section 4.3: Non-Natural Persons.** Corporations, associations, and other non-human or artificial entities may cast ballots, but only for "No Preference". "Guest of" memberships may only cast "No Preference" ballots. Memberships transferred to individual natural persons may cast preferential ballots, provided that the transfer is accepted by the administering convention.

**Section 4.4: Ballots.** Site-selection ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter. Each site-selection ballot shall list the options "None of the Above" and "No Preference" and provide for write-in votes, after the bidders and with equal prominence. The supporting membership rate shall be listed on all site-selection ballots.

### Section 4.5: Tallying.

**4.5.1:** The name and address information shall be separated from the ballots and the ballots counted only at the Worldcon. Each bidding committee should provide at least two (2) tellers. Each bidding committee may make a record of the name and address of every voter.

**4.5.2:** A ballot voted with first or only choice for "No Preference" shall be ignored for site selection. A ballot voted with lower than first choice for "No Preference" shall be ignored if all higher choices on the ballot have been eliminated in preferential tallying.

**4.5.3:** "None of the Above" shall be treated as a bid for tallying, and shall be the equivalent of ~~"No Award" with respect to Section 3.11~~ the run-off candidate.

**4.5.4:** All ballots shall be initially tallied by their first preferences, even if cast for a bid that the administering Committee has ruled ineligible. If no eligible bid achieves a majority

on the first round of tallying, then on the second round all ballots for ineligible bids shall be redistributed to their first eligible choices, and tallying shall proceed according to ~~normal preferential ballot procedures~~ Section 6.3.

**4.5.5:** If “None of the Above” wins, or if two or more bids are tied for first place at the end of tallying, the duty of site selection shall devolve on the Business Meeting of the current Worldcon. If the Business Meeting is unable to decide by the end of the Worldcon, the Committee for the following Worldcon shall make the selection without undue delay.

**4.5.6:** Where a site and Committee are chosen by a Business Meeting or Worldcon Committee following a win by ‘None of the Above’, they are not restricted by exclusion zone or other qualifications.

**4.5.7:** Where a site and Committee are chosen by a Business Meeting or Worldcon Committee following a tie in tallying, they must select one of the tied bids.

#### **Section 4.6: Bid Eligibility.**

**4.6.1:** To be eligible for site selection, a bidding committee must file the following documents with the Committee that will administer the voting:

- (1) an announcement of intent to bid;
- (2) adequate evidence of an agreement with its proposed site’s facilities, such as a conditional contract or a letter of agreement;
- (3) the rules under which the Worldcon Committee will operate, including a specification of the term of office of their chief executive officer or officers and the conditions and procedures for the selection and replacement of such officer or officers.

**4.6.2:** The bidding committee must supply written copies of these documents to any member of WSFS on request.

**4.6.3:** For a bid to be allowed on the printed ballot, the bidding committee must file the documents specified above no later than 180 days prior to the official opening of the administering convention.

**4.6.4:** To be eligible as a write-in, the bidding committee must file the documents specified above by the close of the voting.

**4.6.5:** If no bids meet these qualifications, the selection shall proceed as though “None of the Above” had won.

**Section 4.7: Site Eligibility.** A site shall be ineligible if it is within five hundred (500) miles or eight hundred (800) kilometres of the site at which selection occurs.

#### **Section 4.8: NASFiC**

If the selected Worldcon site is not in North America, there shall be a NASFiC in North America that year. Selection of the NASFiC shall be by the identical procedure to the Worldcon selection except as provided below or elsewhere in this Constitution:

**4.8.1:** Voting shall be by written ballot administered by the following year’s Worldcon, if there is no NASFiC in that year, or by the following year’s NASFiC, if there is one, with ballots cast at the administering convention or by mail, and with only members of the administering convention allowed to vote.

**4.8.2:** NASFiC Committees shall make all reasonable efforts to avoid conflicts with Worldcon dates.

**4.8.3:** The proposed NASFiC supporting membership rate can be set by unanimous agreement of the administering Committee and all bidding committees who have filed before the ballot deadline. If agreement is not reached, the default fee shall be the median (middle value) of the US dollar fees used in the previous three (3) Worldcon site selections.

**4.8.4:** If “None of the Above” wins, or if no eligible bid files by the deadline, then no NASFiC shall be held and any supporting membership payments collected for the NASFiC site selection shall be refunded by the administering convention without undue delay.

### **Article 5 - Powers of the Business Meeting**

#### **Section 5.1: WSFS Business Meetings.**

**5.1.1:** Business Meetings of WSFS shall be held at advertised times at each Worldcon.

**5.1.2:** The current Worldcon Committee shall provide the Presiding Officer and Staff for each Meeting.

**5.1.3:** Standing Rules for the Governance of the Business Meeting and related activities may be adopted or amended by a majority vote at any Business Meeting. Amendments to Standing Rules shall take effect at the close of the Worldcon where they are adopted; this rule may be suspended by a two-thirds (2/3) vote.

**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.

**3.11.1 Section 6.3: Tallying of Votes.** In each category, Votes shall first be tallied by the voter's first choices. If no majority is then obtained, the nominee candidate who places last in the initial tallying shall be

eliminated and the ballots listing it as first choice shall be redistributed on the basis of those ballots' second choices. This process shall be repeated until a majority-vote winner is obtained. If two or more candidates are tied for elimination during this process, the candidate that received fewer first-place votes shall be eliminated. If they are still tied, all the tied candidates shall be eliminated together.

**3.11.3 Section 6.4: Run-off.** After a tentative winner is determined, then unless "**No Award**" the run-off candidate shall be the sole winner, the following additional test shall be made. If the number of ballots preferring "**No Award**" the run-off candidate to the tentative winner is greater than the number of ballots preferring the tentative winner to "**No Award**" the run-off candidate, then "**No Award**" the run-off candidate shall be declared the winner of the election.

**Section 6.5: Amendment.** The WSFS Constitution may be amended by a motion passed by a simple majority at any Business Meeting but only to the extent that such motion is ratified by a simple majority at the Business Meeting of the subsequent Worldcon.

**Section 6.6: Commencement.** Any change to the Constitution of WSFS shall take effect at the end of the Worldcon at which such change is ratified, except that no change imposing additional costs or financial obligations upon Worldcon Committees shall be binding upon any Committee already selected at the time when it takes effect.

The above copy of the World Science Fiction Society's Constitution is hereby Certified to be True, Correct, and Complete:

Tim Illingworth, Chair  
Pat McMurray, Secretary  
2005 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

*Please note that Item 3.3 of the Business Passed On contain changes to the Standing Rules and was passed at Noreascon 4 for ratification at Interaction. These Standing Rules changes are held to be contingent on the ratification of the Constitutional Amendment and therefore will not apply unless the Constitutional Amendment itself is ratified.*

## 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 as defined in Section 6.3 of the WSFS Constitution. There shall be no run-off candidate. After a seat is filled, votes for the elected member and for any nominee who is now ineligible due to regional residence restrictions shall be eliminated before conducting the next ballot. This procedure shall continue until all seats are filled. In the event of a first-place tie for any seat, the tie shall be broken unless all tied candidates can be elected simultaneously. Should there be any partial-term vacancies on the committee, the partial-term seat(s) shall be filled after the full-term seats have been filled.

## 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:

Tim Illingworth, Chair  
Pat McMurray, Secretary  
2005 WSFS Business Meeting

# Anticipation

## Montréal in 2009

The World con Bid



**YES!**

**Montreal has the facilities:**

The Palais des congrès (convention centre)

Exhibition space 198 820 sq.ft.

Up to 65 meeting rooms totaling 131 700 sq.ft.

Total rental space 330 520 sq.ft.

Place Bonaventure has 200 000 sq.ft.

And the Bonaventure Hilton in the same building has 40 000 sq. ft. of meeting rooms and exhibit space

The Fairmont Queen Elizabeth has 50 000 sq.ft. of meeting space

The four largest hotels have over 2 500 rooms and suites

Everything is located right in the middle of downtown Montréal

**YES!**

**You can get there from here:**

Montreal is accessible by all the usual forms of transportation.

Montreal has a major airport with over 500 flights per day bringing over 25 000 passengers from all over the world

Montreal connects by rail through New York City and through Detroit

Montreal is on the Interstate. Well, practically. A mere 45-minute drive from the border, where interstate 87 ends and highway 15 starts. Same road, different name.

**YES!**

**You can buy great food here:**

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Pre-support:	25.00	20.00	10.00	15.00	2 000
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"bon ami":	125.00	100.00	50.00	75.00	10 000

## Student Science Fiction and Fantasy Contest

Sponsored by

L.A.con IV, the 64th World Science Fiction Convention,  
and Baltimore Worldcon 1998, Inc.

*Science fiction and fantasy expand horizons and open new worlds for their readers. The stories they tell can take us to the farthest reaches of the universe, explore new facets of the world around us, or take us to a magical realm. . . . Science fiction and fantasy aren't limited to the written word. Science fiction and fantasy art can illustrate a story or tell one of its own. . . . Science fiction is grounded in science fact. The science of today, whether it is exploring the possibility of life on Mars or mapping the human genetic structure, can serve as the basis for science fiction stories.*

L.A.con IV, the 64<sup>th</sup> World Science Fiction Convention, in conjunction with Baltimore Worldcon 1998, Inc., a section 501(c)(3) charitable organization, is sponsoring a contest for the best short story with a science fiction or fantasy theme, the best science fiction or fantasy artwork, and the best science essay. This contest is open to all students in **elementary school** (5th grade and below), **middle school** (6th through 8th grade) and **high school** (9th through 12th grade). **Each entry must include a completed entry form.** Each student may enter/win in any or all of the story, art or essay categories, but may only enter once in each of the categories. **Please do not include the student's name on the front of any entry.**

The **short story** must be an *original* story with a *science fiction or fantasy theme*. It must be in English, typewritten using a standard business font and double-spaced. It must be at least 5 pages long for students in elementary school, 10 pages long for students in middle school, and 15 pages long for students in high school, and should be no more than 50 pages. Entries will be judged on their originality and creativity, grammar and spelling, structure, character development, plot development, and the use of science fiction and fantasy elements.

The **artwork** must be an *original* work with a *science fiction or fantasy theme*, in pencil, pen & ink, pastels, charcoal, or paint. It must be a flat, two-dimensional piece that is mounted in a mat suitable for hanging, at least 5" by 7" and no more than 11" by 17". It may be an illustration of an existing story or an original idea. Entries will be judged on their originality and creativity, artistic technique, and the use of science fiction and fantasy elements.

The **science essay** must be a *factual* work including a *list of references* used. It must be in English, typewritten using a standard business font and double spaced. It must be at least 3 pages long for elementary school students, 6 pages for middle school students, and 9 pages for high school students, and should be no more than 35 pages. Entries will be judged on content, grammar and spelling, structure, and use of references.

Entries should be mailed to Student Science Fiction and Fantasy Contest, P.O. Box 314, Annapolis Junction, MD 20701, USA. Entries must be postmarked by **March 31, 2006**. Winners will be announced at a special ceremony honoring the contestants at L.A.con IV on Saturday, August 26, 2006.

Entries may be displayed at science fiction conventions and may be (non-exclusively) published by Baltimore Worldcon 1998, Inc. Entries will not be returned.

All contestants will receive a certificate for participating. Semi-finalists will be invited to attend L.A.con IV for Saturday, August 26, 2006. Finalists will also receive a commemorative T-shirt and a \$10 gift certificate from a major book store. The winners will be invited to attend all five days of L.A.con IV and will receive a commemorative T-shirt and a \$50 gift certificate from a major book store.

L.A.con IV will be held August 23 through 27, 2006, in Anaheim, CA. For more information, see their website at [laconiv.org](http://laconiv.org). For more information about this contest, see [www.bucconeer.worldcon.org](http://www.bucconeer.worldcon.org).

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"World Science Fiction Convention," "Worldcon" and "North American Science Fiction Convention" are service marks of the World Science Fiction Society, an unincorporated literary society.

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## Student Science Fiction and Fantasy Contest Entry Form

Student Name \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

City, State \_\_\_\_\_

Postal Code \_\_\_\_\_ Country \_\_\_\_\_ Phone \_\_\_\_\_

email \_\_\_\_\_

Age \_\_\_\_\_ Grade \_\_\_\_\_ T-Shirt Size \_\_\_\_\_

Teacher \_\_\_\_\_

School \_\_\_\_\_

School Address \_\_\_\_\_

Parent or Legal Guardian \_\_\_\_\_

Story \_\_\_\_\_ Artwork \_\_\_\_\_ Science Essay \_\_\_\_\_

Title \_\_\_\_\_

Entries may be displayed at science fiction conventions and may be (non-exclusively) published by Baltimore Worldcon 1998, Inc. Entries will not be returned.

I hereby give \_\_\_\_\_ permission to participate in the Student Science Fiction Contest.

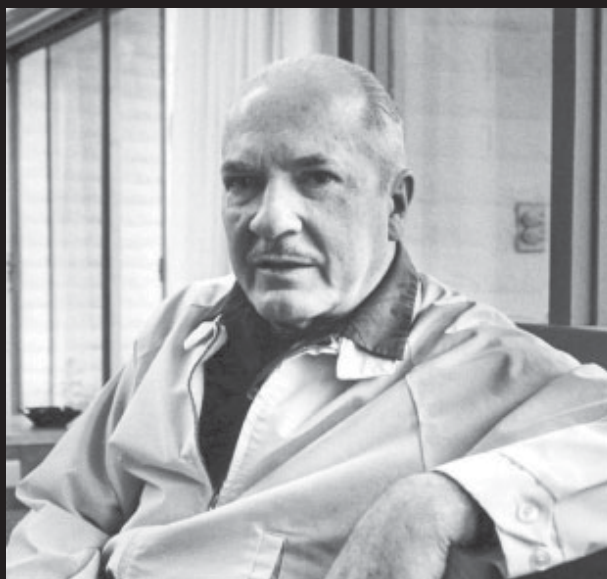
\_\_\_\_\_  
Signature of parent or legal guardian

\_\_\_\_\_  
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please visit the Meisha Merlin Publishing, Inc. website at:  
[www.meishamerlin.com](http://www.meishamerlin.com)



## Anime

Attention cadets — as part of our intergalactic cultural research project, we're planning for two tracks of anime video programming, one of which is slated for a 24-hour cycle (nocturnal species are encouraged to volunteer). In addition, we are contacting distributors to secure specialists, premieres and previews for your edification and enjoyment.

New to anime? No worries, our elite team of anime critics will prepare short reviews for your convenience (just as soon as they find out our schedule from the precog team).

## Asian Film Theater

In the 21st Century, nobody does the "cinema of ideas" like Asia. Whether it's Hong Kong action, Korean romantic comedy, Japanese horror, Taiwanese phantasmagoricals, or Thai insanity, each has an SF edge that goes beyond any Sith or Jedi you can imagine. Now Worldcon welcomes back author, columnist, movie consultant, and DVD audio commentator Ric Meyers to program and host a non-stop tribute to everything that punches, kicks, flies, chops, or goes bump in the night. Not only will there be great movies and fun surprises, but as many freebies as he can find and give away.

## Blood Drive

Yes! There will be a blood drive at L.A.con IV, the 64<sup>th</sup> Worldcon. At L.A.con III, 97 units of blood were collected. We hope to beat that record proving that Space Cadets are stronger, more courageous and more generous than a bunch of rats! Plan to join us for home-made cookies, exotic juices, alien balloons (remember the beach ball in "Dark Star"?), freebies and a raffle which will include a \$100.00 American Express gift card — oh, yes, and the blood-letting bit, too. Remember, being a Space Cadet takes a lot of **blood**, sweat and tears. We're doing our part, so come and do yours!

## Costume Programming

I am delighted to be able to again work on the costume programming at the 2006 World Science Fiction convention. Look for panels, information sessions, and how-to presentations for beginners and advanced costumers. We are especially interested in presenting a full range of programs on costuming, from science fiction and fantasy to comic book, graphic novel and media.

We are also looking for lots and lots of input. If you have an idea for a session you'd like to do or a session you'd like to take, please get in touch with me. I'm interested!

## Film Program

L.A.con IV will feature a variety of venues for special interest media programming, with emphasis on British Science Fiction; Japanese Anime; and American, Canadian, New Zealand, and Australian produced SF television. In addition we will endeavor to run all of the Best Dramatic Hugo Nominations in the best possible viewing conditions. We'll have Digital DLP projection, as well as 35mm and 70mm in our big theater. Our goal is to program the best of the best, with special consideration for shows that will play well to the large audiences at a Worldcon for participation and fan enjoyment. Watch for special announced sneak previews that may occur at the convention.

Jeff Walker with GenreFilms will be joining us with his famous Trailer Park previews of coming attractions, and we'll have special guests to join us and introduce many of the films and TV shows you'll see on the big screen. We may have a few interesting oddities to run as well, we're scouring the globe for fun fan films and unusual fare that can only be appreciated properly at a Worldcon. We'll also be running a selection of episodes from 1950s science fiction TV shows in honor of L.A.con IV's Special Guest, Frankie Thomas, the one and only Tom Corbett, Space Cadet!

See you at the Movies!

## Alien Table Setting Contest

Just how do well-mannered Kzin eat? What tableware would a Ferengi use? Who knows how the Whos down in Whoville eat?

Science fiction often talks about the technology (or even the breeding habits) of an alien race but doesn't often delve into the minutia of their sociology. With a look in that direction (and to play up an interest of some of the folks on the L.A.con IV committee) the convention is sponsoring a competition that's a combination of street theater, sculpture, and Miss Manners.

In other words, our Alien Table Setting Competition.

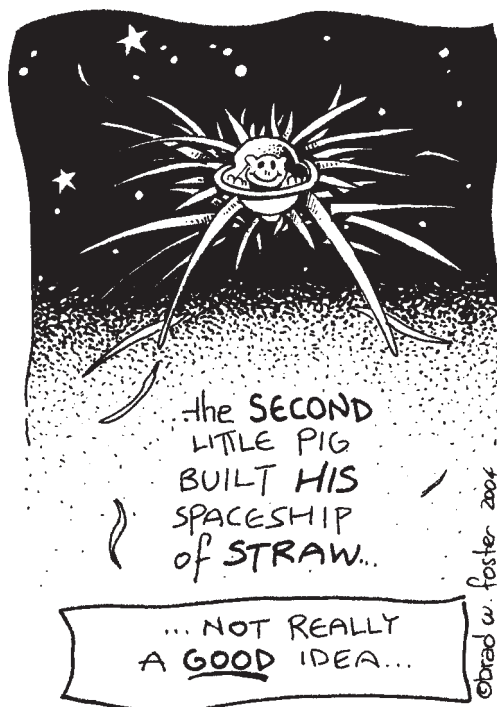
Try to imagine how your favorite alien race would have sat down to supper. We don't need you to build the chairs or figure out how to cook the meals but what kind of plates would they put on the table? What would their utensils be like? And the centerpiece or other decorations? After all, the species who populate different worlds are shaped differently, eat different foods, use different utensils and tableware, and generally have different customs about dining? Use your imagination and make those utensils and plates become real.

Several members of the L.A.con IV committee have been entering the L.A. County Fair's annual Table Setting Competition and winning prizes in a variety of categories with an array of fancy and bizarre table settings (for example, the Houdini Seance Halloween Dinner Party, complete with manacles and crystal ball). We thought it might be fun to see what other fans can do with more science fictional or fantasy themes.

Your challenge: Choose an alien species from some popular science fiction books or films and set a table for them to dine at. We'll provide tables – just the tables – in the exhibits area of the convention's Concourse, you set them with everything else. Settings will be on display in the Concourse for the duration of the convention. Judging will be based on creativity, suitability, and correctness. Judges will include winners of previous L.A. County Fair Table Setting Competitions and others.

### Alien Table Setting Competition Rules

1. Entrants must register in advance of the convention, naming the alien race for whom they are setting a table. Notification will be sent confirming acceptance and that a table space is being held.
2. All entrants must be members of L.A.con IV. Groups entering must include the name of at least one person in their group, along with that person's L.A.con IV membership number. Anyone setting up a Table Setting must be a member of L.A.con IV.
3. All tables should include place settings for four, including all appropriate plates, bowls, glassware, utensils, and/or whatever else is appropriate for the selected alien race. Entrants are also required to provide any and all table decorations including table cloth or other covering. Entrants will have only a bare table to work from. Tables will be approximately 60" x 40" (exact dimensions will be provided closer to the convention when we know what are available).



4. Entrants must provide a card that can be displayed at the end of their table naming the alien race, the source for that race (book or movie title, author, etc.), and describing the table items displayed and their uses. A menu for the meal to be served must also be displayed on the table. All of these table cards must be neatly lettered in English. The additional use of the alien's native language and/or alphabet is optional.
5. No food or other perishable items are allowed on the tables. All items must remain on the table for the duration of the convention.
6. While the writings of Emily Post, Miss Manners, Podkayne of Mars, and other known authorities on etiquette will be used as guidelines, customs typical of dining in the West, on each specified planet, and/or in artificial gravity will also be accepted.
7. Centerpieces cannot be over 24 inches high. No items that will block the overall view of your or other tables will be allowed.
8. Settings should be in good taste. The Convention (and the Convention Center) reserves the right to reject any table setting that is objectionable or unsuited for the Table Setting competition.
9. Entrants' Responsibility: While the convention will take reasonable care to ensure that nothing happens to any of the items on display on the tables, the Convention will not be responsible for loss or damage to table settings, regardless of cause.

Information on Registering for the Alien Table Setting Competition and on times for setting up and taking down your tables will be posted closer to the convention.

## *Fan-tiques Roadshow*

In 1997, American television viewers were introduced to a television series that became instantly popular: *Antiques Roadshow*. Produced by WGBH and carried on America's Public Broadcasting System (PBS), it was actually the step-child of a British television series of the same name that's been airing in the UK since 1979.

The concept is simple: Appraisers of antiques and collectibles look over items brought in by individuals and give their expert opinion about the item's history and current value. Selected appraisals are video taped and edited together to make an episode of the television series.

For some time, we've wanted to adapt this concept to a science fiction convention. We're still working out some of the details but L.A.con IV will be the place.

We've arranged for several expert appraisers of the types of "valuable antiques" fans are likely to have – including Rudy Franchi, one of the regularly seen appraisers on the "real" *Antiques Roadshow*. Leave your Tiffany lamps and diamond necklaces at home. We won't be appraising those. But first edition science fiction, fantasy, and horror novels and children's books; old genre toys; movie posters; original artwork; comic books and comic book art; animation cells; etc. That's our meat.

So if you have an item or two you'd like an expert to look at to give you its history and value, plan to bring them with you to L.A.con IV.

To help us make this the best possible event it can be, we'd like to get some information from you. *Fan-tiques Roadshow* will take a lot of space and a lot of coordination. It will help us if we have an idea of how many people want to take part and what sorts of things you'll be bringing.

What sorts of items would you like to see appraised? How many do you think you'll be bringing? We want to make sure we have the right types of appraisers in appropriate numbers. (If the response is high, we may have to put a limit on the number of items each person can have appraised. But we'll let you know as early as possible should that happen.)

Or are *you* an expert dealer in rare books, movie posters, SF art, toys, or ??? Are you willing to give some time to do appraisals for your fellow fans? Please let us know. We have a few people on tap but we can use more.

Please, if you're interested in having appraisals done or in doing the appraising, contact us and let us know. Write to [program@laconiv.org](mailto:program@laconiv.org) or to the convention's mailing address.

## Filking

Filk has had lots of definitions over the years, ever since Karen Anderson took Lee Jacobs' typo and redefined it, in her SAPSzine, back in the early 1950s. (See <http://www.nightsong.com/filk/twippledop/> for the first deliberate use of "Filk Song.") The only thing we're sure about is that it has something to do with music. Drums and guitar and keyboards and autoharps and banjos and more. Solo singers and groups of harmonizing singers, a lot of them good enough that they've been professionally recorded, a lot of them just enthusiastic amateurs. And of course the whole room singing together, maybe songs that most people know well (and are happy to let newcomers see in our songbooks), maybe songs from the NESFA Hymnal or the folk collection RISE UP SINGING.

Funny songs and morose songs and pedantic songs. Parody songs and songs that reuse well-known tunes and songs to original tunes. Songs about cats and computers and fannish history and spaceflight and religion and roleplaying and vampires and history and myth and current events and science fiction and fantasy books and movies and television and comix and manga and more.

We'll be having all sorts of music programming at Worldcon, but our plans aren't yet carved in stone. We value your suggestions, especially if you're willing to help. We'd like to have a drum and percussion circle if we can get volunteers to lead it. Write to ([lee.gold@comcast.net](mailto:lee.gold@comcast.net) or Lee Gold; 3965 Alla Road; Los Angeles CA 90066). Please tell us if you're planning to come to the convention, or if you know any other filkers who are planning to come. The more we know about possible performers and likely audience size at a given time, the better.

If you're thinking of arriving early or staying late, and using the time to visit Disneyland or California Adventure, let us know so we can put together a group of filkers. How else can we make sure that we'll have people to sing with while we row a canoe around Tom Sawyer's Island?

We plan to have a music lounge where we can chat, tune up instruments, and have panels during the daytime. We plan to have concerts,

but when they're held will depend on when you plan to show up. This convention is going to run Wednesday through Sunday, so the Dead BEM song session will be Sunday late afternoon and evening. Concerts will be held on the afternoons and evenings when most attendees will be present at the convention. There'll be one-shots in between concerts. There'll be theme circles, focusing on songs about a particular topic. Obviously, one of the themes will be Space. Another, given our location, is likely to be Disney. And another might be roleplaying gaming.

There'll be panels on the history of fannish music. There'll be a panel (singing and speaking) on Kipling's poetry, and another one (singing and speaking) on song and music in science fiction and fantasy. (Remember the great songs in Robert Heinlein's and Poul Anderson's and John Myers Myers' and JRR Tolkien's works. Come hear how they sound.) A panel on fannish history as preserved in filksong. A panel on space history as presented in filksong. And more.

And there'll be open circles where everything goes. Chaos, Bardic, Poker Chip, Domino, Fortune Cookie — song circles of all the types you've heard and maybe more. And Leslie Fish will probably be hosting a Sin Pit up on the hotel's smoking floor (at which smokers will be welcomed). And oh yes, there'll be a scheduled singing of "Banned from Argo" (and related songs) so people who want to hear it can do so and people who don't want to won't have to.

Let us know if you'd like to participate in a story one-shot session, where you proceed your song with up to a one minute story (perhaps quoting the science fiction or fantasy work the song is about). Let us know about your song ahead of time, and I'll see if the author is going to be at Worldcon and would like to come hear it.

As soon as we know which hotel the filk programming will be in, we'll let you know. Not just on the webpage and in a PR but by email if you've written me to ask me to inform you. We'll even tell you what wing the filk rooms will be in, so you can ask the hotel to put you near there when you check in so you won't have to tote your instruments and songbooks too far.



## Furry Fandom Lounge

From Mickey Mouse to the Ninja Turtles, from Reynard the fox to Mudge the otter, from 'King Kong' to 'The Lion King', science fiction and fantasy in all media have long had an association with Anthropomorphics — that is, non-human intelligent beings, often based on early animals. For ease of spelling, we call them 'Furries' — and they have an international fandom all to themselves, complete with fanzines, costuming, conventions, and websites! You can find out about all of them by dropping by the Furry Fandom Lounge.

But that's not all! We'll also be having discussion groups on furry stories, art, and media, all presented in our well-known 'round robin' format, where the famous and the not-so-famous can all get a few words in. We'll be having artistic workshops with professionals, well-known fan artists, and cartoonists. We're even going to have gatherings for fans of particular animal types, be they wolf-ish, cat-ish, or even dragonly! (Yes, anthropomorphics includes all kinds, not just furry mammals!)

Be sure to check out the printed schedule for activities in the Furry Fandom Lounge, or just drop by the Hilton and see what's coming up next.



## Gaming

There will definitely be plenty of gaming at L.A.con IV. Perhaps more (and more different kinds) than there's ever been at a worldcon before. Things are still in the planning stages and we're hoping for something special to come through that will make it all possible.

We've got big plans. We just don't know yet if we can carry them out. So keep your fingers crossed and watch the progress reports and the website for news on our plans for tournaments, possible prize competitions, premieres, LARPs, etc.

## Plays and Performances

L.A.con IV is going to have a number of plays, skits, sketches, one-acts, and performances included on the program.

We've got a few already lined up. Staged readings performed by professional actors. A short story by a noted SF author adapted for the stage. Original plays and skits. Some musical/filk performances as well. And even some performance art pieces.

Some will be serious, some funny. Some thought provoking, some just a quick entertainment.

Among the plays on tap, we've arranged for a performance of *Fellowship!*, a musical comedy based on Lord of the Rings: Fellowship of the Ring that ran for over six months here in Los Angeles.

The plays and performances will be taking place in venues large and small throughout the convention area and they'll be prominently listed in the convention program guide. One or two might be in the Arena, home to the Hugo Ceremony and Masquerade. Others will be in function rooms. Some will be on the performance stage in the Space Port Lounge (more on that venue in the future). There won't be so many as to overwhelm but they'll be plenty.



If you've got a play or performance you and your friends/group/company would like to put on during L.A.con IV, please contact us at [program@laconiv.org](mailto:program@laconiv.org) or at the convention mailing address, attn: program. We won't be able to use everyone who volunteers, of course. There's only so much time available. But we'll do what we can.

will be panel discussions. But we're open to other types of program items as well. Last time out, we introduced Debates (from a suggestion by George R.R. Martin), which seemed to be pretty well received. We'll be doing them again. And we're going to be having a number of plays and performances. But we're looking for still more ideas for different types of program items we can

## Program Begins

L.A.con IV is looming larger and larger on the horizon and it's time we get all of our ideas and plans into sharper focus.

We've already had early confirmations from, in addition to our Guests of Honor, Anne McCaffrey, Harlan Ellison, Larry Niven, Robert Silverberg, George RR Martin, Harry Turtledove, and Greg Benford. They'll all be attending L.A.con IV and will be on the program. Invitation letters are going out to hundreds of other writers, filmmakers, scientists, artists, costumers, filkers, and others to participate in the program.

There's a lot we have planned for 2006. But our arms and minds are also open to ideas from far and wide. To that end, you'll find a form on the L.A.con IV website you can fill out with any ideas you have program items.

We're open to any kind of idea on any subject of interest to science fiction fans. We believe that the Worldcon is for fans from all over the world and for all the worlds of science fiction. So if you have an idea for something about short stories as a form, about how to break in as a writer, about movies or television, about anime, about science or space, about filking, costuming, comics, or anything else germane to this convention, we want to hear it.

And not just ideas for panels. We'll be having them, of course. Most of the program

## Regency Dancing

The English Regency period (roughly the year 1800) appeals to the fannish heart. It was colorful, whimsical, and loved the light touch.

For years we've been holding Regency ballroom dances at science fiction conventions. We'll do it some more at L.A.con IV.

You can come in costume, or come as you are. You don't have to know how to dance. I'll teach you.

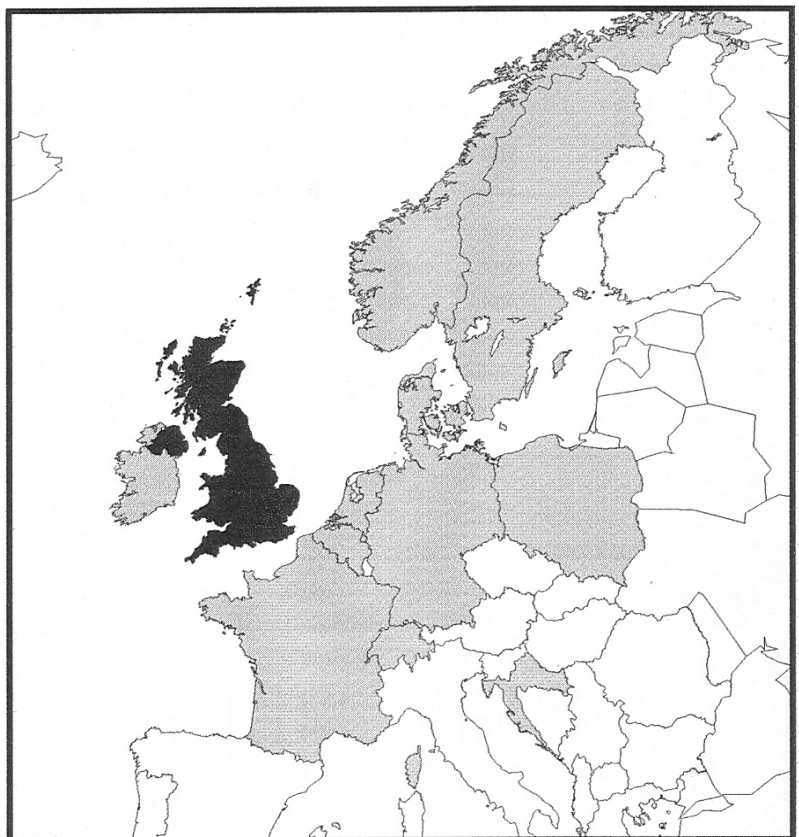
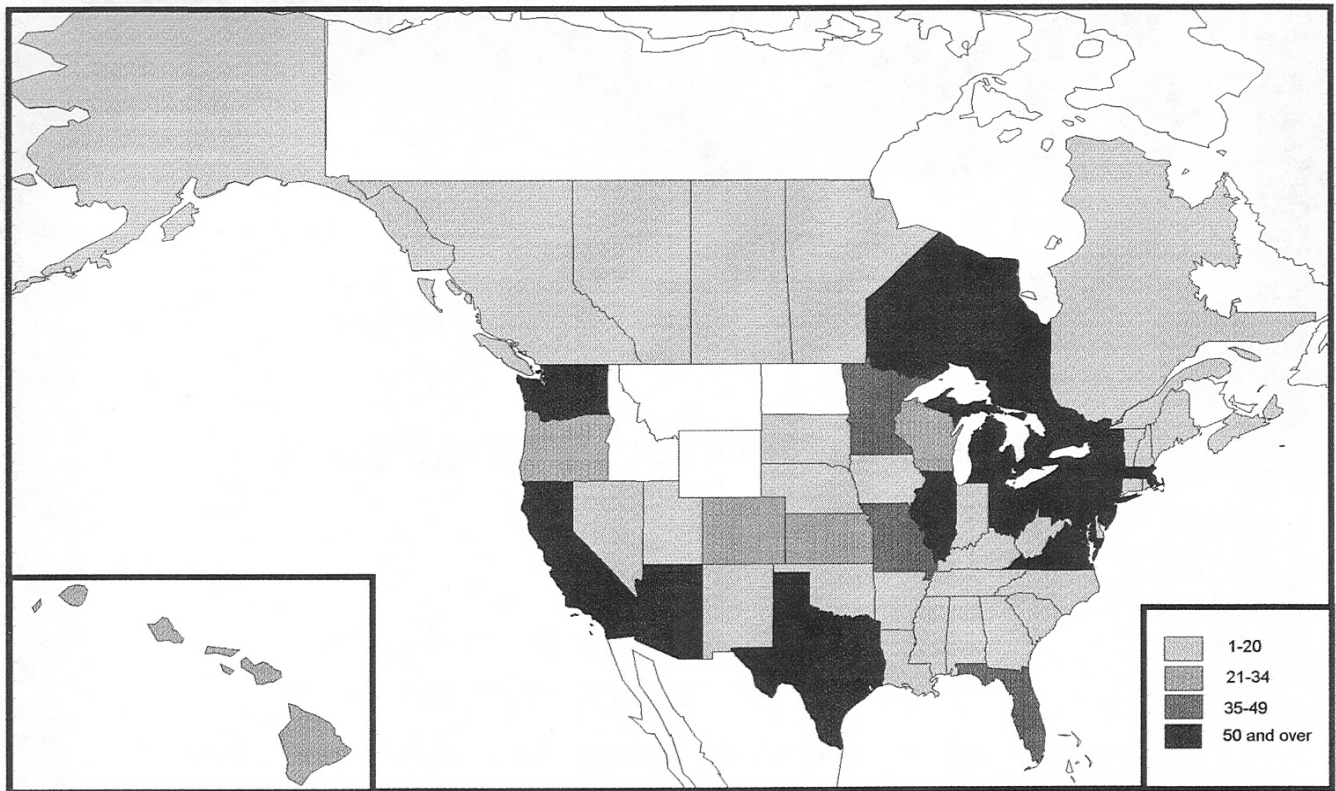
This was the age of Jane Austen and Lord Byron, of Napoleon, "Beau" Brummell, and the Congress of Vienna. The Prince Regent kept a set of Jane Austen's books at his bedside, bless him.

Many of us were first intoxicated by the historical romance novels set in this time by the 20<sup>th</sup> Century Englishwoman Georgette Heyer.

In Nicki & Rich Lynch's fanzine *Mimosa* (no. 26, reprinted in no. 29) John Hertz tried to explain, with an article "The English Regency and Me". Really he did. You can read it at <http://jophan.org/mimosa/m26/hertz.htm>.

And join us for the dance.

# Membership Map



# Geographic Distribution

## All Countries

Australia	18
Belgium	2
Canada	165
Croatia	1
Denmark	1
France	1
Germany	6
Iceland	1
Ireland	5
Israel	6
Japan	35
Netherlands	6
Norway	5
Poland	2
South Africa	1
Sweden	7

Switzerland	2
UK	60
USA	2532
Venezuela	1
deceased	6
unknown	15
<b>Total</b>	<b>2876</b>

## Canada

AB	15
BC	20
MB	24
NB	1
NS	1
ON	94
QC	8

## United States

AE	3	IN	18	NV	20
AK	3	KS	25	NY	126
AL	13	KY	16	OH	71
AP	1	LA	12	OK	7
AR	3	MA	152	OR	49
AZ	63	MD	101	PA	68
CA	931	ME	2	RI	12
CO	28	MI	54	SC	2
CT	18	MN	45	SD	1
DC	13	MO	41	TN	13
DE	4	MS	5	TX	77
FL	35	NC	15	UT	7
GA	22	NE	12	VA	66
HI	7	NH	16	VT	5
IA	14	NJ	57	WA	118
IL	115	NM	16	WI	25

## Membership List Since January 1, 2005

### A=Attending

### AC=Committee

### S=Supporting

### S4=Supporting (Voted at Torcon)

### S5=Supporting (On Installment Plan)

### K=Child

### G=Guest

A2623	Larry Allen	S2597	Asbed Bedrossian	A2754	Clint Budd
A2379	Ancilla Allsman	A2704	Delores Goodrick Beggs	S52874	Maura Burns
A2829	Laura Allured	A2655	Jim Belfiore	S52665	Anne-Marie Bush
A2517	Nancy Anderson	S52622	Graham Bell	A2685	Andy Bustamante
A2669	Joey Angeli	A2337	Paul Benson	A2828	Padraig Butler
A2667	Kat Angeli	A2474	Ginnilee Berger	S52772	Cindi Cabal
A2668	Ron Angeli	A2399	Yvonne Berger	A2683	John Cairnes
A2438	Michael Anglin	AC2430	Casey Bernay	A2386	Evan Campbell
A2630	Christa Ansbergs	AC2354	Tina Beychok	S52803	MaryAnne Campbell
A2373	Charlotte Archer	A2528	Joan Biella	A2836	Neil Campbell
A2403	Charles Ardai	S52675	Shirley Bigna	A2768	Mark Cantrell
S52831	John Arruda	A2506	Shawn Bilodeau	A2767	Maryanne Cantrell
A2846	Jean Asselin	A2322	Sharon Blakeslee	A2327	Roberta Carlson
S52423	Anita Ayers	S2395	Ted Bleaney	AC2596	Darcee Cashman
S52802	Karen Babcock	A2376	Robert Blum	A2827	Michael Cassutt
S52433	Romell Bacon	A2735	Borderland Books #1	A2378	Elonda Castro
S52619	Joan Baldridge	A2736	Borderland Books #2	A2377	Gregg Castro
A2408	Elizabeth Baldwin	A2737	Borderland Books #3	A2871	Jonathan Catterson
A2857	Elizabeth Baldwin	A2738	Borderland Books #4	A2758	Kenneth Chadman
A2676	George Barbera	A2345	Steve Born	S52454	David Chanoch
A2838	Linda Barnes	A2705	Per Bothner	A2746	Kristin Chernoff
AC2355	Steven Bartlett	S52594	Lynn Bougher	A2338	Ahyana Clark
A2774	Trystan Bass	A2315	Charles Boylan	A2691	Bev Clark
A2509	Covert Beach	S52771	Matt Branstad	A2361	Sarah Clemens
A2574	Alan Beatts	A2586	Berni Phillips Bratman	A2412	Robert Clevenger
A2593	Alan Beck	A2585	David Bratman	A2382	Nancy Cochran
A2483	Adrian Bedford	A2446	LM Brice	A2608	Teresa Cochran
A2482	Michelle Bedford	K2640	Grant Brown	A2745	Judson Cohan
A2590	Thomas Acevedo				
S52600	Yael Achmon				
A2747	Jerrie Adkins				
A2765	Lars Adler				
A2566	Lisa Adler-Golden				
A2830	Juan Aguilar				



A2725	Steve Cole	A2458	Vicki Glover	A2796	Laura Jean	A2513	Patrick Manion
A2633	Howard Coleman	A2494	Ron Gluck	S52781	Michael Jencevice	A2576	Bill Mansker
S52616	Olivia Competente	A2732	Jerry Gobler	S52617	Jewels by Olivia	A2407	Horace Marchant
A2825	Dorothy Conaty	A2734	Jack Gonzalez	S52628	Judy R. Johnson	A2370	Judy Margolis
S52706	Ralan Conley	S52777	Melinda Goodin	A2752	Karie Johnson	A2486	Jeff Mariotte
A2365	Pat Conlin	A2710	David M. Gordon	S52603	Ruth Judkowitz	A2339	Edward Marrow
A2678	Dr. Sophie Cormack	S2396	Richard Gotlib	A2873	Bob Katayama	A2850	Carl L. Martin
S52845	Caite Cormier	A2478	Raanan Graff	A2314	Guest of K. Kato	S52402	Mona Lisa Martinez
S2657	Diana Cormier	A2820	David Grandin	AC2357	Bruce Katz	S52868	Devin S. Matlock
S52790	Walter Correll	A2455	Aaron Gravvat	A2525	Jerry Kaufman	S52869	Lori M. Matlock
A2364	John Cortis	A2711	David Gray	A2532	Hitoshi Kawamura	A2516	Trevin Matlock
A2530	Cynthia Cravens	A2744	Debbie Gray	A2531	Mika Aoi Kawamura	A2815	Debora Matsuura
A2560	Walter F. Cuirle	A2743	Don Gray	K2533	Takashi Kawamura	A2863	Robert Matthews
S52615	John Daniels	S2552	Roy Gray	A2642	Amelia S. Killus	A2658	Susan R. Matthews
A2418	Brian Davis	S52712	Harley Green	A2641	James Killus	A2609	Kevin McAlonan
A2670	Isabelle DeMarco	A2487	Jon B. Green	A2652	Vicki King	A2682	James T. McBride
A2543	Alma Deckert	A2582	Paula Green	A2424	Heather Kinney	S2841	Daniel McCarthy
A2542	Robert Deckert	A2864	Scott Green	A2425	Patrick Kinney	A2330	Tom McCorkell
S52689	Jim Dennis	A2613	Gayle Gridley	A2715	Robert Kinsey	A2450	Patricia McCracken
A2344	Timothy Denton	A2504	Arwen Grune	S52801	Dylan Klassen	S52493	Kay McCutcheon
A2694	Geri Diorio	A2503	Ilana Grune	A2656	Johnna Klukas	A2539	Bridget McKenna
A2727	Andrew F. Dolan Jr.	A2739	Lance A. Gueck	A2347	Kim Knapp	S52865	Michael McLaughlin
A2405	Heide Domenick	K2741	Linden A. Gueck	A2818	Jeffrey Koehn	A2753	Donna McMahon
S52643	Linda Donahue	K2742	Logan A. Gueck	A2733	Alan Konefsky	A2502	Michael McMillan
A2775	Thomas Dowrie	A2740	Veronica P. Gueck	A2716	Konstantin Koptev	A2578	Kathy Meade-Hallock
A2468	Stacy Doyle	A2583	Anita Hades	AC2400	Laura Korp	A2813	Amos Meeks
S52547	Daniela Doyne	A2584	Brian Hades	AC2401	Mike Korp	A2812	Caroline Meeks
S52546	Holly Doyne	A2312	Elizabeth Hail	A2409	Andy Korsgaard	A2811	W. Scott Meeks
S52548	Miriam Doyne	A2313	Guy Hail	A2555	Mari Kotani	A2390	Caroline Meier
A2674	Bruce E. Durocher II	A2577	Larry Hallock	A2847	Mark Kreighbaum	A2614	Dawn Meister
S52778	Luke Dyer	A2321	Harry Hamilton	A2724	Nancy Kress	A2484	Rachel Mello
A2707	Laurie Edlund	A2730	Chuck Hammill	A2435	Ralph Kristiansen	A2463	George Melochick
A2695	Mark Edwards	A2515	Beta Hampton	A2817	Bonnie Kunzel	A2464	Vicky Melochick
A2671	Phyllis Eide	A2514	David Hampton	A2569	Ernst Kuschel	S52833	Noa Menhaim
A2824	Anna Eley	A2713	Rebecca Hardin	A2646	Ruth Kyle	A2352	Margaret Menzies
A2823	Stephen Eley	A2500	Cheri Lynne Harlan	S52359	Bridget LaValley	A2776	Thomas Miller
A2567	Herman Ellingsen	A2631	R. Michael Harman	S52358	Liz LaValley	A2383	Elda Minger
A2428	Barney Evans	S2325	Harry Harrison	A2637	Jay Lake	A2760	T'An Mirabella
A2427	Kate Evans	S2324	Mercy Harrison	A2870	David Larsen	A2571	Petrea Mitchell
S52411	Peter Fagan	S2323	Todd Harrison	A2318	Douglas Lathrop	A2353	Sharon Mock
A2342	Eye-deas Fantasy Art	A2485	Maryelizabeth Hart	A2698	Matthew LeVan	A2814	Dave Moore
A2575	Jude Feldman	A2819	Sarah Hawksworth	A2447	April Lee	S2434	Kirsten Morrell
A2749	Susan Fichtelberg	S2666	Patricia Hayes	S2426	Bob Leigh	A2839	Adam Morrison
S2654	Jantique Fielding	A2439	Reilly Hayes	A2417	Gerry Letteney	A2840	Samantha Morrison
S52340	Richard Fine	A2499	Dana Hayward	A2717	Deborah Levi	A2326	Joyce Muskat
S52341	Stephanie Fine	A2348	Kevin Heard	A2859	Harold Levy	A2810	E. C. Myers
A2413	Michael J. Fiore	A2858	Patrick Heffernan	A2787	Kathy Li	A2794	Mary Mykytka
A2761	Paul Fischer	A2822	Kristine Hejna	A2648	Allyn Llyr	A2773	Kathryn Myronuk
A2490	Kandy Fong	A2437	John G. Hemry	K2650	Forrest Llyr	S52784	Tom Negrino
A2699	Lise Fracalossi	A2476	Harry Henderson	A2649	Karin Llyr	A2808	Mark Neidengard
S52606	Debbie Franklin	A2422	Cynthia Henry	A2629	Keith Lofstrom	A2809	Sionna Neidengard
A2708	Cynthia Frazer	A2538	Douglas Herring	A2501	David Lohkamp	A2479	James Nelson-Lucas
A2709	Donald Frazer	A2714	Betsy Hess	A2756	India Lovekin	A2662	Lizzie Newell
A2572	Chris French	A2372	Mike Higashi	A2757	Kate Lovekin	AC2356	Heide Nichols
S52690	Ronald Frescas	S52750	Mary Hobson	A2755	Nick Lovekin	S2591	Kerry Nock
A2821	Evan Friedman	S52780	Janice Hodghead	A2477	Candy Lowe	S2592	Susan Nock
A2866	Emi Fuchigami	S52779	Kathryn Hodghead	A2465	Robert Lowry	S2316	Ola Gunnar Nordhus
S52579	Sharon Gaffney	A2602	Robert Hole Jr.	A2466	Rosa Lowry	S2544	Richard Novak
A2692	Steve Gallacci	A2762	Martha Holloway	A2563	Stella Luuk	A2397	Naomi Novik
A2328	Lee Gammill	A2470	John-Henri Holmberg	A2626	Allan A. MacBain	A2659	Maggie Nowakowska
A2329	Susan Gammill	S52580	Frank Hood	A2627	Margaret A. MacBain	A2317	Philomena O Connor
AC2729	Kerry Gilley	A2448	Andreas Hoppler	A2388	Bruce MacDermott	A2718	Leah O'Connor
A2473	Richard Gilliam	A2786	Charles Hudson	A2387	Dana MacDermott	S2334	Guest of J. Odom
A2421	Alexis Gilliland	A2540	Philip Huggins	A2505	Criss Macaione	S2333	James Odom
A2420	Lee Gilliland	A2728	John W. Innis	A2816	Craig Macbride	S52876	Jules Ohrin-Greipp
A2856	Terry Gilman	S2872	Michal Jakuszewski	A2374	Susan Mackey	S52782	David Okamura
A2565	Lance Glasser	A2535	Wilf James	A2651	Alasdair Mackintosh	S52607	Jude Oliver
A2564	Wendy J. Glasser	A2444	Elizabeth Janes	A2375	Ines Madison	S2511	Dolores Olson
A2595	Susan Gleason	SC2367	Martin Jaquish	A2684	Violette Malan	S52406	Chris Orman
A2457	Don Glover	A2360	Zak Jarvis	A2645	Julia Mandala	A2661	Florence Ouw

A2541	Michael Owen	A2625	Clare Rampling	S52518	Howard M. Rosenblatt	A2861	Brian Stillman
A2601	Robin Page	A2581	Ben Rankin	A2647	Mary Rosenblum	S52385	Edwin Stokke
S52660	Frederica Panon	A2842	Alis Rasmussen	A2527	Stephen Rothman	S52384	Sue Stokke
S52804	Mark Parenti	A2843	Guest of Rasmussen #1	A2443	Timothy Rowledge	A2451	Raymond Suliteanu
A2805	Dawn Paris	A2844	Guest of Rasmussen #2	A2489	John Ruff	A2495	Judy Suryan
A2634	Bill Patterson	S52835	Judith Rauchfuss	A2488	Susan Ruff	A2496	Robert Suryan
A2512	Fiona Patton	A2497	Kathy Ray	A2612	Bill Rupp	A2604	Ellen Sutton
A2799	Miranda Paugh	A2693	Robin Reed	A2369	Annamarie Safer	A2529	Arthur Taber
A2534	James Peart	S52549	Noah Rehm	A2368	Thomas Safer	A2414	Curtis Taitel
A2436	Kevin Pederson	S2343	Ariel Reich	A2498	Steve Saffel	A2415	Joni Taitel
A2319	Richard Penney	S52867	Elizabeth Reiff	S52832	Ori Sagi	A2556	Takayuki Tatsumi
S52550	Sheila Perry	A2520	Noda Reiko	S52431	Kate Salter	A2726	James M. Taylor
A2570	Joyce C. Peterson	A2644	Dan Reitman	S52798	David Sandner	A2769	Brad Templeton
A2363	Teri K. Pettit	A2759	Tom Repa	S52854	Sandra Santara	A2700	Bill Thomas
S52441	Eric Picholle	A2507	James W. Reynolds	A2720	Nels Satterlund	A2554	Jennifer Thomas
A2686	Ellen Pickering	A2680	Claudio Riba	A2721	Kurt Sauer	A2701	Lois Thomas
GC2763	Justin Pinchot	A2589	Andy Richards	S2394	Alan Sawyer	A2635	Bruce Thompson
A2366	Carol Anne Porter	A2681	Jaynya Richards	A2797	Mary Ellen Scharadin	A2351	Toman
A2653	Frank Porwood	S52697	Jim Richardson	A2320	Barb Schatz	A2526	Suzanne Tompkins
A2875	Jonathan Vos Post	S52696	Kat Richardson	A2837	Gerald Scheffler	A2679	Jon Charles Trapnell
A2624	Alistar Potter	A2618	Carl Rigney	A2559	Judy Scheiner	A2404	Karen Traviss
A2510	Terry Pratchett	S52719	Roy Robbins	A2558	Sam Scheiner	A2481	Ruoff Tuyet
A2471	Audrey Price	A2440	Ralph Roberts	S52491	David Schlosser	A2766	Cathy Udovch
A2862	William Priestler	A2785	Bruce Robertson	S52492	Random Schlosser	A2537	Michael Urban
A2343	Dan Pugh	A2826	Melissa Robinson	A2677	Valerie Schoen	A2748	Richard Valcourt
A2770	Adam Rakunas	A2331	Deborah Rojano	S52335	Eric Schwartz	A2380	Jim R. Van Scyoc
A2393	Vicki Ralls			A2605	Richard Schwartz	A2381	Joyce Van Scyoc
				A2557	David Score	A2788	Ita Vandenbroek
				S2663	Jo Seaver	A2523	Ella Vesterbeck
				A2636	Jon Seward	A2524	Jay Vesterbeck
				A2795	Andrew Shoemaker	A2561	Edd Vick
				A2553	Howard Shubs	K2562	Katie Vick
				A2851	Peggy A. Simone	A2475	Rene Walling
				A2449	Michael Sinatra	A2599	Patricia Walsh
				A2536	Amy Sisson	A2598	Thomas Walsh
				A2639	Kathleen Slater	A2702	Andrew Ward
				A2638	William Slater	A2632	Cynthia Ward
				A2332	Nathan Slemmer	A2703	Laurel Ward
				S52459	Danielle Smeltzer	A2429	Christy Warren
				K2467	Veronica Smeltzer	A2723	Jerome Waters
				S52410	Cheryl Smith	A2621	Stephen Wathen
				S52545	Derek Smith	A2568	Gail Weiss
				S52783	Dori Smith	A2521	Martha Wells
				A2806	Gene Smith	A2398	John Wenn
				A2389	Jason Smith	S52792	Gary Westfahl
				A2392	Joe Smith	A2416	Caroline Westra
				K2807	Katie Smith	A2791	Django Wexler
				S2849	Randal Smith	A2336	Michelle Wheeler
				S52789	Rebecca Smith	A2472	Michael Whelan
				AC2672	Rodford Smith	A2480	Isabel Whiston
				A2391	Sally Smith	S2346	Marie White
				S52371	Susan G. Smith	A2519	Nik Whitehead
				A2620	Terrie Smith	S52855	Christy Wilcomb
				A2349	Wes Smith	A2452	Jeff Wildman
				A2793	Ruth Souther	A2453	Kris Wildman
				A2551	Barbara Spearman	A2442	Sheila Williams
				A2764	Trevor Stafford	A2611	Robert Charles Wilson
				S2848	Karen Stampley	A2610	Sharry Wilson
				A2852	Dorota Staniewska	A2522	Troyce Wilson
				A2853	Piotr Staniewski	A2419	Susan Woerner
				A2673	Hugh Staples	A2587	Susan Wolven
				A2461	Eddie D. Steele	A2588	Eleanor Wood
				A2462	Guest of Eddie Steele	A2362	Raymond Worley
				A2460	Robert Steele	S52751	Tina Worley
				A2508	J.A. Stelnicki	A2445	Mary Alice Wuerz
				A2834	Conor Stephens	A2860	Ko Yeh
				A2722	Richard Stephenson	S52800	Deborah Yerkes
				S52687	Alison Stern	A2469	Lisa Yount
				S52688	Heather Stern	A2573	Willow Zarlow
				A2350	Sterno	A2664	Tony Zbaraschuk

AND THE DARK  
LORD, ON HIS  
DARK THRONE,  
SAID:

THE SECOND SUNDAY IN  
MAY SHALL HENCEFORTH  
BE KNOWN AS "MORDOR'S  
DAY"! ORC, ORC, ORC!





# ARCHON 31

**9th NASFiC**

**August 2-5, 2007**

**Currently  
confirmed Guests of  
Honor:**

**Featured Guest  
*Barbara Hambly***

**Artist  
*Darrell K. Sweet***

**Media  
*Mira Furlan***

**Fan  
*Nancy "Cleo"  
Hathaway***

**Toastmaster  
*Roger Tener***

**Masquerade MC  
*Vic Milán***



For information, write to  
Archon 31/2007 NASFiC, P.O. Box 8387, St. Louis, MO 63132-8387  
[nasfic\\_info@archonstl.org](mailto:nasfic_info@archonstl.org) <http://www.archonstl.org/31/>

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