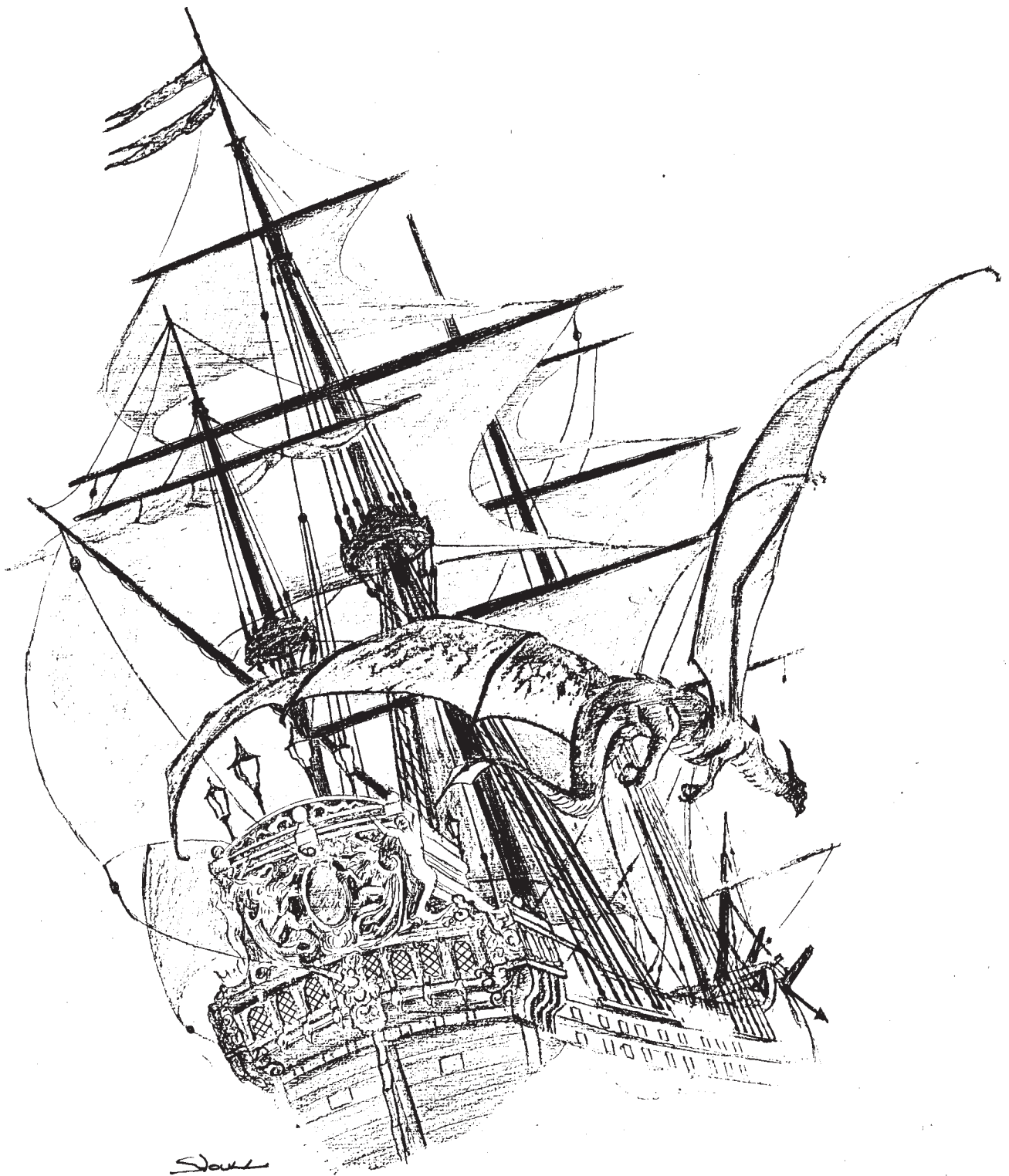


Poor Richard's
Almanack ISSUE
2



POOR RICHARD'S ALMANACK

MILLENNIUM PHILCON® PROGRESS REPORT NUMBER 2
THE 59TH WORLD SCIENCE FICTION CONVENTION

Ben Franklin invites you to...

THE MILLENNIUM PHILCON®

August 30th to September 3rd 2001

The Pennsylvania Convention Center &
Philadelphia Marriott Hotel

Philadelphia, PA USA

Author Guest of Honor

GREG BEAR

Artist Guest of Honor

STEPHEN YOULL

Editor Guest of Honor

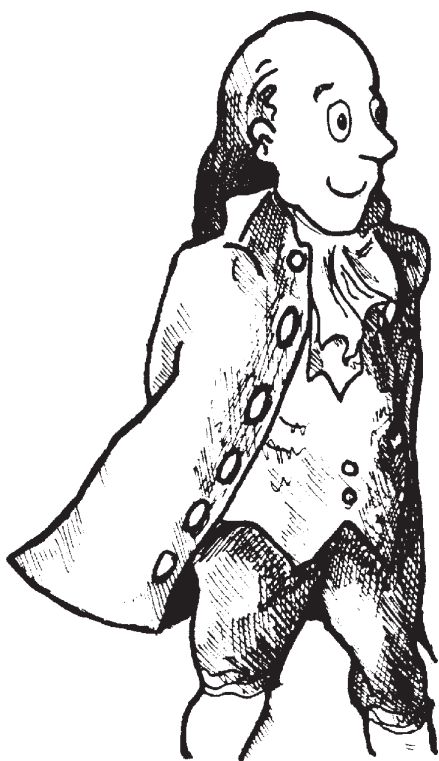
GARDNER DOZOIS

Fan Guest of Honor

GEORGE SCITHERS

Toastmaster

ESTHER FRIESNER



Contents

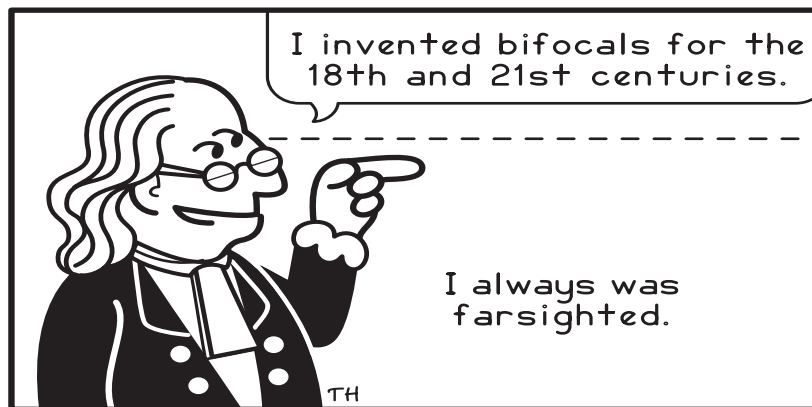
<i>Change of Address</i>	4
<i>A Message from the Chair</i>	5
<i>Statement of Financial Position</i>	7
<i>New Membership Rates</i>	7
<i>About Greg Bear</i>	8
<i>Two Views of Stephen Youll:</i>	
<i>Our Steve</i>	10
<i>Stephen Youll</i>	11
<i>Gardner Dozois:</i>	
<i>Laughing at the Edge of the Abyss</i>	16
<i>About George H. Scithers:</i>	
<i>Four Hugos, His Innate Wickedness,</i>	
<i>Woof, and All That</i>	18
<i>Who is this Esther Friesner Person, Anyway?</i>	20
<i>Membership Map</i>	22
<i>Membership List Update</i>	23
<i>Millennium Philcon Organization</i>	24
<i>Progress Report Schedule and Ad Rates</i>	25

Artist Credits

<i>Terry Sisk Graybill</i>	22
<i>Teddy Harvia</i>	4, Back Cover
<i>Sophia Kelly Schultz</i>	25
<i>Brian Mollinelli</i>	3
<i>Lynn Perkins</i>	Front Cover, 7, 9
<i>Mercy Van Vlack</i>	21
<i>Stephen Youll</i>	2, 13

Advertisers

<i>Boston in 2004</i>	27
<i>Chicon 2000</i>	6
<i>Locus</i>	14,15
<i>Toronto in 2003</i>	26



Copyright © 2000 The Phanadelphia Corporation, all rights reserved.
 Philcon® is a registered service mark of the Philadelphia S.F. Society, used by permission.
 Worldcon, "World Science Fiction Society", "WSFS", World Science Fiction Convention, "NASFiC", and "Hugo" are registered service marks of the World Science Fiction Society, an unincorporated literary society.
 All bylined articles are copyrighted by their authors and printed here by permission.
 All artwork copyrighted by the artists and printed here by permission.
 All photographs copyrighted by the photographers and printed here by permission.

Change of Address

The Millennium Philcon changed its address effective June 1, 1999. The new address is:

The Millennium Philcon
 P.O. Box 310
 Huntingdon Valley PA 19006-0310

<http://www.netaxs.com/~phil2001/>

A Message from the Chair

Welcome to the second issue of Poor Richard's Almanack. Much has been done since the last one. In August, I represented The Millennium Philcon at Aussiecon. While much smaller than the Worldcons with which most of you may be familiar (smaller even than some regional conventions), Aussiecon was a great experience. I got to meet many fans from outside the United States and see how others view the Worldcon, both from the "inside" and the "outside". (If you were there, those little platypus stickers on your badge were probably mine! <g>)

It's now less than two years until it will be our turn to host the world and show everyone what we believe a World Science Fiction Convention should be. We published our vision statement in our last issue, and we're working on making that vision a reality. There's still lots to do, and the clock keeps moving, but we'll be ready.

We still want to hear from you about those special things that will make this Worldcon the best you've ever attended. Whether it's a particular guest or program item, information on touring, or food, let us know. There's still time to include things in future progress reports and on our web site. We're doing our best to be "Fan Friendly" to each and every fan.

As part of that effort, the initial Dealers Room mailing will be sent out soon. If you're interested in reserving table space and think we might not have your name on our mailing list, please be sure to write or e-mail us so you can be added to the list.

We'd also like to know how many of you would be interested in childcare services during the convention. Once we have a better idea of the need, we'll be able to complete the arrangements and announce the hours and costs. If you have already purchased a child's membership, we expect to provide a credit toward the cost of childcare.

Elsewhere in this issue is a notice of the new rates effective April 30, 2000. Unfortunately, it's not possible to fix the membership rates for the entire time between the site selection and the convention; budgets change, and attendance figures are continually being revised. However, if you want to attend, your best bet is to get your membership as early as possible. Rates can only rise further; the current price is as low as it will ever be. We know that you'll have a great time—why wait? This way you can have more money to spend in the Art Show or the Dealers Room!

Our committee is at work, and the city isn't standing still, either. New hotels are being built all over downtown. Philadelphia is experiencing a boom in arts and entertainment. As we come to the end of the millennium, Philadelphia is ready to move into the future, while still maintaining its ties to history.

The committee will be ready; so will the city—will you?

Sincerely,
Todd Dashoff
Chair, The Millennium Philcon

Chicon 2000 Ad

www.chicon.org



Statement of Financial Position

*The Millennium Philcon
as of December 31, 1999*

Income

Memberships	\$186,740.82
Advertising Revenue	200.00
Sales Revenue.....	135.00
Pass Along Funds*	15,000.00
Interest Income	5,191.11
Other Revenue	4,770.20
Total Revenue	\$197,037.13

Expenses

Advertising	\$1,855.57
Bank Charges	1,601.24
Office Supplies	217.82
Credit Card Machine Rental	418.08
Postage	2,343.66
Printing	3,264.25
Miscellaneous Expenses	1,426.22
Total Expenses	\$11,126.84

Surplus \$185,910.29

* Received December 1999, deposited in January 2000,
funds NOT reflected in total surplus

New Membership Rates

Effective April 30, 2000, the membership rates are increased to the following amounts:

Voter-Conversion

Pre-Support & 20 postcards	Free
Delegate, Phil-Anthropist, Benny-Factor	Free
Phil-Kin	\$50
Pre-Support, Pre-Oppose, Pre-Suppose	\$80
Did not Pre-Support	\$90

Non-Voter, Attending

Phil-Anthropist, Benny-Factor	\$50
Delegate	\$65
Phil-Kin	\$105
Pre-Support, Pre-Oppose, Pre-Suppose ..	\$135
Did not Pre-Support / New Attending ..	\$145
Child born after 9/1/89 (no child care)	\$50

Supporting

Supporting	\$40
Conversion:	
Supporting to Attending	\$105



About Greg Bear

by Poul Anderson

Once upon a time I remarked that my greatest claim to fame might well prove to be that I had fathered Astrid. I'm sure Greg Bear agrees—with due credit to her mother Karen, of course. Maybe he in turn sometimes wonders if he will be remembered chiefly for having fathered Erik and Alexandra—with due credit to their mother Astrid, of course. I tell you, those kids are almost eerily bright and gifted. Moreover, they're growing up in a home—beautifully situated by a lake—sure to bring out the best in them, loving and cheerful but also mannerly, crammed with every kind of book but also with the latest electronic superequipment, welcoming friends whose occupations range from sea captain to world-famous scientist and doubtless even wider. (Indeed, they include a few disreputables who do things like writing science fiction.)

Okay, okay, this is shamelessly nepotistic. But it's perfectly true. Any number of independent observers will corroborate me. Am I not expected to feel proud and happy?

If you know Greg Bear only through his books, you still know quite a lot. I meant to discuss them, but that would require a book of its own. They aren't just numerous, considering that he hasn't been at it so very many years; they aren't just excellent; they're too

blooming various. Picking a few out at random, we find their motifs ranging from the highly original fantasy of *The Infinity Concerto* to the brilliant, closely reasoned and researched scientific speculations of *Blood Music* and *Darwin's Radio*; from a poignant and poetic hymn to our living Earth in *The Forge of God* to the Stapledonian cosmic sweep of *Eon* and *Eternity*; from the grim, tautly suspenseful *Queen of Angels* to lighthearted *Dinosaur Summer*—it goes on and on, never twice the same, and any list would be incomplete by the time this squib sees print. Wait a minute, though. Certain things are guaranteed to be in any Bear story, such as clear, clean, vivid writing, characters who come alive for us and whom we come to care about, solid construction, unflagging narrative pace, firework

sparks of thought struck off along the way—this too goes on and on. Greg's works speak for themselves, better than any outsider possibly could.

Let me therefore simply tell you a little about the man himself.

A Navy brat, he saw some odd corners of the world as a child. Majoring in English, he took, and still takes, an active interest in everything else as well. He's a talented artist, who first entered the science fiction field as an

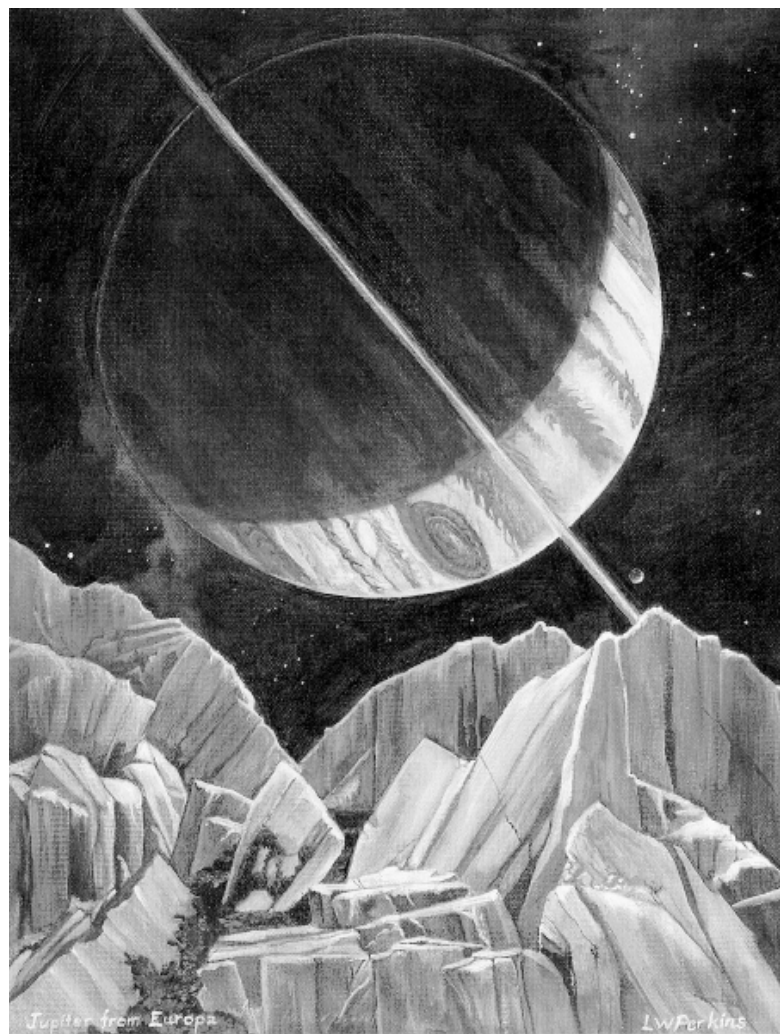


illustrator and thought of making that his career, but then went into writing. Nevertheless, he rides herd on cover art for his own books, and he did at least one cover painting himself. He's also been involved with the movies and TV, and as of now has some irons in that particular fire. He's shrewd and energetic about the business side of his profession and works as hard at it as anybody this side of the late Isaac Asimov.

He has a well-developed conscience and sense of duty. Among other public services, he put in two difficult years as president of the Science Fiction Writers of America, getting several very worthwhile things

accomplished, and he took a strong part in the Citizens' Committee on National Space Policy, which actually influenced the course of events for the better.

Lest all this make him seem too formidable, I hasten to add that he's one of the most genial, generous, and all-round likeable people you'll ever meet. His conversation is fluent and fascinating, yet full of wit and good humor. He has firm convictions, but is always tolerant and ready to listen to the other side. We've had grand times together, he and I, Astrid and Karen, and look forward to more. I hope you get a chance to do likewise.



Two Views of Stephen Youll: Our Steve*

by Bob Eggleton

It is my honor and pleasure to write a little something about Stephen Youll. We have a lot in common, oddly enough. We're both artists. We're good friends. And we're both the next two AGoHs at Worldcon 2000 and 2001, respectively. Boskone's Official Artist (or Artist GoH) this year is Stephen Youll. Steve is one of three sets of identical twins, and at first glance to see Steve and brother Paul together, you might think you are seeing double. Steve and Paul both went to art school together, worked as reconstruction artists at Durham Cathedral (a 1000-year-old cathedral!), and even got their start painting together in the field of SF and Fantasy. Then something happened: Steve fell deeply in love with and married one Jamie Warren (then and still art director of Bantam Spectra books), and made an adventuresome move to America. And once here, his art had already made such an impression on publishers that they were lining up to use him! One of his first jobs, after having set up a studio in NYC's Greenwich Village, was to do the cover art for the Bantam reissues of Isaac Asimov's classic *Foundation*, *Empire* and *Robot* series of books. What was really cool was the fact that Asimov himself had examined several artists' portfolios and selected Steve to be the artist to create the covers. And several of these books he had to finish in record time (five were due in one month!). He continued on to do covers for almost everyone in SF, working for almost every SF publisher in the biz. Steve even was chosen by Lucasfilm to do the covers to the *Star Wars/Bounty Hunters* anthologies.

Steve is a consummate perfectionist. To create the right cover illustration, he'll read the book (if there is a book written yet, which, I am sorry to say, is less the case for more and more

artists today) and talk ideas over with the art director and do several sketches. Then comes working often-long hours with models, dressing them in all manner of garb to get the right feel and look. Then, he'll use photos and lots of imagination, masonite, and oil paint to do the final artwork, often working into the wee, bleary-eyed hours of the morning the day something is due. Like I said, he is a perfectionist. The results are often works of stunning clarity and arresting color.

Steve is also a huge fan of the genre of science fiction and fantasy. He likes books, especially all the Tolkien books, which he is known to have on tape and plays while working. He also likes movies. Often he and I yak on the phone while working, either praising, criticizing or denigrating the latest SF film to come out of Hollywood. (By the way, much to the chagrin of many, we both loved *Armageddon*.)

If you are wondering about Steve's accent, it's more than "British," he's a Geordie, from the north part of England; Durham, to be exact. Steve's home is a town called Wheatley Hill, which I found on a map once, and it rather stunned him because he'd never seen it on many maps. It is a land of rolling hills and medieval charm and scenery.

But from there our Steve has come far. And here he is at Boskone, his first AGoH at any convention. His second invite—and this was a biggie—was to be the AGoH at The Millennium Philcon / Worldcon 2001 (he already calls it "2001: A Steve Odyssey"). So we have a lot of Steve to look forward to. And look forward, we shall.

*Originally printed in the Boskone Program Book, reprinted with permission.



Stephen Youll

(by himself)

Stephen Youll was born in Hartlepool, England, in 1965. At a very early age he decided to become a Science Fiction and Fantasy artist. Stephen graduated from Durham New College of Art and Design, and then furthered his art education at Sunderland University. To help pay for much-needed art materials, Steve would enter and win art contests. He also was taking on professional advertising work in the evenings and on weekends while working on his degree. Two of these early freelance assignments were for a Texas firm who wanted illustrations for a satellite

communications promotion, and the Sunderland Port Authority, who needed an entire campaign to promote their facilities to new overseas investors. Both very ambitious projects for a young student.

After graduating at the top of his class, he worked as a historical reconstruction artist at Durham Cathedral, one of the oldest cathedrals in England. Many of his art works are now on exhibit at churches and cathedrals across Great Britain, with most of these assignments being portraits of important

Continued on page 12

Two Views of Stephen Youll

continued...

people in the church throughout British history. One of Steve's most ambitious drawings was an aerial view of a cutaway of Durham Cathedral, which had to be done using ancient texts and sketches. It took one entire year to complete the drawing, which is on exhibit at Durham Cathedral.

During this time at the Cathedral, Steve was working on painting samples in preparation for entering the Science Fiction and Fantasy book field. He hung this new work for the first time in the art show at the World Science Fiction Convention in 1987 at Brighton, England. There he was discovered and hired by several major American publishing companies. Very soon after this, Steve was so overwhelmed by book cover assignments that he gave up his job at the Cathedral and went full-time freelance as a Science Fiction and Fantasy artist. For the next two years, Steve and his identical twin brother, Paul, who is also an artist, found themselves frequently working together as a team on the same piece of art, sometimes sharing the painting at different times of the day, or more often painting side by side.

This artistic partnership ended in December 1989 when Steve married and relocated to the United States.

Stephen Youll's art can be found on many hardback and paperback book covers. The many companies he has worked for include Bantam Books, Warner Books, Avon Books,

Ballantine Books, Penguin Books, DC Comics, and the IBM Corporation. He has illustrated covers for many famous authors, including Arthur C. Clarke, C. J. Cherryh, Robert Silverberg, Margaret Weis and Tracy Hickman, Ben Bova, Kevin J. Anderson, Ian McDonald, Harry Turtledove, Michael Stackpole, David Feintuch and many others, but notably Isaac Asimov. Steve was commissioned to repackage the entire *Foundation* series, the *Robot* series and the *Empire* novels. Most recently he was able to realize a childhood fantasy and work on six *Star Wars* books for Lucasfilm.

Stephen Youll has also shown and exhibited his work throughout the United States and England. He has been awarded many ribbons at conventions, which included Best Artist and Best in Show. He has been nominated many times by the Association of Science Fiction and Fantasy Artists for Best Paperback and Best Hardcover. Steve has also had certificates of merit and been exhibited by the Society of Illustrators. He has also exhibited his art at the Illustration House in New York City. In 1996 he was presented with a gold award by the Magazine and Book Sellers News Stand cover competition for most outstanding cover of the year. His work may be found in all the "Spectrum" books and in "Infinite Worlds, The Fantastic Visions of Science Fiction Art."

Stephen Youll currently lives in New Jersey with his wife and cat.



Locus two-page ad
www.locusmag.com

Locus two-page ad
www.locusmag.com

Gardner Dozois: *Laughing at the Edge of the Abyss*

by Michael Swanwick

Imagine a roomful of writers, all standing aghast with horror. Their worst fears have been confirmed. They have just gotten a glimpse into the Abyss. That's how my story ends. And here's how it begins:

It begins with Gardner Dozois craftily placing a cardboard box of rejected manuscripts—ones whose authors had stipulated did not need to be returned to them—beside his fireplace. This is in his new Spruce Street digs, which he and Susan Casper, his wife, moved into not long after he became editor of *Asimov's*. It is his final preparation for their first New Year's Eve party there.

Gardner and Susan's New Year's Eve parties are vivid, noisy, and well-populated. Picture forty to fifty people crammed into a space that will comfortably hold a third that many, all toting those shallow plastic glasses that launch a flat sheet of champagne into the air whenever somebody jostles your elbow. Got that? The room is *crowded*.

So Gardner waits until the party is in full swing and then, standing by the fireplace, shouts to his wife, "*Susan! The fire is dying down!*"

Susan, who has carefully positioned herself at the far corner of the room, as distant from him as it's possible to be, shouts back over the throng, "*Well, what do you expect me to do about it?*"

By this time everybody in the room is listening. We can't help it. "*Don't you think somebody should put something on the fire?*"



Their timing is perfect. It's like two vaudevillians swapping banter. Nobody looks away. "*So put something on the fire!*" Susan tells him.

"Okay!"

And, with everybody's eyes on him, Gardner scoops up a handful of manuscripts from the box and tosses them on the fire.

That's the Gardner Dozois that is most cherished by those who know him only casually or by repute. But the raconteur-prankster-storyteller that so many anecdotes are told about is only one aspect of the man, and possibly the least important one. The Millennium Philcon has chosen to honor him as their Editor Guest of Honor, and I'm here to tell you that Gardner is one hell of a serious editor.

Who would know better? When I was young and unpublished, Gardner would go over my

manuscripts and with unerring eye locate their flaws and suggest how they might be made to work. He was always—always!—right. One time, on a whim almost, he took the opening chapter of a novel I had gone bust on, removed the first and last pages, added opening and closing sections involving a completely different plot than the one I had envisioned, and created a workable and entertaining story from it. (“Snow Job” can be found in Gardner’s collection of collaborative fictions, *Slow Dancing Through Time*. Check it out.) I owe him a lot. I would’ve become a writer eventually, without Gardner’s help. But he cut years from the process.

Gardner is the best story doctor in the business. When Jack Dann was writing *The Man Who Melted*, he’d periodically bring chunks of the work-in-progress to Philadelphia, where Gardner would show him how, with a change of character here and a twist of plot there, they could be turned into short fictions telling entirely different stories from those of the novel. Something like four-fifths of *The Man Who Melted* thus saw publication in two different forms, and a couple of the short works made it onto the Nebula ballot. This has to be unique; I can’t think of anyone else who’s done anything remotely similar.

For all Gardner’s advice, though, the stories Jack adapted from his novel remained distinctly his own—and that’s a second reason why Gardner is such a great editor. He doesn’t impose his own style on his writers. Gardner’s tastes are remarkably catholic, from space adventure to high literature, and he judges each work on its own terms. He has a fine sense for what a story wants to be.

A third reason for Gardner’s success is that he busts his hump to get the best stories he can for his magazine. He cultivates new writers. He watches the workshops. He lives in constant fear that somebody’s going to write an important story and send it to somebody else’s magazine. There are many discouraged

neos, toiling in poverty and obscurity, unaware that Gardner’s benevolent eye is on them, waiting and watching for that magic instant when they find their voices and he can buy their work.

Finally, and most importantly, Gardner cares deeply about the stories he buys and the people who write them. How do I know? Well...

Let’s go back to Gardner’s first weeks as editor of *Asimov’s*. I’ve dropped by his old Quince Street apartment and he and Susan and I are on our way to a cheap local diner for supper. On his way out, Gardner has picked up an armful of neat brown envelopes. We’re walking down the street, chatting, when Gardner spots a mailbox and says, “Hold on a sec, I’ve got to mail these.”

“Are those rejected stories?” I ask him respectfully, and, when he replies in the affirmative, “Would you permit me to put them in the box?”

“Um... I guess so,” Gardner says, puzzled.

I lovingly cradle the heap in the crook of my elbow, open the mail slot and look down at the top envelope. It is addressed to someone whose first name is James. “James,” I say. “Can I call you Jim? Jim... you don’t have what it takes to sell to *Asimov’s*. *Down to Hell you go!*”

Laughing dementedly, I send the envelopes flying back to their senders, hopeful young writers all, each one accompanied by its own load of scorn and denigration. “You couldn’t write a laundry list! You deserve to die! We’re hiring a hit man to keep you from sending us any more of this crap!”

Gardner—who is, after all, a writer as well as an editor—stands aghast with horror. His worst fears have been realized. He stares into the Abyss.

About George H. Scithers: Four Hugos, His Innate Wickedness, Woof, and All That

by Darrell Schweitzer

Let me get some of the preliminaries out of the way first. George Scithers is Millennium Philcon's Fan Guest of Honor, but, for all that Fandom may well be a Way of Life (FMWBAWOL, pronounced "Fim-wa-ba-wol," and condemned by the orthodox as liberal revisionist waffling from the traditional FIAWOL), or maybe not, it does set the scene at least to mention that George was born in 1929, is a graduate of West Point and Stanford, and is trained as an electrical engineer. At various points in his mundane life he had much to do with keeping communications working in Korea and commuter trains running in Philadelphia.

His professional science fiction career has been distinguished. He was the founding editor of Isaac Asimov's *Science Fiction Magazine*, for which he won the Hugo twice, in 1979 and 1981. He began or gave a substantial boost to the careers of such writers as John M. Ford, Somtow Sucharitkul (a.k.a. S.P. Somtow), and Barry Longyear, publishing the latter's celebrated, Hugo-and-Nebula-winning and filmed "Enemy Mine" in the September 1979 issue. As editor of *Amazing*, 1982-1986, he gave that magazine a much-needed boost. He has been co-editor (or sometimes publisher) of *Weird Tales* since 1988. This experience with various magazines has enabled

him to carry on some charming traditions. For example, the last story he bought for Asimov's was by Gene Wolfe. The first story he bought for *Amazing* was by Gene Wolfe. The first story he bought for *Weird Tales* was by Gene Wolfe. As George has often confessed a secret desire to edit *Planet Stories* one day, should that day ever arrive, I am sure he will try very hard to induce Gene Wolfe to write a *Planet* story.

He was also a great patron of the late, great Avram Davidson, publishing him extensively in all three magazines. And as editor/publisher of Owlswick Press, George published (and designed, beautifully) the last two of Davidson's books published in his lifetime, *The Adventures of Dr. Eszterhazy* and *Adventures in Unhistory*.

Indeed, as a specialty publisher, he has produced a long series of handsome books, ranging from illustrated editions of Sprague de Camp and Lord Dunsany to an alleged facsimile of the original manuscript of *Al Azif*, more commonly known as *The Necronomicon*.

As a writer he has published but a few stories, but has managed to sell to some of the greatest editors in the history of science fiction, including John W. Campbell, Jr.; Ben Bova; and Frederik Pohl.



But never mind all that—or, put it aside for a moment.

Let us consider George Scithers as a fan. He has been active in fandom since the '50s. George is one of the earliest members of the Hyborian Legion, an association devoted to the perpetuation and admiration of Robert E. Howard, Conan, and all things swordly and sorcerous. But for a single sheet announcing the formation of the Legion, George was the publisher of all issues (from Vol II, No. 1 to Vol II, No. 71, 1959-1982) of the Legion's journal *Amra*, for which he won two Best Fanzine Hugos (1964, 1967).

Amra was, for the time, a truly incredible publication. Long before the days of desktop publishing, in an era of mimeograph, ditto, and manual typewriters, *Amra* was neatly printed by offset lithography, with beautiful, often very subtle reproductions of the artwork of the great illustrator Roy G. Krenkel. The written content was impressive too, the contributors including Poul Anderson, Jerry Pournelle, Fritz Leiber, L. Sprague de Camp, Leigh Brackett, Marion Zimmer Bradley, and several times (albeit posthumously) Robert E. Howard himself. Several books have been compiled out of *Amra* material, the best of them being the three from Jack Chalker's Mirage Press, *The Conan Reader*, *The Conan Swordbook*, and *The Conan Grimoire*, which also reproduce much of *Amra*'s sumptuous artwork.

But that's not all. George was once a worldcon chairman and has lived to tell about it, having run Discon I in 1963, having made several basic innovations in worldcon procedures which are still with us today. The Masquerade

as we know it is a Scithers invention. Before that, there was a costume party; but the formal event, in which contestants parade across a stage in front of judges, was a Scithers invention.

You must ask George the story of how he called the event to order with a pre-arranged swordfight. (Those were simpler times, before weapons policies.) George has a lot of stories like that, which display a whimsical side. He is also a great patron of the art of the Limerick, for example, and of the Feghoot (those short-short stories that end in awful puns, as pioneered by the late Reginald Bretnor in his Ferdinand Feghoot series, the very last of which appeared in *Weird Tales*). He is also someone who picks up a ringing phone and answers, "Telephone," and, for reasons even his closest associates don't fully understand, will hang up with "Woof." He occasionally uses such quaint and curious phrases as, "in spite of your innate wickedness."

So, in short, George is someone who has been just about everywhere and done everything in fandom. As a member of, variously, WFSA, LASFS, PSFS and The Elves' Gnomes' and Little Men's Science Fiction, Chowder & Marching Society, he has shown himself to be a master parliamentarian.

But how is his true fannish nature most clearly evident?

It's very simple. Getting back to the subject of telephones for a moment, I need only point out that George's current number spells ASK GHOD.

With an "H."

What more can you ask?

Who is this Esther Friesner Person, Anyway?

by Harry Turtledove

What can I say about Esther Friesner? Rather more to the point, what can I say about Esther Friesner that won't violate the laws for libel that this country, in its lack of wisdom, has seen fit to enact?

Just the facts, then. (The truth is always a defense. It won't always help, but it's always a defense.) First off, she's a damn fine writer. You don't need to take my word for it—as if you would anyway. We know about people like you. For chrissake, you're at a con. If that doesn't make you a suspicious character, what the devil would?

Esther? Oh yeah, back to Esther. She's got Nebulas she can use for bookends. (I don't know if she *does* use them for bookends, but she can—she's got two of 'em. The reason I don't know whether she does is that she has the misfortune to live on the East Coast while I'm lucky enough to live on the West Coast [you can flipflop those if you're so inclined, and you would be, wouldn't you?], so I don't get to see her as often as I'd like.) She's a multiple Hugo finalist. She can be funny. She can be serious. She can be both at once, which is harder than being one without the other. Her writing speaks for itself. ("So what are

you going on and on about it for?" I hear you say—you're like that. I'll show you, I will. I'll talk about something else.)

As near as I can tell, she's a saint. As near as I can tell, she's gonna punt me for saying that. It's true, though. I can prove it. She's had

two teenagers at the same time, and she's stayed sane. Hey, I've got two teenagers right now, and look what it's done to, er, for me. (Her son Michael is twenty now, so one principal stress source has eased... a bit.) Esther has equanimity. I've got... But you don't want to hear about me. I was at Rivercon last year, and you heard more than you ever wanted to about me then. And what I heard about you—but you don't want to hear about that, either.

And as for her daughter Annie—

hey, straight A's are enough to make any parent suspicious: what's the kid really up to? I also note that Annie's just sold her first story, in collaboration with Esther. If that's not corrupting the youth of America, I don't know what is.

Oh, yes, about this hamster thing. Esther has personally assured me that the rumors that she learned cheeblemancy (*Cheeble!* being the



cry of the enraged bull hamster) from the *Necronomicon* of Abdul Alhazred (or from any other *Necronomicon*, for that matter) are much exaggerated, and that it's highly unlikely that Cthulhu or Yog-Sothoth or any of the other Elder Ones (those that haven't gone to Florida or Arizona yet) will Come Forth and seize control of the universe during her demonstration of this arcane mystic technique. Of course I believe her. Of course. But still, you might want to go and see for yourself, just in case she had her tentacles—*fingers*, I meant to write *fingers*—crossed.

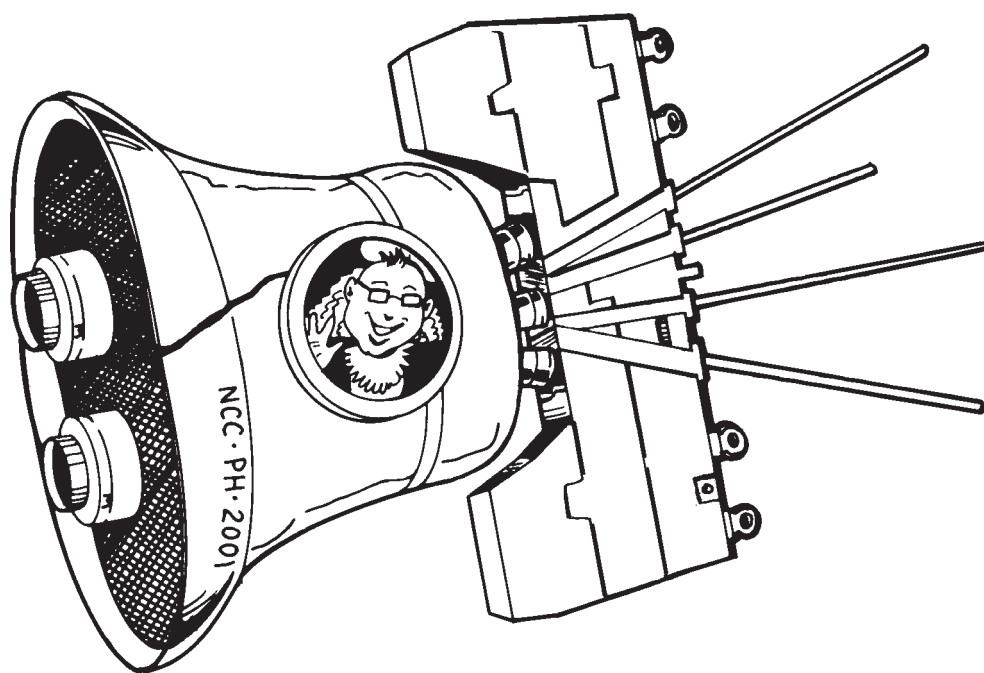
Down, Nyarlathotep, *down!*

I discover that in my mad quest to mention and defame Esther's whole family, I have yet to get to her estimable husband, Walter (AKA W.J.). Actually, I don't have to estimate. There's precisely one of him. He comes from Los Angeles. Need I say more? He knows

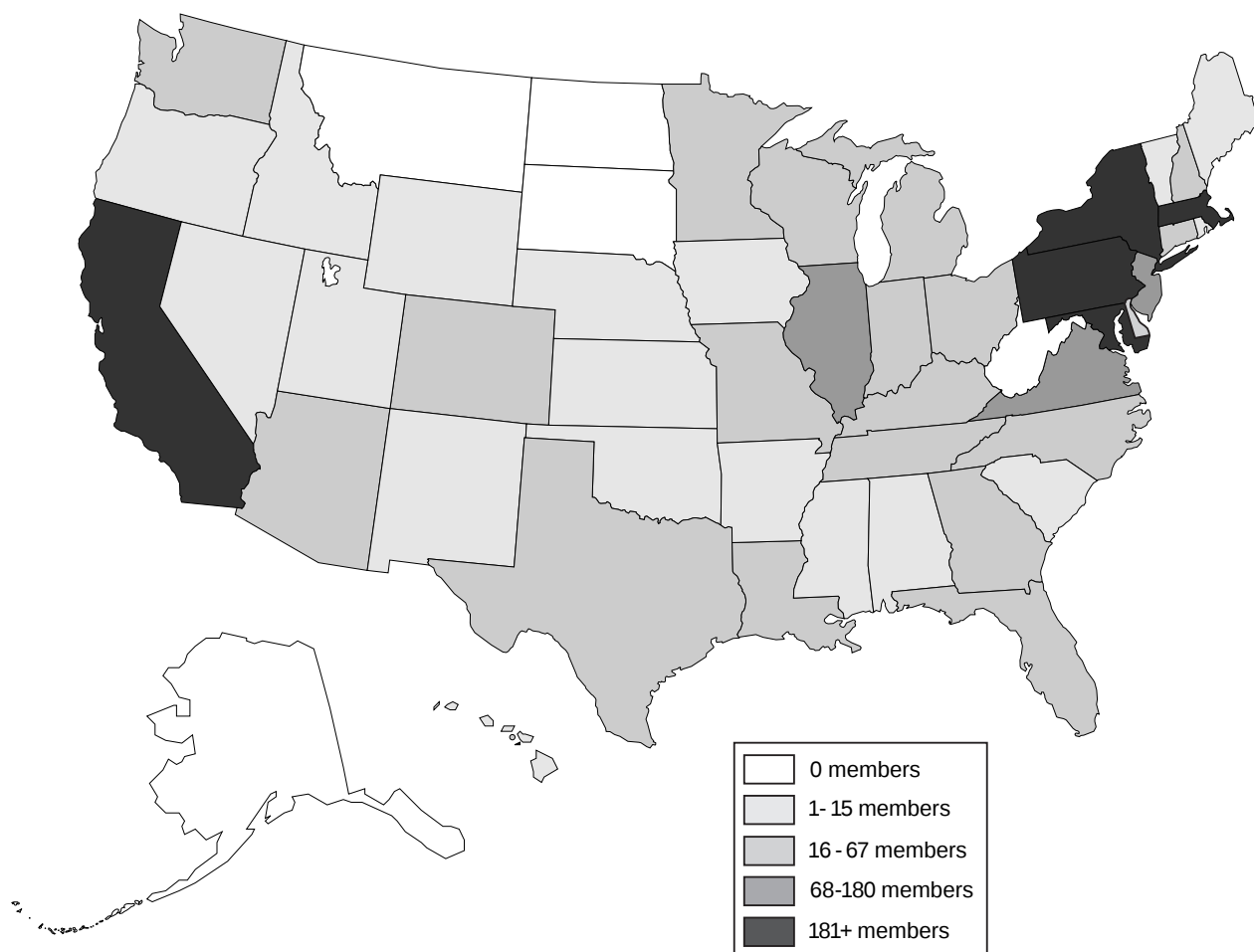
ungodly lots of things about computers. I frequently take the name of the Lord in vain when dealing with computers, which strikes me, if no one else, as close enough. (And when you're dealing with computers, invoking the name of the Lord is pretty generally in vain.) Esther and he are coming up on their silver anniversary, which, looking at the two of them, strikes me as pretty solid proof that the child marriage laws aren't so strictly enforced as they ought to be.

So. I've been parenthetical long enough (I suppose). You don't need me to answer the question, "Who is this Esther Friesner person, anyway?" Especially since I'm not even there, and you are, and she is. You can march right up to her and ask, "Who is this Esther Friesner person, anyway?"

I think you'll enjoy the answer.



Membership Map



North America

Canada

- 1 Alberta
- 10 British Columbia
- 9 Manitoba
- 44 Ontario
- 3 Quebec
- 1 Saskatchewan

United States

- 3 US Army (APO)
- 13 Alabama
- 22 Arizona
- 1 Arkansas
- 260 California
- 32 Colorado
- 39 Connecticut
- 21 Delaware
- 16 District of Columbia
- 65 Florida

United States (continued)

- 42 Georgia
- 2 Hawaii
- 1 Idaho
- 104 Illinois
- 25 Indiana
- 6 Iowa
- 8 Kansas
- 33 Kentucky
- 18 Louisiana
- 5 Maine
- 243 Maryland
- 221 Massachusetts
- 46 Michigan
- 24 Minnesota
- 8 Mississippi
- 17 Missouri
- 5 Nebraska
- 5 Nevada
- 29 New Hampshire

United States (continued)

- 129 New Jersey
- 11 New Mexico
- 213 New York
- 17 North Carolina
- 60 Ohio
- 8 Oklahoma
- 14 Oregon
- 272 Pennsylvania
- 1 Puerto Rico
- 7 Rhode Island
- 8 South Carolina
- 35 Tennessee
- 63 Texas
- 2 Utah
- 2 Vermont
- 149 Virginia
- 55 Washington
- 25 Wisconsin
- 1 Wyoming

Europe

- 1 Belgium
- 1 Finland
- 6 Germany
- 4 Ireland
- 6 Netherlands
- 5 Norway
- 1 Spain
- 3 Sweden

United Kingdom

- 62 England
- 1 Northern Ireland
- 1 Scotland

Asia

- 9 Japan
- 2 Qatar
- 2 Russia

Australia

- 14 Australia
- 1 New Zealand

Total 2,573

Membership List Updates

221	A	Ahsh, F.L.	1236	A	Jackowski, Walter	1964	A	Pratchett, Terry
234	A	Alm, Marilyn L.	1249	A	Jefferson, Alan	2730	A	Reston, James
235	A	Alm, Jr., Harry L.	1250	A	Jefferson, Nancy	2020	A	Richards, Andy
245	A	Anderson, David-Glenn	1260	A	Jensen, Rebekah	2031	A	Riley, Jacqueline B.
270	A	Aspler, Joseph	1266	A	Johnson, Erma	2749	A	Riley, Michael D.
275	A	Attiya, Yoel	2737	A	Johnson, Jennifer	2038	A	Rivers, David
339	A	Beasley, Sally	1271	A	Johnson, William C.	2053	A	Robin, Doris
340	A	Beatini, Michael	1284	A	Judd, Struan	2764	A	Rogers, Linda
352	A	Bell, Sheri	1288	A	Kabakjian, Carol	2070	A	Rohrssen, Alice
2726	A	Best, Moni	1289	A	Kabakjian, Richard	2071	A	Rohrssen, Charles
395	A	Blackwell, Donald Paul	1298	A	Kalisz, Frank	2072	A	Rohrssen, Craig
396	A	Blair, Robert	1299	A	Kalisz, Millie	2073	A	Rohrssen, Megan
438	A	Boykin, Jacky	1321	A	Keaton, William J.	2086	A	Ross-Mansfield, Linda
466	A	Brill, David	2733	A	Kennedy, Marli	2738	A	Ruh, Debby
2751	A	Brink, Anne	2756	A	Kennedy, Marli	2739	A	Ruh, Ken
2752	A	Brink, Christopher	1336	A	Ketter, Greg	2113	A	Saalman, Linda C.
2750	A	Brink, Paul	1337	A	Kiefer, Hope	2127	A	Sanmiguel, Juan J.
473	A	Brondos, Sharon	1366	A	Knapp, Peter	2139	A	Sawyer, Robert J.
485	A	Brown, Jordan	1372	A	Koch, Irvin M.	2151	A	Schepchner, Carolyn
482	A	Brown, Douglas	1390	A	Kral, Douglas	2152	A	Scherer, Steve
481	A	Brown, Charles N.	1437	A	Lang, David T.	2164	A	Schroeder, Larry
494	A	Buchanan, Ginjer	1438	A	Lang, Thresa B.	2165	A	Schroeder, Sue (Who)
495	A	Buck, Dora	1452	A	Latzko, Alex	2766	A	Schwartz, Meredith
496	A	Buck, Heather	1456	A	Lay, Toni	2727	A	Silva, David
523	A	Cairnes, John	1459	A	Lazar, Judy	2728	A	Silva, Marcia
544	A	Carper, Steve	1472	A	Lefton, Gabriel	2721	A	Simmons, Mary Ellen
578	A	Cherryh, C.J.	1473	A	Lefton, Jacob	2720	A	Simmons, Steve
581	A	Chilson, Rob	1475	A	Lefton, Talia	2722	A	Simmons, Ted
604	A	Clink, Carolyn	1514	A	Lockhart, Kelly	2258	A	Simon, Kenneth Carl
2767	A	Correll, Walter	1975	A	Locus Publications	2763	A	Simons, Rhea
675	A	Cyrus, Raymond C.	1542	A	Luckett, Dave	2754	A	Sims, Linda
2772	A	Davis, Darryl	1551	A	Lyau, Bradford	2273	A	Smith, Dennis
704	A	Dazzo, Genevieve	1561	A	Lyn-Waitsman, Barry	2285	A	Smith, T.R.
709	A	DeCandido, Keith	1562	A	Lyn-Waitsman, Marcy	2275	A	Smith, Kristine C.
710	A	DeCesare, Giulia	2762	A	Madara, David	2291	A	Smullen, Russell
723	A	Deneroff, Linda	1592	A	Mami, Carl	2761	A	Snyder, Bobby
2757	A	DiModica, Gene	1593	A	Mami, Elaine	2758	A	Snyder, Marcia
2736	A	Doolittle, Michael	1599	A	Manning, Jim	2760	A	Snyder, Mary Jo
804	A	Dziadosz, Christine	1600	A	Manning, Kirsten L.	2759	A	Snyder, Robert
825	A	Ensling, Jean	1601	A	Manning, Sandra	2295	A	Soden, Barbara
839	A	Evans, Andrea	1602	A	Manning, Sarah	2296	A	Soden, Richard E.
840	A	Evans, David	1618	A	Martino, Joseph P.	2309	A	Spencer, Henry
842	A	Everling, Michael	1620	A	Mason, Michael	2337	A	Stein, Michael P.
844	A	Fancher, Jane	2724	A	Maughan, Graham	2363	A	Stoller, Ira
856	A	Fawcett, Bill	1633	A	Maulucci, Mary K.	2377	A	Stuber, Christopher
2734	A	Feldman, Michael	1642	A	McCall, Steanne	2391	A	Surette, Gayle
868	A	Ferrari, Mark	1662	A	McGuire, Patrick	2393	A	Swanson, Anders
875	A	Finkel, Andy	1678	A	Mead, Sean	2743	A	Taylor, Dave
884	A	Fisher, Mike	1709	A	Miller, Craig	2745	A	Taylor, Devin
931	A	Frants, Marina	1716	A	Mintz, Max	2744	A	Taylor, Megan
942	A	Freitag, Lisa C.	2742	A	Mix, Marilyn	2755	A	Thompson, Cheryl
2769	A	Gates, Rob	1757	A	Moursund, Beth	2454	A	Toomi, Juri
2735	A	Gerber, Robert	1779	A	Nelson, George	2475	A	Trimble, Karen
2771	A	Grace, Eleanor Carroll	1793	A	Nicholas, Beverly	2495	A	Uttke, Susan
1040	A	Griesel, Ann	2725	A	Nicklas, Donald	2732	A	Van Hekken, Clark
1057	A	Grube, Cheryl	1808	A	Nye, Jody Lyn	2731	A	Van Hekken, Diane
1066	A	Haggerty, Paul	1828	A	Olson, Erik V.	2539	A	Walker, Gail A.
1068	A	Hailman, Karl	1862	A	Panon, Paul Andre	2588	A	Wendell, Sylvia
1078	A	Hammill, Donald	1880	A	Pasechnick, Steve	2765	A	Werner, Elliott
1144	A	Heston, Keith	1894	A	Peel, Susan	2594	A	West, Joel
1145	A	Heston, Kimberly A.	1909	A	Perez, Jr., Carlos	2604	A	White, Tara L.
2740	A	Hoch, Arondell	2747	A	Perkins, Jonathan	2618	A	Widmer, John
2741	A	Hoch, Rhea	2746	A	Perkins, Lynn	2626	A	Wille, Robin
1187	A	Honeck, Butch	2768	A	Person, Lawrence	2770	A	Wilson, Steven
1189	A	Hooper, Edward	1917	A	Peterson, David S.	2652	A	Witt, Darren
1192	A	Hopkins, Harry	1921	A	Peterson, Judith S.	2729	A	Woldow, Kitty
1193	A	Hopkins, Mariane	1927	A	Pettis, Roy	2748	A	Yap, Julian
2753	A	Hottenrott, Peter	2723	A	Poteet, Mike	2691	A	Youngstrom, Jean I.
1235	A	Jackowski, Ann Marie	1962	A	Powers, Tom P.	2692	A	Youngstrom, Virginia A.

Millennium Philcon Organization

Millennium Philcon Committee

Chairman Todd Dashoff

Vice-Chairs Gary Feldbaum
Laura Paskman Syms

Secretary Lew Wolkoff

Treasury Department

Comptroller Rich Ferree

Treasurer Joni Brill Dashoff

Staff Judy Bemis, Dave Cantor

Communications Division

Head Terry Sisk Graybill

Preconvention Publicity Lisa Blanco

Web Page Terry Graybill

Events Division

Head Jill Eastlake

Deputy Marc Gordon

Film / Video Tony Finan

Hugo Ceremonies Pat Vandenberg, Perianne Lurie

Masquerade Area Vicki Warren

Photo Ken Warren

Tech Area Alex Latzko

Exhibits Division

Head John Syms

Deputy Joyce Carroll Grace

Art Show Barbara Higgins, Andrea Senchy

Commercial Exhibits Hugh Casey

Costume Exhibit Carole Salemi

Dealers Room Larry Smith, Sally Kobbie

Exhibits Ira Kaplowitz

Couch & Tardis Division (Fan Activities)

Head Danny Lieberman

Deputy Peter Grace

Concert / Music Programs Lynn Cohen Koehler

Dances Timothy Binder

Fan Lounge Lise Eisenberg

Gaming Becky Kaplowitz, Pat Betz

Internet Room Maria Stroffolino, David Silber

Radio Room James Freund

Member Services Division

Head Sara Paul

Childcare Winona Whyte Schweir

Con Suite Carol Kabakjian

Bill Flynn

Handicapped Services Rosemarie Freeman

Information Melanie Herz, Eva Whitley

Registration Area John & Linda-Ross Mansfield

Pre-Con Registration Cher Schleigh

At Con Registration John & Linda-Ross Mansfield

Ira Donewitz

Tours Gene Olmsted

Oobleck Division (Support Services)

Head Larry Gelfand

Deputy Peter Radatti

Den Susan Kahn

Logistics / Quartermaster Dale Farmer, Bob Schweir

Programming Division

Head Jim & Laurie Mann

Deputy Lynn Cohen Koehler

Fan HistoriCon Priscilla Olson

Kaffe Klatches Kathei Logue

Program Ops Janice Gelb

Publications Division

Head Mark Trebing

Deputy Margaret Trebing

Advising Editor Terry Sisk Graybill

Newsletter (at Con) Michael Nelson

Proof Reader Gretchen Rector

WSFS Division

Head Rick Katze

Business Meeting Don Eastlake

Hugo Awards Saul Jaffe, Rick Katze

Hugo Base Design Committee Rick Katze

Bridget Boyle

Hugo Losers Party Gay Ellen Dennett

Site Selection Jordan Brown

Worldcon Liaison Yoel Attiya

Phanadelphia Corporation

President	Todd Dashoff
Vice President	John Syms
Secretary	Lew Wolkoff
Treasurer	Gary Feldbaum
Directors-At-Large	Terry Sisk Graybill Sara Paul Cathy Raymond

Brainstorming Group

Chair: Lynn Cohen Koehler, Joni Dashoff, Todd Dashoff, Gary Feldbaum, Mike Fisher, Rosemarie Freeman, Terry Sisk Graybill, Becky Kaplowitz, Ira Kaplowitz, Anne Norton, Hank Smith, Margaret Trebing, Mark Trebing, Lew Wolkoff

Corporate Membership

Yoel Attiya, Tim Binder, Bridget Boyle, Joyce Carroll-Grace, Todd Dashoff, Joni Brill Dashoff, Ira Donewitz, Jill Eastlake, Gary Feldbaum, Rich Feree, Mike Fisher, Rosemarie Freeman, Larry Gelfand, Terry Sisk Graybill, Robert Himmelsbach, Rebecca Kaplowitz, Ira Kaplowitz, Rick Katze, Lynn E. Cohen Koehler, Alex Latzko, Danny Lieberman, Jim Mann, Laurie Mann, Wilma Meier, Skip Morris, Mike Nelson, Anne Norton, Gene Olmsted, Sara Paul, Jeff Poretsky, Pete Radatti, Cathy Raymond, Mark Roth, Bob Schwier, Hank Smith, John Syms, Laura Paskman Syms, Mark Trebing, Margaret Trebing, Tess Wade, Winona White Schwier, Lew Wolkoff



Progress Report Schedule and Ad Rates

The Millennium Philcon will be mailing two kinds of publications: brief newsletters (*Millennium Philcon Flash*), and Progress Reports (*Poor Richard's Almanack*). The newsletters will be published as needed for information we want to present quickly to the members. The Progress Report will be the traditional preconvention publication. We will be publishing about two Progress Reports each year.

Progress Report 3 will be published in mid-November. We will be selling ads in the Progress Reports. The deadline for PR3 will be July 14, 2000. The ad rates for PR3 are:

	Class		
Size	Fan	Semi-Pro	Pro
$\frac{1}{4}$ page	30	60	90
$\frac{1}{2}$ page	50	100	150
Full page	100	175	250
Inside Cover	200	275	350

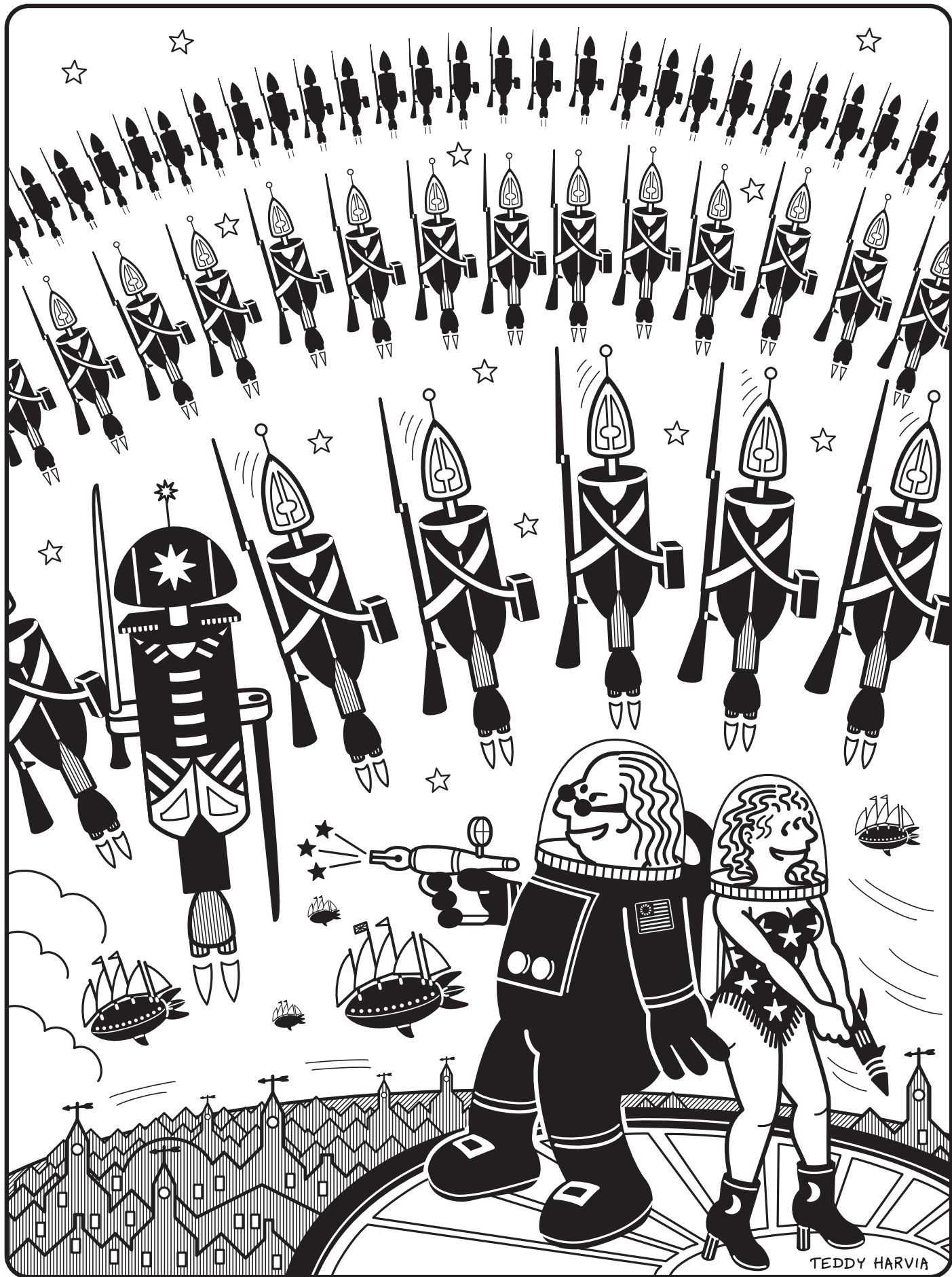
Torcon

Toronto in 2003 ad

www.torcon3.on.ca

Boston in 2004 ad

www.MCFI.org



TEDDY HARVIA