





The Girl Genius Ball

Thursday, August 18

At Renovation

The 69th World Science Fiction Convention

Victorian Steampunk
And Gaslamp Fantasy Dancing
In the European Style
Called by Dancemasters
James & Cathleen Myers

Mad Scientists, Minions,
Clanks, Constructs,
And Innocent Villagers
are all welcome,
as are visitors from
other times, realms,
dimensions and realities!

LATEST NEWS

Facilities Update

Current status of the hotels in our convention block:

The Atlantis and Courtyard by Marriott are sold out. There are still rooms at the Peppermill.

There are currently 360 rooms available in our block at the Peppermill, but that number is dropping daily. These rooms are primarily in the Peppermill Tower and some in the Tuscany Tower. We are sold out of the Montego Bay rooms. Please make your reservations as soon as possible to be part of the Worldcon room block.

Site Selection Voting

Help choose the site of the 2013 Worldcon (and guarantee yourself access to the cheapest membership rates). The site selection ballot is located in this issue's centerspread, on pages 21-22, for easy removal.

Hugo Awards Voting

The nominations have been tabulated, and it's time to vote for the Hugo Awards! The ballot is on pages 17-18 and 23-24 (the pages behind the centerspread). Don't recycle your envelope yet! Your Hugo PIN (Personal Identification Number) is on the label. Please make a note of it now, so you can cast your ballot.

Reno Promises Demented Opening Night!

Dr. Demento will be appearing and performing as part of Renovation's Music Night! See page 27 for details.

Child Care Information

Renovation has selected Kiddiecorp as its professional child care provider. See page 26 for times, cost, activities available and other details.

Renovation Independent Fan Film Festival!

Submit your original short film, feature or trailer today! Everything you need to know is on page 27.

Souvenir Book Advertising

Get your message out to thousands of fans, authors, editors, artists, publishers and more in the Renovation Souvenir Book. Information and rates are on page 34.

T-shirt sales to members

We are very pleased that Fo'Paws Productions will be producing our T-shirts. T-shirts are available for purchase at their website (www.fopaws.com). New designs are also being planned.

What's Happening When

- Renovation runs from Wednesday to Sunday.
- Wednesday we open with Music Night (with special guest Dr. Demento) and the Tricky Pixie concert!
- Thursday is Art Night, a festival of the visual arts in science fiction.
- The Masquerade will be Friday night.
- The Hugo Awards ceremony will be Saturday evening.

What's in a Name

Your mailing label includes your Badge Name, if requested. Please check it for accuracy; for changes, please contact us at memberships@renovationsf.org.

Buy Your Membership Now!

Purchase your Renovation membership (or upgrade from Supporting) today!

Membership Rates

MEMBERSHIP TYPE	THROUGH JULY 17, 2011
Attending (adult)	\$195
Young Adult (17-21)	\$100
Child (16 and under) *	\$75
Kid-in-Tow (6 and under) *	FREE
Family **	\$480
Supporting	\$50

* Child memberships include eight hours of professional child care for children 12 and under; Kid-in-Tow includes no child care.

** Includes 2 Adults and any number of dependent children age 16 and younger. Young adults, aged 17 through 21, may be included in a Family membership for the additional cost of \$25 for each young adult.

Mission Dates: August 30 – September 3, 2012

Launch Site: Hyatt Regency Chicago

Mission Profile: www.chicon.org



We choose to host a Worldcon.
We choose to host a Worldcon in this decade and
do the other things, not because they are easy,
but because they are hard, because that goal will serve
to organize and measure the best of our energies and skills,
because that challenge is one that we are willing to accept,
one we are unwilling to postpone, and one which we intend to win,
and the others, too.



OUR CREW

MIKE RESNICK ROWENA MORRILL STORY MUSGRAVE

Author

Artist

Astronaut

PEGGY RAE SAPIENZA

JANE FRANK

JOHN SCALZI

Fan

Agent

Toastmaster

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Renovation

The 69th World Science Fiction Convention
Reno, Nevada USA 5 August 17–21, 2011

info@renovationsf.org • www.renovationsf.org

GUESTS OF HONOR

Ellen Asher

Charles N. Brown (in memoriam)

Tim Powers

Boris Vallejo

SPECIAL GUESTS

Tricky Pixie

Bill Willingham

Front Image: B-533, by Boris Vallejo ©2000
Illustrations: Rachel Mayo © 2011

Postal Memberships should be mailed to:
Renovation
PO Box 13278
Portland, OR 97213-0278

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Chair's Message:

I've been considering fan history lately, and how grateful I am to have achieved the rare fannish honor of chairing a Worldcon and playing my part in it. You see, some of that Worldcon history played into my desire to chair one, but was more complicated than I could have possibly envisioned. Let's start with my naïve fan perspective.

Fred Pohl was a GoH at an early Orycon. Because taking off in a space ship, not knowing whether you will end up a gazillionaire or in the middle of a sun is just the sort of thing I'd do, Pohl is a favorite author of mine. I hoped I'd get a chance to hear him (what with working) but didn't dream I'd get to talk to him. But he turned up in a staff den and told stories to those of us working on the con who were lucky enough to be in the room. That included the star struck fan girl who was (and still is) me. What he said got me interested in Worldcons and the history of fandom in a way nothing else had.

What I didn't know was that something I still consider a great act of kindness to a young fan came from a controversial figure. I didn't learn this until many years later.

The First World Science Fiction Convention (Worldcon) was held in the Caravan Hall in New York from 2 July to 4 July 1939, in conjunction with the New York World's Fair, which was themed "The world of tomorrow." The convention was later named Nycon I by Forrest J Ackerman. He wore a costume, I have read, starting a long tradition of costuming at Worldcon (and my Titania costume is in the works now).

The most traumatic thing that happened at the first Worldcon involved a group called the Futurians, of which Pohl was a member. In a situation on which many, many pages have been written, and will always be a subject of serious fannish disagreement, the Futurians either were excluded, or chose not to attend because they could only attend with the restriction that they not disrupt the convention. Pohl was one of the six who did not attend. I did not know that the author of my favorite escapist (literally) novel was a controversial figure, not until I learned more fan history, and started to understand how seriously our first fans took making the Worldcon be the best convention they could. And on what made the best Worldcon they disagreed. What fans did then became our fannish history now.

If you've heard of none or little of this, reading Sam Moskowitz's *The Immortal Storm* (available through NESFA, I understand) and Pohl's *The Way the Future Was* is a good way to read up on your fannish heritage and see both sides of the story.

And you can take a look at the fan history exhibits we'll have at Renovation, and do what I do, wonder what part my work will play in tomorrow's fannish history. Because whether you're the chair, speak on a panel, work on the convention, enter art, or all of the above, we all are part of the continuing history.

Patty Wells, Chair

Patty Wells, Chair of Renovation

Boris Vallejo: Renovation's Artist Guest of Honor

by Tim Miller and Scott Zrubek

Boris is one of those artists whose work you know, even if you don't know that you know it. He has done album covers for Ted Nugent, Molly Hatchet, and Ozzy Osbourne to name but a few. There have been countless trading cards, comic book and novel covers as well as several video game covers. And movie posters, too—like *National Lampoon's Vacation* and *Barbarella*. His novel covers range from the jungles of Edgar Rice Burroughs' *Tarzan and the Castaways* to the barren rocks of Ben Bova's *Orion*. From Gordon R. Dickson's *The Dragon and the George* to Mike Resnick's *Stalking the Unicorn*. I think you see the point by now. You *do* know his artwork. His artwork is also on the cover of this Progress Report and our past three PRs as well.

Boris has always been an artist. He has said that is all he ever wanted to be. At age 16 he started taking freelance jobs and pretty much never looked back.

This all started in Lima, Peru, where he was born in 1941. While growing up, he had a number of interests including art, the violin, medicine and body building. The interest in art took hold, although the other early interests still play a part in his life, and in the art he creates.

While studying at the National School of Fine Arts on a five year scholarship, he developed a passion for the classical masters Michelangelo, Rubens, Murillo, and Velazquez. He won an award for being the best graduate student and was given the opportunity to study in Florence, Italy. He opted to seek his fortune in America instead and emigrated to the United States in 1964. With his portfolio and eighty dollars to his name, he found his way to New York. Helped by some fellow countrymen he ran into at a restaurant, he found affordable housing and a job in the advertising department of a large company in Connecticut. He stayed employed there for a few months and then returned to New York and started to freelance.

His first break came with Marvel Comics and then, shortly thereafter, Ballantine Books. The list of publishers with whom he has worked is long. It would probably be easier, and shorter, to list those with whom he has not worked.

He is most famous for the stylized heroes and heroines that he paints, the muscle bound warriors and barbarians plus the buxom and athletic femmes have almost defined modern fantasy art. Boris studied bodybuilding and had some medical training before moving to the United States so he has an excellent knowledge of the human body, which is so evident in his artwork. His grasp of human anatomy and his lifelong interest in science fiction and fantasy stories steered his

creativity towards his iconic imagery. He has a love of the human body and he always tries to paint them as "beautiful and as perfect as possible."

It is not all heroes and heroines for Boris, of course. His dragons and aliens are just as detailed and powerful. (You can't really say "accurate" when talking about mythical creatures, but "believable" works just fine.) His landscapes and backgrounds are always rich and full of color that only adds to the main subject of his artwork.

Another thing that helps set Boris' artwork apart from most of today's SF/F artists is that he still actually paints. Oil on board. Only occasionally will he use digital magic to add something or make a composite image.

Boris has been working with his wife and fellow artist, Julie Bell, for several years. The couple met through an interest in body building and soon discovered their shared passion for art. She started studying painting with him and has become an acclaimed artist in her own right.

There are several books of Boris artwork available including *Boris Vallejo and Julie Bell: The Ultimate Collection* and *Boris Vallejo and Julie Bell: The Ultimate Illustrations*, both published in 2009 by Harper Design. The couple also publishes a very popular calendar of new artwork each year.

Boris was kind enough to answer a few questions for us about his artwork, some current projects and about being a Worldcon Guest of Honor.

RENO: You have been doing a calendar with your wife for several years now, how did you get started with the fantasy art calendars?

Boris: The first fantasy calendar was a Tarzan calendar. I had done twelve of the twenty four Tarzan books of ERB. The publisher, Ballantine Books, decided to do a calendar from the paintings that I had done. After that, my agent approached Workman Publishing to do a calendar of my art.

RENO: How long have you been doing the calendars?

Boris: We are in our thirtieth year with Workman!

RENO: Obviously painting a commissioned piece is different that just painting what you want to because you want to, how do you approach them differently?

Boris: In reality, I have not done a painting for myself for many, many years. Fortunately, I have enough commissioned work to keep me busy.

RENO: You have done several album covers; do you have a different approach to album artwork as opposed to a book cover or movie poster?

Boris: As to the difference between an album cover, a book cover, or whatever, sure, they are all different, but you approach them in similar ways. The important thing is to keep in mind the restrictions in size and format. You'd want to make sure that the visibility is optimal considering the size how the product will be displayed.

RENO: you have been doing an Illustration Master Class with some other artists for a few years now, how did that come about?

Boris: The organizer, Rebecca Guay, suggested the idea of the Master Class at a dinner with a group of our artists friends. We never thought that she would actually do it. A few months from then she contacted us to go over the details. I believe that all of us were equally surprised and impressed that she had gotten the whole thing together! Quite remarkable.

RENO: How long have you been involved in it?

Boris: We are going into our fourth year, and it is only getting better and better! I love the company of our friends for a whole week and the amazing group of young artists from all over the

world that come to study with us. A very intense week no doubt, but we all love it!

RENO: Who are some of the artists whose work you enjoy and who motivate you to keep on painting and pushing the boundaries of fantasy artwork?

Boris: My first inspiration to be an artist were the old masters. My inspiration to go into fantasy art was the late Frank Frazetta. My inspiration now are, my wife, Julie Bell, my son Dorian, my daughter, Maya, and my step sons Tony and David Palumbo. All of them wonderful professional artists. I could not possible have it any better!

RENO: So, are you excited about coming to hang out with us at Renovation this summer?

Boris: It is a great honor. I am so looking forward to being there.

Renovation is very grateful for Boris to take the time to answer these questions. He has an astounding body of work and we hope you will make time to see him on programming and in the art show this August in Reno.

Now go check your bookshelves. We bet you've got several examples of his work their right now.



Planning your WorldCon vacation? Add a stop in the Lone Star State, and join us for ArmadilloCon!

ArmadilloCon is the second longest-running SF con in Texas. It's known as a literary SF convention for people passionate about reading and interested in writers.

Guest of Honor **Paolo Bacigalupi**
Award-winning author of *The Windup Girl*

Special Guests **Emma Bull & Will Shetterly**
Authors *War for the Oaks*, *Dogland*

Editor Guest **Lou Anders**
Award-winning editor at Pyr

Toastmaster **Mark Finn**
Award-Winning Robert E. Howard Scholar

Fan Guest **Fred Duarte, Jr.**
Chair WFC 2000, Vice Chair WorldCon 1997

ArmadilloCon 33
August 26-28, 2011
Renaissance Hotel, Austin, Texas



www.ArmadilloCon.org



Science Fiction Museum, Seattle WA

SCIENCE FICTION AWARDS WEEKEND

JUNE 24-26, 2011 SEATTLE WA

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LOCUS AWARDS EVENTS

AWARDS BANQUET *WITH* TOASTMISTRESS CONNIE WILLIS * AUTOGRAPHING SESSION
PANEL DISCUSSIONS *WITH* LEADING AUTHORS * ANNUAL HAWAIIAN SHIRT CONTEST

SCIENCE FICTION HALL OF FAME AWARDS CEREMONY 2011 *AT THE SF MUSEUM*
TO COINCIDE WITH JUNE'S BATTLESTAR GALACTICA & AVATAR EXHIBITS

FRIDAY KICK-OFF PARTY *HOSTED BY CLARION WEST IN HONOR OF PAUL PARK*
FOR AWARDS WEEKEND TICKET HOLDERS AND SPECIAL GUESTS



Terry Bisson



Connie Willis

SF IN SEATTLE *FANTASTIC FICTION WRITERS WORKSHOP*

TERRY BISSON: FRIDAY JUNE 24

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SPONSORED BY NW MEDIA ARTS

Tickets are \$40 and include all Locus events, a free day-pass to the SF Museum, and special invitation to the Hall of Fame ceremony. Tickets can be purchased online at <www.locusmag.com> or by phone at (510) 339-9196. Workshop registration not included; additional fees apply: see <NWMediaArts.com>.



Research Panel



Ursula K. Le Guin accepts prize T-shirt



Gene Wolfe signing

“I’m shocked, shocked to find that gambling is going on in here!”

A Primer on the Other Kind of Gaming for Renovation members

by Mike Benveniste and Dave Cantor

Reno’s primary industry is tourism. Unlike past Worldcon venues, though, the tourism industry in Reno is built on legal gaming and gambling. As in Las Vegas, the opportunities to gamble in Reno are pervasive; even the Reno airport has slot machines. The Atlantis and the Peppermill, two of Renovation’s key facilities, also host two of the largest casinos in the area. This article is aimed primarily at fans who either haven’t been in a casino before, or who have found themselves confused and overwhelmed by the experience.

THE OBVIOUS STUFF

Even though Renovation is taking place in a gambling town, you don’t have to gamble. As with any Worldcon, Renovation will offer enough interesting programming, events, parties and social opportunities to fill up anyone’s calendar. For those wishing to take a break from the con, there are both scenic and historical sites within a short drive. Some people don’t enjoy gambling; others enjoy it too much and shouldn’t gamble at all. But if you want to give it a whirl (and you’re willing to view money lost as “entertainment expense”), read on.

Almost everything in the casino, from the décor to the room layout and even the staff, is designed to keep you in the casino and playing the games. Casinos are generally open 24x7. You’ll rarely see a clock in a casino, and even the carpet is deliberately ugly to keep your attention on the games. Drinks, including (and especially) alcoholic drinks, are “free” while you are playing either machine games or slot machines. You can guess why. A server takes your orders and brings your drink to you so you don’t have to stop gambling.

Never forget that casinos are there to make money for their owners and stockholders. All casino games have rules designed to give the “house” an edge. When you gamble, you are paying for entertainment. Over a short period of time such as during Renovation, sometimes you’ll win and sometimes you’ll lose. But statistically, for every dollar you bet, the expected return is less than one dollar.

Wherever there are crowds of people, there are thieves, and casinos are no exception. Secure your belongings, especially your pocketbook, purse, and wallet.

With those things in mind, let’s take a look at the options offered in a typical casino:

MACHINE GAMES

In these games, it’s you against an electronic or electromechanical machine instead of a human dealer. These games go fast, but remember that speed kills – your bankroll, that is. Since the house has an edge on each bet, it is clearly in their interest to have you bet as quickly as possible.

SLOT MACHINES

Slot machines were invented in the late 19th century. Originally, they were purely mechanical devices. To play the game, a gambler put in a coin and pulled a lever to spin a series of three reels. The reels would stop and display a set of symbols in a line. Most of the time the “one-armed bandit” took your money, but on certain combinations it would pay out winnings at the bottom of the machine.

A modern slot machine is much the same. You place a bet, trigger the game action and the machine tells you that you’ve lost or how much you’ve won. But slot machines “went electronic” long ago, and that’s changed the game in many ways. At the heart of every modern “slot” lies a computer with a hardware random number generator (RNG). On each play, the machine generates a random number which determines the final result of the game. The computer then chooses a combination of symbols to display which is consistent with that result.

A modern slot machine may have a lever, but typically one just presses a button to start the game. It may use a video screen instead of or in addition to reels, and include a variety of visual and sound effects. Machines can be networked together to create huge progressive jackpots running into the millions of dollars. The machine keeps a running total of credits. In fact, the latest trend is towards “coinless” machines. Instead of accepting coins, the machine only accepts bills and vouchers. When you are done playing, you press a button and get a voucher for any of the remaining credits. You may then put that voucher in another machine, or exchange it for cash at a cashier.

Slot machines are the most popular form of casino gambling. The majority of floor space in a casino is dedicated to slots. You can bet as little as a penny per play on a video slot machine. “Reel” slots typically start at a quarter. If you play constantly you can easily end up playing 300 or more rounds per hour.

There are a lot of superstitions about how to win at slots. I'll cover "systems" and why you shouldn't use them a bit later, but there are only two real strategies and one election when playing slot machines:

- Find a machine where you enjoy the sound and visual effects. This won't help you win, but will help you get the most out of your entertainment budget.
- Play the maximum number of coins or credits the machine permits. If you're uncomfortable betting that much, switch to a machine with a lower base denomination.
- You can elect to use a "slot card" or not. More about this later.

Very little else matters. True, some machines are set to a higher payout than others, and everyone has their own theory about how to find "hot" machines. But the random number generator doesn't have any memory – except in the case of progressive jackpots each spin is an independent event. Unlike some "fruit" machines I've seen in England, after you place your bet in a U.S. slot machine there are generally no more real choices to make. On some machines, you may be prompted to hit the button a few extra times, but that's it.

Over the long haul, Reno slot machines pay back about 95 cents per each dollar bet. So if you're betting 75 cents per round at 300 rounds per hour, the casino's average take is just over \$11. Since a lot of that payout can be in the form of rare jackpots, this can consume entertainment budget quite quickly.



VIDEO POKER

Video poker machines came into casinos about the same time that arcades began to feature video games such as PacMan or Missile Command. While they have never achieved the popularity of slot machines, video poker machines still have a substantial following. Most video poker games are based on 5-card draw poker. As with a slot machine, the action starts when you place a bet and hit a button. The device "deals" you 5 cards as from a standard deck of cards. You can then choose to discard none, any, or all of those cards, and the device will "deal" you replacement cards. At that point, the game is over, and your hand is evaluated according to the standard rules of poker. If you have a bad hand, you lose your bet. If you have a good hand, you win a multiple of your bet.

For example, one of the most common games is called Jacks or Better. It's a great game for a beginner. The pay table of a jacks or better game looks like this:

Royal Flush	250x your bet (but see below)
Straight Flush	50x
Four of a Kind	25x
Full House	6-9x, depending on the machine
Flush	5-6x
Straight	4x
Three of a Kind	3x
2 Pair	2x
A pair of Jacks, Queens, Kings or Aces	1x. This is a "draw" or "push"
Anything else	Loser

The best machines pay 9x on a full house and 6x on a flush. Both the Atlantis and the Peppermill have such machines, but they can be quite hard to find. If you play the maximum number of coins, typically 5, the payout for a royal flush increases to 800 times your bet. So if you play 5 quarters and hit a Royal Flush, you'll get paid \$1000.

Unlike slot machines, you have to make a decision on every hand of video poker. Video poker is a perfect information game – the rules and payouts are spelled out for you right on the machine. So this means that it's possible to compute a perfect strategy for the game, and, in fact, you can find "strategy cards" on the Internet and even in casino gift shops for free or a modest fee.

Expert players can play up to 600 hands per hour, but as with slots, 200-300 hands per hour is more typical. Even with the "card" strategy, the house edge on video poker is quite small. At \$1.25 per hand and 300 hands per hour, your expected loss is about \$2.10. At \$0.25 per hand, it's about \$1.20 per hour.

Given the overhead of running a casino, how do they make money on such slim odds? First, not all video poker players

play the correct strategy. Second, those Royal Flushes account for about 1% of the total payout, and this only happens once in about 40,000 hands. Most players will go broke and give up long before they hit a royal flush – others will celebrate their win and give the money back to the casino in various ways.

Modern video poker machines typically offer several different game variations and give you the option to play multiple hands at a time. They also offer other games like Slots, Keno and Blackjack – each game is only another software program. If you're going to play video poker for the first time, stick with Jacks or Better.

"LIVE" POKER

In a live poker game, you sit at a poker table and play against your fellow gamblers. Although poker is one of the most storied forms of gambling in both SF and mainstream fiction, poker had nearly died out in U.S. casinos. Ironically, it took the Internet and television to revive interest in the game.

Live poker is a game of table stakes. You start a session of poker by buying chips, and place your chips on the table. During a hand, you can never bet (or lose) more than you have on the table. You can quit after any hand, but typically you are not allowed to take chips off the table until you do quit.

While video poker is based on 5-card draw poker, you won't find that game in a casino's poker room. Instead, the predominant game is Texas Hold 'em. If you don't know the mechanics of Texas Hold 'em already, a casino is a terrible place to learn. Practice first with friends or on one of the free on-line poker sites.

The game most commonly shown on television is "No Limit Hold'em, where you can bet up to your entire stack of chips at any time. Casinos also offer limit games, where you can only bet a fixed amount per round. For example, a typical low limit game may be a 3/6 game, where you can bet or raise \$3 in the first two rounds, but can bet or raise \$6 in the last two rounds. Add in a few raises and your talking serious stakes.

The casino makes its money at Poker in several ways. For low limit games, the dealer will "rake" the pot for up to 4 chips depending on pot size. For high limit games, each player pays an hourly fee. Many poker rooms will let you quietly observe games so you know what you are getting into.

TABLE GAMES

This section covers the most popular games where you bet against the casino. Unlike slot machines or video poker, bets are typically made with chips, not vouchers or coins. The minimum bet for a table game may be as low as \$3, but \$5-\$10 is more typical, especially on weekend evenings.

Legend has it that slot machines were introduced in casinos to entertain the spouses of table game players. Today, table games

are almost an afterthought. The Atlantis Casino has about 1,400 gaming machines, but only 39 gaming tables. The Peppermill has almost 2,000 gaming machines and 48 tables. Most of the tables are dedicated to the games listed below with a handful of other games to choose from.

When you are playing against a machine, the rules of casino etiquette are pretty simple. Don't abuse the machines, don't do anything that even looks like you're trying to cheat, and be courteous to your fellow players. With table games, there are a few more rules. You make your bet by placing one or more chips (also called 'cheques') in a betting area on the table. Until the dealer says "No more bets" or starts dealing, you can change your bet or retract it entirely. But once "no more bets" has been called, you can't change your bet and shouldn't touch those chips or even bring your hands near them until the game is over.

This rule is to keep the games fair. Unfortunately, not everyone is honest, and casinos are well aware they are tempting targets. Anything that even *looks* like cheating will draw the disfavor of the casino staff, and every inch of the casino floor is visible on camera. While the staff will tolerate some "rookie mistakes," keep your hands visible during play and if in doubt, ask the dealer what the rules are.

Though not required by casino rules, it is good etiquette when you walk up to a table with a game in progress to ask the other players if you can join in. Sometimes they will ask you to wait a hand or two, and why not do so? It may be a silly superstition, but some players feel that if they've got a good run going, someone new coming into the game will ruin their luck.

BLACKJACK

Blackjack remains the most popular table game in the casino. In blackjack, each player places a bet and receives two cards. If the cards are dealt face up, you must not touch them. The dealer also receives two cards and exposes one of them for everyone to see. Each card is assigned a point value. Aces can either count as 1 or 11. Face cards count as 10. All other cards count for their numeric value. A "blackjack" is a two card hand adding up to 21 and consists of an ace and either a face card or a ten. If a player has blackjack and the dealer doesn't, they win their bet plus a 50% bonus. If the dealer has blackjack and the player does not, the player automatically loses. If both the dealer and player have blackjack, the hand is a tie.

If you don't have blackjack, you can choose to stay with your two card hand. Depending on your starting hand, you may be offered additional options. Sometimes, you can elect to "double down." You double your bet and receive exactly one additional card. If your two cards are of the same value, you can "split" your hand. You double your bet and play two hands. The first card of each hand is taken from your original hand, and the dealer deals you an additional card for each hand.

You typically use a hand signal for indicating whether you want to hit or stand. If you don't know the proper signals, ask the dealer. Generally, touching the table in any way is a signal for the dealer to give you an additional card.

Unless you have blackjack, double down, or split aces, you can then request as many additional cards as you wish. But if your total for a hand ever exceeds 21, you automatically lose no matter what the dealer ends up doing. This is called "busting out" or simply "busting." This rule gives the casino its edge. Once all players have taken their action, it's time for the dealer to play. Unlike players, the dealer doesn't have any choices. They must stand (not take any more cards) on any total 18 or higher. The dealer must also stand on 17, unless that total is "soft 17" comprised of an ace plus one or more cards adding up to 6. The dealer must hit (take a card) all totals of 16 or lower and, in most casinos, they must hit "soft 17" as well.

If the dealer's total exceeds 21, all players who didn't bust win. Otherwise, the higher total wins. Ties are just that – you neither win nor lose when you and the dealer have the same total of 21 or less.

The exact rules of blackjack vary a little from casino to casino, and even within a casino, depending on the number of decks used and the table stakes. Sometimes, for example, you can double down only on a 10 or 11, while at other tables you can elect to double down on any two cards. As with video poker, blackjack is a strategy game. For any given set of rules, you can compute a "basic strategy" that will minimize the house edge if you make the same wager each time. While the more mathematically inclined fans may find such an exercise interesting, the rest of us can just type "blackjack strategy engine" into our favorite internet search site and get such a chart for free.

The house edge on blackjack is quite small. Depending on the rules, it can range from as little as 0.14% up to about 0.7%. While you bet more on each hand than at a video poker machine, you also play far more slowly. You may play fewer than 50 hands an hour. So in the long run, blackjack and video poker typically vie for the lowest expected entertainment cost. Once again, the casino makes most of its money on blackjack because of players' errors.

Should you wish to learn the game before risking your money, there are several good shareware and freeware programs available.

If you saw "Rainman" or "21," you may want to know about card counting. In theory, you can keep a count at blackjack and in some games gain a statistical advantage over the house. Blackjack teams like those depicted in "21" made a fortune doing so. It's perfectly legal to count cards as long as you don't use any mechanical or electronic aids to help you, but in Nevada, it's also legal for the casino to ask you to leave for any or no reason. So

in order to make money, you have to avoid detection, play nearly perfectly despite all of the distractions in a casino, and have a sufficient bankroll to avoid risk of ruin. It is work, and these days not particularly profitable work at that. There are better ways to spend your time at Worldcon.

CRAPS

Craps is perhaps the most misunderstood game in the casino. Craps is played with two 6-sided dice, which seems simple enough, but a craps table offers a baffling array of ways to bet. Most are sucker bets. Here's how not to be a sucker.

When you first step up to a craps table you may have to wait. You are waiting for the "come-out" roll, which is the first in a sequence of rolls a shooter will make. Before the roll, place your bet on either the "Pass Line" or "Don't Pass Line." Most people prefer to bet on the Pass Line, since it is seen as betting with the shooter. But if you want to play the villain, feel free to bet on the Don't Pass Line. Since Star Wars, the Pass and Don't Pass Lines are also known as the "Light Side" and the "Dark Side."

The shooter then rolls the dice. If the total comes up 7 or 11, the Pass Line wins, and the Don't Pass Line loses. The opposite is true of a 2 or 3. On a 12, the Pass Line loses, but the Dark Side draws. Rolling any of these numbers (2,3,7,11,12) ends the round—the next roll is another "Come Out" roll.

Any other total (4,5,6,8,9,10) becomes the "point." Once the point is set, you can elect to make an additional "odds" bet. The odds bet is one of the very few bets in a casino where the house has no edge at all. The amount of the odds bet will vary according to house rules, but typically you can bet at least twice your original bet.

After the odds bets are down, the shooter rolls again. If they roll their point number, the round is over. The Pass Line wins and Don't Pass Line betters lose on both their original and odds bet. If they roll a seven first, the round is also over and the Dark Side prevails.

That's it. There's no other strategy to craps, since the dice have no memory. People around you may be playing all sorts of other bets, and that's cool. Craps is an inherently social game, with people cheering for and against the shooter. Keeping up with the action takes three or four casino workers, and watching the teamwork is enjoyable in its own right. So a good craps game with a crowd of excited people can be the most fun game in the casino. On the other hand, without that crowd I find the game just plain boring.

Playing just the Pass Line or Don't Pass Line, the house edge on craps is about 1.4%. With 2x odds, that edge drops to 0.6%, which is the lowest in the casino for a game of pure luck. Other bets on the table range have a house advantage ranging up to a horrifying 16.67%. I did warn you.

ROULETTE

Roulette is played with a wheel and a ball. The wheel typically has numbered slots, numbered from 1 to 36, plus zero and double zero. The players place their bets; the dealer spins the wheel and starts the ball rolling. The ball eventually settles into a numbered slot and people win or lose their bet on that basis.

Like craps, roulette is a game of pure luck. And like craps, a roulette table has a large number of ways you can bet and you can place multiple bets per roll. But unlike craps, all bets on a roulette wheel are bad. The problem is that all of the bets on the roulette table pay off as if there were 36 numbers on the wheel. So for example, if you bet on one number and win, you get paid off at 35 to 1. But your actual odds of winning are actually 37 to 1 against you. So the house edge on a typical roulette wheel is 5.26%. Occasionally, you might find a table without a double zero slot. Then the house edge drops to about 2.7%, but as far as I know neither of Renovation's "host" casinos have such tables.

Roulette has a certain glamour and cachet about it from movies such as "Casablanca" and "The Sting." So play it if you wish, but I think you'll be disappointed by the reality.

BACCARAT

Talk about cachet! Baccarat is *the* game of high rollers. Until Daniel Craig got the role, James Bond's game of choice was baccarat. Full-sized baccarat tables often command their own separate "high stakes" area of the casino, and in luxury casinos a \$1000 bet doesn't even raise an eyebrow. For those of us with more modest budgets, many casinos offer a smaller "mini-baccarat" game. That game uses the same rules, but an employee of the casino deals the cards instead of the deal passing among players.

Baccarat has some resemblance to blackjack. Each player and the dealer start with two cards. Unlike blackjack, though, face cards count for zero and the player closest to 9 wins. As played in U.S. casinos, there are no choices for the better to make; a strict set of rules determines under what circumstances the player can get a third card. So like roulette, baccarat is a game of pure luck.

Because of those rules, the dealer wins more often than the player. However, in order to make money, the casino takes a 5% cut of the dealer's winnings. This gives the house a 1.17% edge on the bets for the dealer, a 1.36% edge on bets for the player, and a huge 14.4% edge on a bet for a tie.

Baccarat is not my game, but if you want a taste of glamour and cachet, it's a far better choice than roulette.

SPORTS AND RACE BOOK

Nevada is the only state in the U.S. where you can legally bet on sporting events such as baseball, football, basketball, auto

racing, and the like. You can bet on individual games or events, or on "futures," such as who will win the Super Bowl or the World Series. The casino makes its money either by taking a cut of your winnings or building its edge into the odds it offers.

You can also bet on horse and dog racing, and the casino provides simulcasts of live racing at tracks across the country. The odds and payoffs are the same as if you were betting at the track. These are not perfect information wagers; in theory it's possible to make money with these bets. Lots of people try, but few succeed. Place a bet on a horse or two or for your favorite teams if you wish and leave it at that.

BETTING "SYSTEMS" AND PATTERNS

One way people believe they can beat the casino is by varying their bet based on previous wins and losses. Quite a few people will happily sell you their "secret." Here's my secret: betting systems don't work. While they can change the *distribution* of your overall wins and losses, they end up *increasing* your average bet and therefore *increasing* your expected loss. Let common sense be your guide; if it was so easy to "outsmart" the casino, they'd soon be out of business. Don't get taken.

SLOT CLUBS AND PLAYER'S CARDS

All major casinos have "free" player card programs. You sign up at a desk and get a card with your name on it plus typically some coupons or other promotional items. When playing at a machine, you insert the card into the machine. When playing at a table, you can show the dealer or pit boss your card as well. As you gamble, you earn points towards various rewards, such as promotional items, restaurant discounts, or even room discounts. Like the "free" drinks, casinos do this for their own benefit. In exchange for the benefits, they gain valuable marketing information about you and your play. So in effect, you are selling them a little bit of your privacy. Whether the benefits are worth it is strictly up to you.

TIPPING

When you order something from a beverage server, the drink is free, but the server is working for tips. A dollar is a good amount to tip, whether you are drinking water or an alcoholic beverage. After all, the server is doing the same amount of work. As usual, feel free to tip extra for excellent service, and don't tip a rude server. It's strictly up to you.

As a fan, you're probably suspicious of a "free drink," and well you should be. The casino wants you to drink alcohol in order to lower your inhibitions; you will gamble more and make poorer playing decisions. If you get an alcoholic drink each time the server comes by, you may well find those free drinks are very expensive indeed. Consider ordering fruit juices, coffee, soft drinks, or water instead.

In live poker and table games, the dealer is working for tips, too. The dealer's job is to entertain you and to implement your gaming decisions, while following the casino's rules. The dealer wants you to win because winning players are more likely to tip than losing players, but the dealer has to do the same work either way. At some table games, they can advise you how to play a hand, but have no control over the cards, dice, or wheels. If you're playing for low stakes, consider tipping the dealer a dollar once every 15 to 20 minutes. If you're doing well, an extra tip is always appreciated.

There are two ways to tip the dealer: The easiest is to put a chip on the table and say "Here's a tip for you, Joe," or something like that. Joe will pick up the chip, whack it on the table, and say thank you. You may also make a bet for the dealer: Put a chip on the edge of your betting circle between your bet and the dealer. If you win, the dealer wins as well. Both ways are nice; choose either way at your whim. In general, dealers pool their tips.

MONEY MANAGEMENT

Let's start with the easy stuff. Don't bring more money to a casino than you can tolerate losing. Decide this "bankroll" before you walk in. If you are playing a table game you should start with at least 20 times the amount you wish to bet per round. So if your bankroll is \$100, you shouldn't be betting more than \$5 per round.

If at any point, you decide you're not enjoying yourself, or you're getting tired, pick up your chips, go to the casino cashier, and

cash in your chips for real money. If you're losing and are thinking about upping your bet or going to the ATM to "get it all back," it's time to leave as well. On the other hand, if you are winning, consider pocketing some of your winnings. There's no such thing as playing with the casino's money; once you've won it's *your* money.

That's it. Go out, have some fun, and with luck, win some money. See you at the con!

About the authors:

Mike Benveniste and Dave Cantor are long time fans. Mike is a self-proclaimed "cheapskate" gambler who mainly plays low-stake table games and poker. Dave worked for 15 years as a table games dealer in the largest casino in North America.

Renovation Shuttle Service

Renovation will be running the most extensive shuttle service ever provided by a Worldcon. The service will run on a continuous loop between the Peppermill Hotel and the Atlantis/Convention Center complex, starting at 8 a.m. each morning and continuing until 3 a.m. on Wednesday 17 through Saturday 20 August, and until 10 p.m. on Sunday 21 August. (Please note that the shuttle service will not extend to the Courtyard by Marriott Hotel due to the small size of our block there).

The service will be provided using large coaches which hold up to 53 passengers. The number of coaches will be increased during peak hours to match the expected level of demand. The journey time will be just a few minutes, since the Peppermill and

Atlantis/RSCC are only a mile apart and both are located on the same major street (S. Virginia).

With these arrangements we expect to provide up to 4 pick-ups per hour during the quieter periods, increasing to around 8 pick-ups per hour in the evenings and a dozen pick-ups per hour after the Masquerade and Hugo Ceremony. Coaches will depart from each location as soon as either the waiting queue has boarded or the coach has been filled, to minimise waiting times. The service will be supervised by our Shuttle supremo, Tom Whitmore.

The table below summarises the hours of operation on each day.

Day	Hours of Service	Hours of Peak Service
Wednesday	8 a.m. – 3 a.m.	6 p.m. – Midnight
Thursday	8 a.m. – 3 a.m.	9 a.m. – Noon and 6 p.m. – Midnight
Friday	8 a.m. – 3 a.m.	9 a.m. – Noon and 6 p.m. – 1 a.m.
Saturday	8 a.m. – 3 a.m.	9 a.m. – Noon and 6 p.m. – 1 a.m.
Sunday	8 a.m. – 10 p.m.	9 a.m. – Noon

Art @ Renovation

Anne Gray

Science fiction and fantasy art has long been an important part of Worldcon, through the Art Show and Art Program, the Artist Guest of Honor, the Artist Hugos and the Chesley Awards. Renovation will include all of these traditional elements—and much more! We want to raise and exceed expectations for artists and art lovers. We are learning from successes such as IlluXCon, the professional SF&F Art convention which is now in its fourth year. We want to listen to and engage the art community. This is what Art @ Renovation is all about.

What are we going to do? Our current plans include:

- A substantial Art Show with high quality work—supported by an Artist Showcase on our website as well as a fully illustrated print publication introducing the exhibiting artists.
- Art exhibits—featuring a special exhibit of work by Guest of Honor Boris Vallejo and Julie Bell, his wife and collaborator. We also hope to have a significant display of historical SF&F art from two major collections.
- “Meet the Artist” hours in the Art Show when we will encourage all attending artists to be available in the show to interact with members and collectors.
- A diverse program with an increased emphasis on live demonstrations and workshops, as well as art-related interviews, panels, presentations and kaffeeklatsches.
- More opportunities to meet and interact with artists, art directors, collectors and fans.

Getting involved is a key part of our vision. Our demonstrations will let fans and aspiring artists get up close and personal with the professionals during their creative process.

Art @ Renovation activities will go on throughout the convention, but the second evening of Renovation will be Art Night to celebrate the visual arts in SF & F. Events and activities will spread across our Exhibit Hall and program rooms; from late night opening in the Art Show to the Renovation Film Festival; from anime to comics; and from artist demonstrations to participatory craft and maker activities for members. We are working closely with all divisions to make this a convention-wide event. We want to offer something for everyone!

We are working hard to develop these ideas and more. We are listening carefully to the art community, taking their ideas and feedback on board. We are delighted to have the support of a brain trust comprising Lou Anders, Bob Eggleton, Richard Hescocox, John Picacio and Jannie Shea. We welcome input (and offers to help!) from everyone.

We will be publishing much more information on our vision and plans for Art @ Renovation over the coming months, and

explaining how you can take part. In the meantime, if you have any suggestions, please drop us a line at art@renovationsf.org.

The Art Show

Elayne Pelz

The Worldcon Art Show is quite simply one of the largest and most concentrated collections of original science fiction and fantasy art that you will see anywhere in the world—and most of it is for sale! Any member can enter their art into the show, which features everything from enthusiastic amateurs to Hugo and Chesley Award-winning professionals. Prices range from just a few tens of dollars to tens of thousands. Artists pay a hanging fee for the display space they wish to use, plus a commission on the art they actually sell.

Entering the Art Show

Renovation invites science fiction and fantasy artists from around the World to take part in our Art Show.

Art Show registration is now open, and although we have substantial space available we expect it to sell out, so please book early. Full details of how to book, along with the complete Art Show Rules, can be found on our Art Show Entry page (www.renovationsf.org/artshow.php).

Illustration Masterclass

Renowned artist and illustrator Richard Hescocox will be leading a unique workshop at Renovation. Participants will be asked to develop illustration concepts for a specified science fiction story and to bring their work to the convention. All of the submitted works will then be reviewed and discussed in a group session led by Richard.

Workshop participants must apply in advance as space is strictly limited—full details will be announced on the Renovation website on May 1, 2011.

Art Portfolio Review Opportunity

Artist Guest of Honor Boris Vallejo and various industry art directors have agreed to perform portfolio reviews for aspiring science fiction and fantasy artists and art students as part of the Art @ Renovation program. Space is limited so advance registration is required; write to art@renovationsf.org if you would like to participate.

Artists in the Art Show

The following artists will be exhibiting in the Art Show at Renovation and attending the convention in person. Learn more about them, and see examples of their work, in our online showcase www.renovationsf.org/art-gallery.php.

Durlyn Alexander	Al De La Rosa	Richard Hescoc	John Picacio
Alan F. Beck	John Douglass	William Hodgson	Marianne Plumridge
Julie Bell	Bridget Duffy	Dave Howell	Vicki Ralls
Laura & David Bernier	Bob Eggleton	Bob Keck	Espana Sheriff
Kelley Caspari	Yvonne Erickson	Johnna Klukas	Ron Spears
Christina Collins	April Faires	Marcus Mashburn Mike	Howard Stateman
Daniel Cortopassi	Lance Glasser	Maung	Tammy Tripp
Deborah Cross	Raya Golden	Chris Moore	Boris Vallejo
Loren Damewood	Carol Hanson	Carolyn Nicita	Donna L. Young

The following artists will also be represented in the Art Show, but will not be at the convention in person.

Paul Alexander	Bruce Eagle	Sue Jones	Estate of Richard Powers
Richard Bober	Estate of Kelly Freas	Romalis Kukalis	Arlin Robins
E.D. Buckley	Didier Graffet	Theresa Mather	Mark Roland

Introduction to the Program

Ian Stockdale and Jim Mann

If you've been to a Worldcon before, you probably know what to expect from a Worldcon program. But if you haven't, you have a great time ahead of you. Worldcon programs are large and diverse, and include lectures, debates and panel discussions. Typically there will be in excess of 500 distinct items in this core program over the 5 days, with up to a dozen tracks running in parallel at any moment time. The formal program ranges over topics from fiction and writing to politics and science, and participants have included Nobel Prize winners, astronauts, scientists, writers, editors, publishers, artists, film makers, and fans.

Our Theme—the New Frontiers

The overall theme for our convention will be the New Frontiers. This theme will influence our program as well as our exhibits and events. We'll take you to the edge of the genre as well as the heartlands - we'll challenge your views and ideas, and we'll introduce you to new people and new voices.

Program Participants

The following is the list of confirmed program participants as of April 4, 2011. We will be updating this list regularly between now and the convention.

Alexander James Adams	Carol Berg	Adam-Troy Castro	Ellen Datlow	James W. Fiscus
John Joseph Adams	John Berlyne	Norman Cates	Anne Davenport	Colin Fisk
Peter Ahlstrom	Lauren Beukes	Aurora Celeste	Howard Davidson	Margaret Fisk
Saladin Ahmed	Jeff Bohnhoff	Blind Lemming Chiffon	Grania Davis	Michael F. Flynn
Lou Anders	Maya Kaathryn Bohnhoff	Richard Chwedyk	Karyn de Dufour	Mignon Fogarty
David-Glenn Anderson	Joy Bragg-Staudt	Neil Clarke	John DeChancie	Rose Fox
Karen Anderson	Claire Brialey	Brenda W. Clough	Dr. Demento	Ty Franck
Liz Argall	Patricia Briggs	Byron P. Connell	Vincent Docherty	Jane Frank
Ellen Asher	David Brin	Guy Consolmagno	Cory Doctorow	Laura Frankos
Philippa Ballantine	Jennifer Brozek	Glen Cook	Daniel Dubrick	Daryl Frazetti
Deborah Beale	Ginjer Buchanan	Brenda Cooper	Bridget Duffy	Janet Freeman-Daily
Astrid Anderson Bear	Robert Buettner	Paul Cornell	Mary Dumas	Jim Frenkel
Alan F. Beck	Laura Burns	John Coxon	Tom Easton	Irene Gallo
Julie Bell	Michael Capobianco	John Cmar	Scott Edelman	Janice Gelb
Aliza Ben Moha	Gail Carriger	Kathryn Cramer	Bob Eggleton	Denise A. Gendron
Gregory Benford	Susan T. Casper	Mary Crowell	Sheila Finch	Steve Gillett

Lance Glasser	Bob Kuhn	Val Ontell	Mike Scott	Harry Turtledove
Lisa Goldstein	Mur Lafferty	David Palumbo	Stephen H. Segal	Mary A. Turzillo
Lev Grossman	Jay Lake	Susan Palwick	Stu Segal	Catherynne M. Valente
Gay Haldeman	Geoffrey A. Landis	Carole Parker	Lizzy Shannon	Boris Vallejo
Scott Hamilton	Toni Lay	Lloyd Penney	Espana Sheriff	Gordon Van Gelder
Peter J. Heck	Sharon Lee	Yvonne Penney	Renée Sieber	Carrie Vaughn
John G. Hemry	David D. Levine	David J. Peterson	Karen Haber Silverberg	Vincent Villafranca
Richard Hescox	Jennifer Liang	Sandra G. Pettinger	Robert Silverberg	Juliette Wade
Inge Heyer	Bruce MacDermott	John Picacio	Joan Slonczewski	Jo Walton
Bill Higgins	Dana MacDermott	Mark Plummer	Dale Ivan Smith	Mike Ward
Leigh Ann Hildebrand	Laura Majerus	Marianne Plumridge	Dean Wesley Smith	Janine Wardale
Laurel Anne Hill	Nick Mamatas	John Pomeranz	Randy Smith	John Wardale
Robert Hole, Jr.	Jim Mann	Andrew I. Porter	Melinda M. Snodgrass	John C. Warner
Tim Holman	Laurie Mann	Tim Powers	Bud Sparhawk	Brent Weeks
Dave Howell	Sandra Manning	Robert Reed	Ron Spears	Jacob Weisman
Walter H. Hunt	Kathy Mar	Mike Resnick	Kevin Standlee	Rick Weiss
N. K. Jemisin	Darlene Marshall	Madeleine E. Robins	Elaine Stiles	Toni Weisskopf
Vylar Kaftan	George R. R. Martin	Kim Stanley Robinson	S.M. Stirling	Martha Wells
Nick Kanas	Lee Martindale	Kevin Roche	Jonathan Strahan	Andrew Wheeler
Jordin Kare	Ian McDonald	Roberta Rogow	H. G. Stratman	Patricia Wheeler
Mary Kay Kare	Sean McGuire	Mary Rosenblum	Charles Stross	Tom Whitmore
Christopher Kastensmidt	Beth Meacham	Patrick Rothfuss	Jeff Sturgeon	Richard A. Wilber
Jerry Kaufman	Farah Mendlesohn	Lynda E. Rucker	Michael Swanwick	Tad Williams
James Patrick Kelly	Steve Miller	Kristine Kathryn Rusch	Rachel Swirsky	Bill Willingham
Mark R. Kelly	Bill Mills	Brandon Sanderson	Tim Szczech	Connie Willis
Kay Kenyon	L. E. Modesitt, Jr.	Robert J. Sawyer	Takayuki Tatsumi	Gregory A. Wilson
Daniel M. Kimmel	Tee Morris	Sam Scheiner	Howard Taylor	Gary K. Wolfe
Ellen Klages	Caroline Mullan	Lawrence M. Schoen	Brad Templeton	Eleanor Wood
Dani Kollin	G. David Nordley	Spring Schoenhuth	Amy Thomson	Frank Wu
Eytan Kollin	Charles Oberndorf	Ken Scholes	Betsy Tinney	Ben Yalow
Mari Kotani	Peadar Ó Guilín	Stanley Schmidt	Suzanne Tompkins	Donna L. Young
Mary Robinette Kowal	Christina O'Halloran	Karl Schroeder	Ian Tregillis	Jim Young
Nancy Kress	Priscilla Olson	Donald M. Scott	SJ Tucker	Alvaro Zinos-Amaro

Fan Program and Fan Lounge

The Renovation Fan Program will celebrate fandom in all its forms and activities.

Science Fiction literature (initially in magazines) was from the start a catalyst for a huge variety of amateur activities, and there is a lengthy history going back to the 1930s to draw from. The Renovation fan program will be a mixture of talks, panels, activities, parlour games and discussions.

Fanzines will feature strongly and we have a number of ideas, from getting you to contribute to a fanzine, to helping you to produce a fanzine and looking at how best to tempt fan artists to create work for you. We will also look at the history and best publications from within the hobby as well as taking a look at new trends.

We also hope to bring unknown fanzines from around the world to the fore. Discussions about the Fan Hugos (Best Fan Writer, Best Fan Artist and Best Fanzine) and with fan guests will form part of our look at what is current and contemporary.

As well as the Hugos, we will take a look at other fan awards such as the Novas, the Faan Awards and the Rotslers. Then spreading our wings to take in more awards that recognise fans including the Ditmars, Sir Julius Vogel and the Prix Aurora Awards, and exploring a wide world of fannish activities we may not be familiar with.

There will be sessions on conrunning—not lectures on ‘what you should do’ but rather opportunities to beg, borrow and steal good ideas, workable and useable systems and budgets, and find real help to get your own convention running. We also want to look at other types of conventions and gatherings, comparing and contrasting them, and considering what people around the country and the world are looking for from their fandom.

Workshops and fun activities will be central throughout the program. We will give you the opportunity to take part and learn something; be a little ‘Sercon’ (serious and constructive); take a look at new areas of fandom; and meet up again with some fans who have moved out into the professional community.

Connectivity between fan groups has never been easier, but we want to ask whether we are embracing them or creating more ghettos and pigeon holes. We want to look at the disparate ways in which fans come together to connect to science fiction - including those which we may not have traditionally considered part of fandom as we know it.

Alongside these discussion, there will be fun activities, opportunities to make new friends, crazy games and just pure entertainment, from organised program participants and also from all of YOU. We welcome any ideas or suggestions, so do get in touch or fill in the program suggestion form at www.renovationsf.org/prog-form.php.

Fanzines, an Introduction

Fanzines—amateur magazines produced by and for fans - have been a central element of fandom from 1930 onwards (the term fanzine itself dates back to 1940).

If you've never encountered this unique part of the science fiction field, we highly recommend eFanzines.com, an online resource archiving thousands of fanzines from hundreds of writers. And to get you started, we have provided links on our website to five of the most successful fanzines currently being published - all honored as 2010 Hugo nominees. (The sixth nominee, *Banana Wings*, is not available online). These range from traditional fannish entertainment to more serious work reporting news from across the field—and *StarShipSofa*, the first Podcast to be nominated for a Hugo. And as an additional bonus, we've provided a link to *The Enchanted Duplicator*, one of the most famous pieces of fan writing in history; a fantasy of a young man's journey through fandom. You can find all these links at www.renovationsf.org/program-fan.php.

Academic Program

Renovation will be running an Academic Program through the middle three days of the Convention, from Thursday August 18 to Saturday August 20, 2011. The subject of this special conference is "Speculative Frontiers: Reading, Seeing, Being, Going," reflecting Renovation's overall theme of The New Frontiers. You can read the Call for Papers at www.renovationsf.org/program-academic.php.

Comics & Graphic Novels

Comics and graphic novels have long been an important part of our field, as recognised by the creation of the new Hugo category for Best Graphic Story in 2009. The science fiction and fantasy of creators like Alan Moore, Neil Gaiman, Bill Willingham, and Brian K. Vaughan are major works within the genre as a whole. Our comics & graphic novels program (www.renovationsf.org/program-comics.php) will not only discuss and recommend comics that may be of interest to SF fans, but also take a deeper look at comics and the themes and

movements within the media, especially those of a science fictional and speculative nature.

Gaming

Renovation will offer a wide spectrum of games, from board games to card games to role playing games to Live Action Roleplaying. Whether you want to game for hours on end or just drop by for a quick game, we'll have something for you. More information is available at www.renovationsf.org/program-gaming.php.

For Younger Fans

Our support for younger fans comes in three parts. For the youngest, on up through to 12, we will be providing professional childcare. For 8-12 year olds there will be fan-run children's programming, and above this age we will have teen activities built around a separate teen lounge. More information is available on the Children and Young Adults page (www.renovationsf.org/child-ya.php).

Writers' Workshops

Oz Drummond, assisted by Traci Castleberry, will run the Writers' Workshops for Renovation. Renovation will be using the Anticipation model by running several short workshops each day. Participation in the workshops will be limited. The Writers' Workshops will be open to Renovation members only. Be sure to buy a membership if you plan to submit a story to the workshop.

Full information on our Writers' Workshops can be found at www.renovationsf.org/program-writers.php. Oz and Traci can be contacted by email at writersworkshops@renovationsf.org.

Stroll with the Stars

Would you like to get up close and personal so you could have a conversation with your favorite author, artist or editor...and at the same time get some fresh air and stretch your legs a bit? Well that's what Stroll With the Stars is all about.

Want to Talk to us?

We are always happy to hear from you with questions or ideas. If you have a fresh idea, or have just seen the most wonderful panel or talk you'd like us to think about, please tell us about it using our response form. If you would like to put your name forward as a potential program participant, can you complete our program volunteer form (www.renovationsf.org/prog-form-volunteer.php). Alternatively, you can contact the Renovation program team at program@renovationsf.org.

Still Have Questions?

We've answered some common questions (mainly for people who are interested in appearing on program) in this page of Frequently Asked Questions (www.renovationsf.org/program-faq.php)



Renovation

The 69th World Science Fiction Convention
Reno, Nevada USA ★ August 17–21, 2011



2011 Hugo Awards Final Ballot and John W. Campbell Award for Best New Writer

All ballots must be received by Sunday, July 31, 2011, 11:59 pm PDT.

Eligibility to Vote

All Attending, Young Adult, and Supporting members of Renovation are eligible to vote.

Vote Online

Online voting is available via the Renovation website:

<http://www.renovationsf.org/hugo/>

You will need your Personal Identification Number (PIN), printed on the mailing label of this progress report, to vote via the web. You may also email hugopin@renovationsf.org to get a PIN.

Online ballots may be revised before the deadline by submitting a new ballot. Only the latest ballot received is counted. If you have any questions please email us at **hugoadmin@renovationsf.org**.

Vote by Mail

To vote by mail please complete the membership information below.

Paper ballots may be mailed to:

HUGO AWARDS ADMINISTRATOR

**PO BOX 204
PACIFIC GROVE CA
93950-0204
UNITED STATES**

Please mail your ballot in a secure envelope. Do not fold or staple your ballot. All ballots must arrive by the deadline.

Membership

- ☐ I am a member of Renovation.
- ☐ I want to purchase a membership. Rates below are valid until July 17, 2011.

Membership Information (required)

Please complete the following before submitting your ballot. Ballots without a name, address, and signature will not be counted.

Name _____

Address 1 _____

Address 2 _____

City _____ State/Province _____

Postal _____ Country _____

Email _____ Telephone _____

Signature _____

Ballot is invalid without a signature and will not be counted.

Membership Purchase

Please complete the following to purchase a membership.

- ☐ Attending \$195 USD
- ☐ Young Adult (age 17 – 21 years on August 17, 2011) \$100 USD
- ☐ Supporting \$50 USD

☐ My check / money-order / traveler's check is enclosed.

☐ Charge my credit card [Visa / MasterCard]

Card Number _____ Exp _____ Amount _____

Please make checks or money orders payable to "Renovation".

DO NOT FORGET TO SIGN YOUR BALLOT

"World Science Fiction Society", "WSFS", "World Science Fiction Convention", "Worldcon", "NASFiC", "Hugo Award", the Hugo Award logo, and the distinctive design of the Hugo Award Rocket are service marks of the World Science Fiction Society, an unincorporated literary society.

Eligibility to Vote

You may vote in the 2011 Hugo Awards and John W. Campbell Award for Best New Writer if you are an Attending, Young Adult, or Supporting member of Renovation. Please complete the eligibility section on the previous page and do not forget to sign the ballot.

How to Vote

This ballot uses a modified version of the Alternate Vote System, sometimes known as the Instant Runoff Ballot. To vote, mark your choices in each category in order of preference: "1" for first place, "2" for second place, and so on. You are not required to rank all the nominees in any category, and we recommend that you not vote in any category in which you are not familiar with a majority of the nominees. If you decide not to vote in a given category, leave it blank. Note that "No Award" is not an abstention, but a vote that none of the nominees should be given the award in question. When the ballots are counted, all the first place votes will be tabulated. If no nominee receives half or more of the votes, the nominee with the fewest first place votes is eliminated, and its votes are transferred to the nominees marked "2" on those ballots. This process of elimination continues until one nominee receives half or more of the votes, at which point it becomes the winner (unless the votes are outnumbered by "No Award" votes, under specific conditions described in Section 3.11 of the WSFS Constitution).

A few tips which may help you in voting:

1. Please keep in mind that second and further preferences play no part in the voting unless and until your first choice is eliminated. This is not a point system where the second choices of many voters can overwhelm the first choice of a few voters. We suggest that after marking your first choice, you proceed by imagining that it has disappeared from the ballot, and placing your "2" by the remaining nominee you most prefer, and so on. This mimics the way the ballots are actually counted. Thus, even if your heart is set on one nominee, don't hesitate to give "2" (and other) rankings to other nominees you also consider worthy of the award.

2. Nevertheless, if your top choices are eliminated early, your lower preferences could be the tie-breaker between the remaining nominees, so choose all your preferences carefully! No matter how much you dislike a nominee, if you rank it, the vote will be counted if all of your previous choices are eliminated. We recommend that you rank a nominee that you do not consider worthy of the award below "No Award" if you rank it at all.

Reproduction

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1006 valid nominating ballots were counted, 992 electronic and 14 paper.

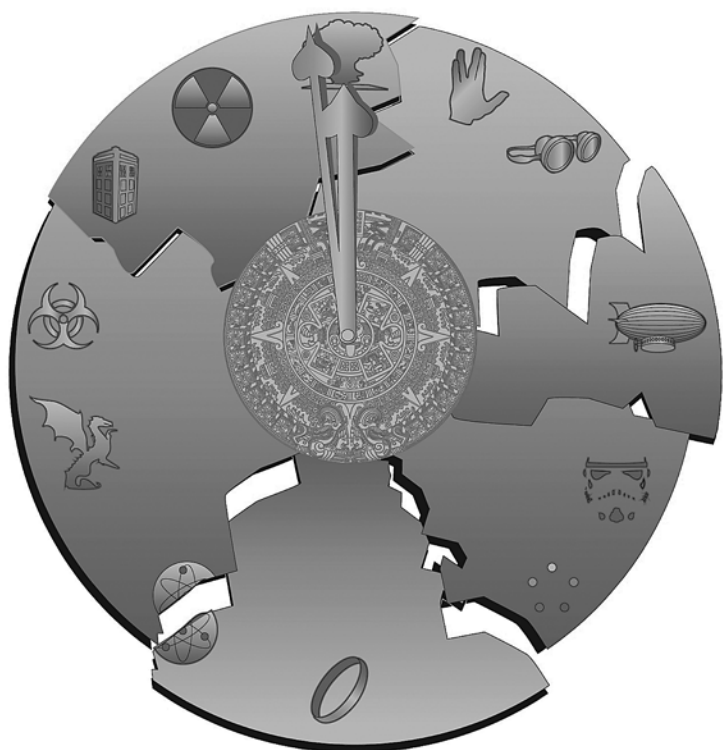
Category	Ballots	Unique Nominations	Total Nominations	Low	High
Best Novel	833	374	2657	78	125
Best Novella	407	103	987	43	143
Best Novelette	382	221	1014	26	43
Best Short Story	515	430	1538	29	72
Best Related Work	375	132	729	35	69
Best Graphic Story	287	192	660	21	64
Best Dramatic Presentation, Long Form	510	110	1283	72	320
Best Dramatic Presentation, Short Form	394	194	1036	50	120
Best Editor, Short Form	425	120	1105	65	132
Best Editor, Long Form	300	83	629	21	96
Best Professional Artist	406	216	1058	43	109
Best Semiprozine	368	58	881	57	139
Best Fanzine	340	119	819	43	69
Best Fan Writer	323	225	912	30	70
Best Fan Artist	176	97	462	23	46
John W. Campbell Award for Best New Writer	390	183	943	40	79

DO NOT FORGET TO SIGN YOUR BALLOT

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Westercon 65

“ConClusion”



The cycles come to an end
All times merge as one
And then
Everything will change
In the new age.

Seattle
July 5-8, 2012

Doubletree Hotel Seattle Airport

<http://westercon65.org>
info@westercon.org

Guests of Honor

Author: Robin Hobb
(aka Megan Lindholm)

Artist: Frank Wu
with Brianna Spacekat Wu

Science: Art Bozlee

Fan: Chaz Boston-Baden



When was the last time you had a great time in Texas?
Was it at the NASFiC in 1985...
Or was it at the Worldcon in 1997...
Well, pardner — it's time to come back to Texas again.

TEXAS 2013

www.texas2013.org

TEXAS IN 2013 WORLDCON BID

San Antonio, Texas

Bid Committee

Bill Parker, Chair
Kimm Antell
Kurt Baty
Cathy Beckwith
David Brummel
Laura Domitz
Fred Duarte, Jr.
Karen Meschke
Tim Miller
Estell Naff
Randy Shepherd
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ALAMO, Inc.

a 501(c)(3) nonprofit literary corporation

P.O. Box 27277

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Y'all are invited to support
the Texas in 2013 Worldcon bid for San Antonio,
presented by ALAMO, Inc.

We've got first-rate accommodations.

A newly-renovated and expanded convention center.
The Alamo. The Riverwalk. Shiner Bock. Fajitas. Margaritas.
Oh yeah, and how about a Worldcon, too?

★ ★ ★ ★ ★

Pre Supporting Membership	\$ 20
Friend Level I — Deputy Ranger	\$ 100
Friend Level II — Ranger	\$ 200
Enemy of the Bid — Desperado	\$ 50
HERO OF THE REPUBLIC	\$ 1000

★ ★ ★ ★ ★

For more information or the latest news about the bid,
visit us online at

www.texas2013.org

UK Agent: John Harold (borrowedsword@aol.com) • Canadian Agent: Diane lacey (d.lacey@gmail.com)

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

71st World Science Fiction Convention – 2013 Site Selection Ballot

Everyone who votes will become a supporting member of the selected 71st Worldcon

Rules (Please read carefully):

1. To be eligible to vote, you must be a living, natural person and either an attending, young adult, or supporting member of Renovation. Ballots cast for memberships held by non-natural persons, such as "Guest of" memberships, clubs, toys, et cetera, may only be voted as No Preference.
2. If you are not a member of Renovation and wish to vote by mail, you may become an attending, young adult, or supporting member by filling out the form on the reverse side of this ballot and sending a separate check for the appropriate fee made out to "Renovation." You may, if you prefer, charge your Renovation membership to one of the major credit cards listed overleaf. Do not mail cash.
3. You must include the Site Selection Advance Supporting Membership (Voting) fee of \$60.00 US. This payment automatically makes you a supporting member of the 2013 Worldcon. Make checks payable to "71st Worldcon." You may, if you wish, charge your Site Selection fee to one of the major credit cards listed overleaf. Do not mail cash.
4. You may cast your ballot by mail or in person at Renovation. Mail your ballot to Site Selection at the address listed below. The deadline for receipt of mail-in ballots is July 31st, 2011. Voting at the convention will end at 6 PM PDT on Friday, August 19th, 2011.
5. Voting: Site Selection ballots are tallied by preferential balloting procedures. The winner is the first bid to receive a majority of those ballots expressing a preference. This means that you should indicate your favorite selection with a "1," your next favorite with a "2," and so on. If you mark an "X" with no other marks, that will count as a "1" for that bid and no other preferences.
6. After filling out both sides of the ballot, fold the ballot along the dashed line below then tape the fold shut at the solid line, in order to conceal your vote from casual viewing prior to the ballot count.
7. Include your name and address on your ballot. You must sign your ballot. In addition to being used to validate the ballot, we will provide the voter's name and address to the winning bid, so that they know who their members are.

Mailing Instructions:

8. Mark your vote and fill in the membership and payment details on the other side of this sheet.
9. Fold the bottom edge of the ballot up to the line with this side out, and tape or staple closed.
10. Mail the ballot, and any payment necessary, to Site Selection at the address listed on this side of this sheet. You may authorize someone else to deliver your ballot to the convention for you.

For the full details of the rules, see Article 4 of the WSFS Constitution. If you have any questions regarding this ballot or the application of Article 4 to the selection of the 71st Worldcon contact us at the address below or at siteselection@renovationsf.org.

Renovation, 2013 Worldcon Site Selection
PO Box 13278,
Portland, OR 97213-0278, USA

THIS SECTION FOR OFFICIAL USE ONLY

Date Received:	_____
Date Processed:	_____
Date Forwarded:	_____

We encourage you to distribute copies of this ballot; however, you must reproduce it verbatim, including the voting instructions, with no additional material other than the name below of the person, organization, or publication responsible for the reproduction.

Ballot reproduced by

Renovation

71st World Science Fiction Convention – 2013 Site Selection Ballot

Voter Identification (please print or type clearly)

Name	
Address	
Address 2nd line	
City	State
Country	ZIP/Postal Code
e-mail address (optional)	
Signature—Unsigned ballots will be considered “No Preference” if otherwise valid	

Advance Membership (Voting) Fee (select only one)

This buys your supporting member ship in the 71st Worldcon.

_____ I enclose a check, money order, or traveler’s check for \$60 made out to “71st Worldcon”.

_____ I authorize Renovation to charge \$60 to my credit card (details in the next column)

We must receive mail in ballots by July 31st, 2011.

At-con voting will close at 6:00 PM PDT on Friday, August 19th, 2011.

Credit Card Details (please print or type):

___ Visa ___ MC ___ Amex ___ Discover	
Name as it appears on the card	
Card Number	
Expiration Date	Cardholder Billing ZIP/Postal Code
Cardholder Signature	Date

Credit card charges will be made in US Dollars and will appear as “Reno Convention Fandom”.

Eligibility to Vote (select only one)

You must be an attending, young adult or supporting member of Renovation to vote.

_____ I am a member of Renovation. My membership number (if known) is _____

(Your membership number may be found on the mailing labels of our pre-convention publications. Do not use your Hugo Voting PIN. You may still vote even if you do not know your membership number.)

_____ I am not a member of Renovation. I wish to purchase a supporting membership in Renovation for \$50.

(The following choices are only available until July 17th, 2011. After that date, please join at the door and vote at the convention.)

_____ I am not a member of Renovation. I wish to purchase a Young Adult membership in Renovation for \$100.

_____ I am not a member of Renovation. I wish to purchase an attending membership in Renovation for \$195.

Select payment method for Renovation membership:

_____ I enclose a check, money order, or traveler’s check payable to “Renovation”

_____ I authorize Renovation to charge my credit card for the amount indicated above in US dollars

FOLD BOTTOM SECTION BELOW ON DOTTED LINE, THEN TAPE CLOSED AT SOLID LINE

_____ Texas in 2013
Dates: August 29 – September 2, 2013

Bid Committee: William Parker (bid chair),
Cathy Beckwith (treasurer), Karen Meschke,
Randy Shepherd, Tim Miller, Kimm Antell,
Pat Virzi, Laura Domitz, Kurt Baty, Fred Duarte.

Facilities: San Antonio, TX:
Henry B Gonzalez Convention Center
Marriott Rivercenter
Marriott Riverwalk

Website: <http://www.texasin2013.org/>

FOLD HERE

_____ Write-in _____
In order to win, a Write-in bid must file the required paperwork with Renovation before the close of voting.

_____ No Preference
Equivalent to an abstention or blank ballot, a vote for No Preference means that, when it becomes your highest remaining choice, you don't care which bid wins. We will not count any choices numbered after this choice.

_____ None of the Above
A vote for None of the Above indicates that you are opposed to all of the bids. If None of the Above wins, the WSFS Business Meeting at Renovation will select the site.

Best Novel

- _____ *Blackout/All Clear* by Connie Willis (Ballantine Spectra)
- _____ *Cryoburn* by Lois McMaster Bujold (Baen)
- _____ *The Dervish House* by Ian McDonald (Gollancz; Pyr)
- _____ *Feed* by Mira Grant (Orbit)
- _____ *The Hundred Thousand Kingdoms* by N.K. Jemisin (Orbit)
- _____ No Award

Best Novella

- _____ "The Lady Who Plucked Red Flowers beneath the Queen's Window" by Rachel Swirsky (*Subterranean Magazine*, Summer 2010)
- _____ *The Lifecycle of Software Objects* by Ted Chiang (Subterranean)
- _____ "The Maiden Flight of McCauley's *Bellerophon*" by Elizabeth Hand (*Stories: All New Tales*, William Morrow)
- _____ "The Sultan of the Clouds" by Geoffrey A. Landis (*Asimov's*, September 2010)
- _____ "Troika" by Alastair Reynolds (*Godlike Machines*, Science Fiction Book Club)
- _____ No Award

Best Novelette

- _____ "Eight Miles" by Sean McMullen (*Analog*, September 2010)
- _____ "The Emperor of Mars" by Allen M. Steele (*Asimov's*, June 2010)
- _____ "The Jaguar House, in Shadow" by Aliette de Bodard (*Asimov's*, July 2010)
- _____ "Plus or Minus" by James Patrick Kelly (*Asimov's*, December 2010)
- _____ "That Leviathan, Whom Thou Hast Made" by Eric James Stone (*Analog*, September 2010)
- _____ No Award

Best Short Story

- _____ "Amaryllis" by Carrie Vaughn (*Lightspeed*, June 2010)
- _____ "For Want of a Nail" by Mary Robinette Kowal (*Asimov's*, September 2010)
- _____ "Ponies" by Kij Johnson (*Tor.com*, November 17, 2010)
- _____ "The Things" by Peter Watts (*Clarkesworld*, January 2010)
- _____ No Award

Best Related Work

- _____ *Bearings: Reviews 1997-2001*, by Gary K. Wolfe (Becon)
- _____ *The Business of Science Fiction: Two Insiders Discuss Writing and Publishing*, by Mike Resnick and Barry N. Malzberg (McFarland)
- _____ *Chicks Dig Time Lords: A Celebration of Doctor Who by the Women Who Love It*, edited by Lynne M. Thomas and Tara O'Shea (Mad Norwegian)
- _____ *Robert A. Heinlein: In Dialogue with His Century, Volume 1: (1907 – 1948): Learning Curve*, by William H. Patterson, Jr. (Tor)
- _____ *Writing Excuses, Season 4*, by Brandon Sanderson, Jordan Sanderson, Howard Tayler, Dan Wells
- _____ No Award

Best Graphic Story

- _____ *Fables: Witches*, written by Bill Willingham; illustrated by Mark Buckingham (Vertigo)
- _____ *Girl Genius, Volume 10: Agatha Heterodyne and the Guardian Muse*, written by Phil and Kaja Foglio; art by Phil Foglio; colors by Cheyenne Wright (Airship Entertainment)
- _____ *Grandville Mon Amour*, by Bryan Talbot (Dark Horse)
- _____ *Schlock Mercenary: Massively Parallel*, written and illustrated by Howard Tayler; colors by Howard Tayler and Travis Walton (Hypernode)
- _____ *The Unwritten, Volume 2: Inside Man*, written by Mike Carey; illustrated by Peter Gross (Vertigo)
- _____ No Award

Best Dramatic Presentation, Long Form

- _____ *Harry Potter and the Deathly Hallows: Part 1*, screenplay by Steve Kloves; directed by David Yates (Warner)
- _____ *How to Train Your Dragon*, screenplay by William Davies, Dean DeBlois & Chris Sanders; directed by Dean DeBlois & Chris Sanders (DreamWorks)
- _____ *Inception*, written and directed by Christopher Nolan (Warner)
- _____ *Scott Pilgrim vs. the World*, screenplay by Michael Bacall & Edgar Wright; directed by Edgar Wright (Universal)
- _____ *Toy Story 3*, screenplay by Michael Arndt; story by John Lasseter, Andrew Stanton & Lee Unkrich; directed by Lee Unkrich (Pixar/Disney)
- _____ No Award

Best Dramatic Presentation, Short Form

- _____ *Doctor Who: "A Christmas Carol,"* written by Steven Moffat; directed by Toby Haynes (BBC Wales)
- _____ *Doctor Who: "The Pandorica Opens/The Big Bang,"* written by Steven Moffat; directed by Toby Haynes (BBC Wales)
- _____ *Doctor Who: "Vincent and the Doctor,"* written by Richard Curtis; directed by Jonny Campbell (BBC Wales)
- _____ *Fuck Me, Ray Bradbury,* written by Rachel Bloom; directed by Paul Briganti
- _____ *The Lost Thing,* written by Shaun Tan; directed by Andrew Ruhemann and Shaun Tan (Passion Pictures)
- _____ No Award

Best Editor, Short Form

- _____ John Joseph Adams
- _____ Stanley Schmidt
- _____ Jonathan Strahan
- _____ Gordon Van Gelder
- _____ Sheila Williams
- _____ No Award

Best Editor, Long Form

- _____ Lou Anders
- _____ Ginjer Buchanan
- _____ Moshe Feder
- _____ Liz Gorinsky
- _____ Nick Mamatas
- _____ Beth Meacham
- _____ Juliet Ulman
- _____ No Award

Best Professional Artist

- _____ Daniel Dos Santos
- _____ Bob Eggleton
- _____ Stephan Martiniere
- _____ John Picacio
- _____ Shaun Tan
- _____ No Award

Best Semiprozine

- _____ *Clarkesworld,* edited by Neil Clarke, Cheryl Morgan, Sean Wallace; podcast directed by Kate Baker
- _____ *Interzone,* edited by Andy Cox
- _____ *Lightspeed,* edited by John Joseph Adams
- _____ *Locus,* edited by Liza Groen Trombi and Kirsten Gong-Wong
- _____ *Weird Tales,* edited by Ann VanderMeer and Stephen H. Segal
- _____ No Award

Best Fanzine

- _____ *Banana Wings,* edited by Claire Brialey and Mark Plummer
- _____ *Challenger,* edited by Guy H. Lillian III
- _____ *The Drink Tank,* edited by Christopher J Garcia and James Bacon
- _____ *File 770,* edited by Mike Glyer
- _____ *StarShipSofa,* edited by Tony C. Smith
- _____ No Award

Best Fan Writer

- _____ James Bacon
- _____ Claire Brialey
- _____ Christopher J Garcia
- _____ James Nicoll
- _____ Steven H Silver
- _____ No Award

Best Fan Artist

- _____ Brad W. Foster
- _____ Randall Munroe
- _____ Maurine Starkey
- _____ Steve Stiles
- _____ Taral Wayne
- _____ No Award

John W. Campbell Award for Best New Writer

Award for the best new professional science fiction or fantasy writer of 2009 or 2010, sponsored by Dell Magazines (not a Hugo Award).

- _____ Saladin Ahmed
- _____ Lauren Beukes
- _____ Larry Correia
- _____ Lev Grossman
- _____ Dan Wells
- _____ No Award

Note: All finalists are in their 2nd year of eligibility.

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The 2011 Hugo Awards

By Vince Docherty and Kate Kligman

The Hugo Awards are given annually for excellence in the field of science fiction and fantasy. They were first awarded in 1953 and have been awarded every year since 1955. The 2011 Hugo Awards will be presented at Renovation's Hugo Award Ceremony on Saturday, August 20th, 2011.

Renovation is proud to announce this year's nomination process set a new record, with over 1000 ballots received for the first time in the history of the Hugo Awards. A total of 1006 valid ballots were counted, compared to 864 in 2010, and 799 in 2009. Nominations were received from 21 countries on six continents.

As a member of Renovation, you are invited to take part in the final voting process. Your Personal Identification Number (PIN) needed to vote online is printed on the mailing label of this progress report. Ballots may be cast online at **www.hugos.renovationsf.org/vote/** or submitted by mail. Please note that all ballots must be received by Sunday, July 31, 2011, 11:59pm PDT. If you have any questions or need your voter information please email **hugopin@renovationsf.org**.

Handicapped Services–Site Vision Assessment

By Sharon Pierce

Like Kimmi Allbee (see page 35), I visited Reno in March 2011 for a planning meeting, and took the opportunity to look around the convention space. I am vision impaired and see things that other folks might miss. I heartily agree with Kimmi's number one piece of advice. Try to always travel with a buddy! It also depends on your level of vision or what might bother you the most. Here are my observations.

I stayed in the Peppermill Tower of the Peppermill Hotel. The check-in desk is off to the left of the front door. If you follow the tile flooring you will get to the general vicinity. The staff and the Concierge are all good at helping people get where they need to be. The rooms in the tower have large room numbers and the hall signs are at eye level and of decent size. I saw no Braille signs. The hotel is currently refurbishing some floors Renovation will use, so this may change.

The restaurants in the Peppermill are mostly on the first floor. While there are no steps or ramps to fall down, you will be visually assaulted by lights. The restaurants on the first floor are generally on the outside of the casino area but right next to it. The ceiling is a black reflective surface that distorts the neon lighting over each restaurant. I went by myself and got turned around and 'lost' because there are very few direction signs to get you from the restaurants back to the normal lighting areas. The casino uses neon light bars about guide dog height to determine which section you are in. They use red, green, yellow, purple, and blue and most employees will call them the (color) box. There are three restaurants on the second floor of the Tuscany Tower that are very easy to find. My best advice for the restaurants? Have someone go with you and lead the way!

The Atlantis has restaurants on both the first and second floors. The lighting is not as harsh for the "glare impaired." I stayed here in 2009 and had very few problems finding my way by myself.

The trek from the Peppermill to the Atlantis is not a bad walk. There are curb cuts at most of the streets, but they are not all framed or indicated by color coding, so be careful when stepping into the street as some of them are at a good slant. Again, I suggest you have a guide–canine or human. There is a lot of sun, so have your dark glasses and hat. The walk took me about 25 minutes when I did it by myself because I slowed down to avoid obstacles like poles and a bench. The Atlantis side of the street has less crumbly sidewalks.

The function space in the Peppermill is easy to move around in with a dog or a cane. The Tuscany Tower where all the Main Events will occur is not sign friendly. There are no numbers on the Tuscany Ballrooms when they are broken into meeting rooms. Instead, they use brightly lit video displays outside the rooms to list the events occurring inside. These displays do not have Large Print. You may need someone to read them for you.

The Reno-Sparks Convention Center (RSCC) is quite large. So are the signs I saw. Bathrooms are well noted. The preferred means of entrance to the RSCC for me is the sky bridge between the Atlantis and the RSCC. It is very easy to find at the top of the escalator from the first to second floor. The walkway is air-conditioned and plenty wide enough for multiple fans to pass you and your dog. The RSCC is compact and rooms are logically laid out.

I have attended conventions since 1986 and find this location to be one of the better ones. My best advice to those who are light sensitive is stay out of the casino areas as much as possible or take your human map reader with you so you can close your eyes to navigate. I hope to see you all in Reno in August for a fun time!

Child Care at Renovation

By Lisa Garrison-Ragsdale

We are delighted to have chosen KiddieCorp (www.kiddiecorp.com) as the professional childcare provider to Renovation. KiddieCorp has worked regularly with Worldcon in recent years—including in LA, Denver and Montreal—and have an excellent understanding of our needs and interests. Indeed, in a survey at Denvention in 2008, 95% of parents said they would use KiddieCorp again at Worldcon if they were given the chance.

KiddieCorp's service will be available to all children aged 12 or under as of the start of the convention. Child memberships costing \$75 are available for all children in this age group, and include 8 hours free childcare. Additional hours are available at \$10 per hour. Children under 6 can alternatively attend the convention as Kids-in-Tow without paying a membership fee, but will not receive any free childcare and will be charged \$10 per hour for *all* childcare hours that they use.

Please note that your children must be registered with the convention (whether with Child memberships or as Kids-in-Tow) before they can be booked into the KiddieCorp service.

The childcare service will be located in the Reno-Sparks Convention Center. The childcare service will be available during the following hours. We have included an evening service on Friday and Saturday to enable parents to attend the Masquerade and/or Hugo Award Ceremony. Please note however that under Nevada regulations, children can only receive a maximum of 10 hours childcare on any single day.

Wednesday	9.30 a.m. – 6 p.m.
Thursday	9.30 a.m. – 6 p.m.
Friday	9.30 a.m. – 6 p.m. AND 6 p.m. - Midnight
Saturday	9.30 a.m. – 6 p.m. AND 6 p.m. - Midnight
Sunday	9.30 a.m. – 6 p.m.

Childcare capacity is limited and we urge parents to book all childcare hours in advance where possible, so we can ensure adequate staffing and service.

Full details of the service arrangements and how to book will be published on our website during May 2011. We anticipate that booking will be available online as well as by post, and that KiddieCorp will accept bookings directly from Renovation members. Places will be limited and allocated on a first come, first served basis so please book in good time.

If you have any questions about the Childcare service, please contact Lisa Garrison-Ragsdale, Childcare liaison, at children@renovationsf.org.

KiddieCorp Children's Activities

KiddieCorp will be offering a wide variety of activities tailored to the different age ranges from babies through to 12 year olds. The exact program will be designed for us, but will typically include:

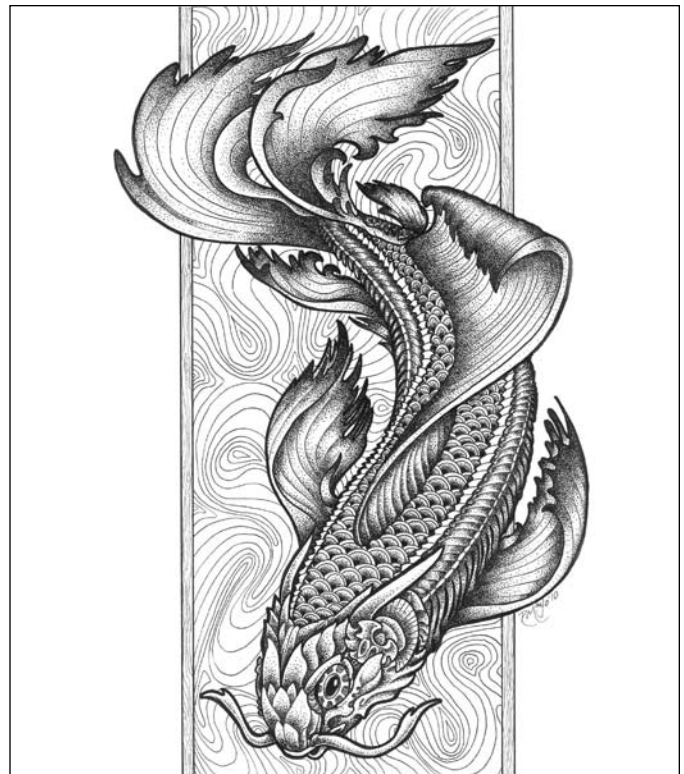
Artist Alley: beaded jewelry, fun paper bag hats, colorful collages, and more – including the child's very own hand puppet to take home.

Adrenaline Rush: group games such as Simon Says, Relay Races, Duck-Duck-Goose and Red Light Green Light, plus playing in fun children's tents or going through the obstacle course.

Peaceful Play Land: relaxation in a quieter area, with books for all ages and story time throughout the day. There will also be tea sets and play food for the children who like to play grocery store or house.

Construction Zone: an area dedicated to blocks and Lego, plus a Play Doh sculpting station.

Tiny Tikes for Infants and Toddlers: the youngest children will be surrounded by tactile toys to stimulate fun and learning. There will be soft building blocks, stacking toys and activity centers, plus various ride-ons and toddler books and regular sing-a-longs with favorite nursery rhymes. To help the kids stay on their napping schedule we will do our best to have everyone settle down for a rest a couple times throughout each day.



Events

Jill Eastlake & Don Glover

Renovation invites you to participate in the spectacular with us. Our events include the traditional extravaganzas of the Hugo Awards Ceremony and the Masquerade. But that's not all we are about; we'll also host a film festival, anime, cartoons, dances, and the special treat of opening the convention with a tribute to all things musical. There will be something to do for everyone and we are sure you will find it hard not to get involved in the fun.

We start Wednesday in the convention center with the sounds of music including a concert by Tricky Pixie and presentation of the musical play, "Godson", based on work by Roger Zelazny.

Join us Friday night in the Tuscany Ballroom of the Peppermill for the Masquerade and again Saturday night for the Hugo Awards Ceremony.

During the full run of the convention you will find projected media that includes our film festival, anime, and cartoons. And don't forget our dances, sing-alongs, and concerts that will make your heart pump and your feet move in time.

Finally make sure you come early and stay late to experience the opening and closing ceremonies.

For the latest up to date details on our plans, and to volunteer to help us make this convention a rocking good time, hop on over to the Renovation web site to check out our pages on the Masquerade, Music, Dance, Hugo Awards, and the Film Festival.

The Doctor Is In!

Renovation is pleased to announce that long-time broadcaster, noted musicologist and National Radio Hall of Fame member Dr. Demento will be making a special appearance as part of the Renovation's opening night celebrations on Wednesday night.

Dr. Demento has been broadcasting his zany mix of music and comedy for more than forty years. Along with legends like Spike Jones, Tom Lehrer, Stan Freberg, Monty Python, and Frank Zappa, the Doctor Demento show has long been a showcase for new singers and comedians, including 16-year-old Alfred Yankovic, long before he was "Weird." Demento has attended numerous science fiction conventions, and his show has long featured music by noted folk artists such as Tom Smith, Leslie Fish, Frank Hayes...and even Joe Haldeman.

Dr. Demento's radio show first appeared on local LA radio stations in 1970, was syndicated to a national audience in 1974, and he continues today to produce a new show each week. The Doctor's extensive knowledge of music has helped him with research projects for numerous record companies and artists including Aerosmith, Cheech and Chong, Randy Newman, Bette Midler, and Ry Cooder, as well as his book (under his real name, Barry Hansen) **Cruise Through The Blues**. He long ago quit counting how records he owns.

Renovation Film Festival

Adventures in Time and Space...Journey to Fantasy Worlds... Facing your Darkest Fears...

The Renovation Film Festival will be screening the best indie and fan films from around the globe in the sci-fi, fantasy

and horror genres. Some of the featured film subjects to be screened at the film festival include; alien wars, (*Enigma & Cockpit: The Rules of Engagement*), steampunk (*Nickel Children*) animations (*Sintel & Kinematograph*), apocalyptic (*The Island*) alternate universes, (*Times Up Eve & The Love Permit*) fan, (*Doctor Who & Star Wars*) web series (*JourneyQuest & League of S.T.E.A.M.*) and creepy (*Do Not Disturb & Night Caller*).

The Renovation film festival will run throughout the convention. Films will be presented in two hour themed blocks with time at the end to meet with any attending film makers. For more information and full details on festival entries received to date, see www.renovationsf.org/filmfest.php.

Come to The Renovation Masquerade!

Kevin Roche and Andrew Trembley

The Masquerade is a unique piece of entertainment created by fans, for fans, live and in person. Think of it as theatrical haiku: in 30 to 60 seconds, each entry does their best to conduct the audience into their fantastic vision, with no reward beyond applause and (perhaps) a piece of paper from the judges. Some contestants spend a year or more designing and constructing their entries!

On Friday, August 19, 2011, the Renovation Masquerade stage in the Tuscany Ballroom at the Peppermill will be crossed by characters from all genre of speculative fiction—characters meticulously recreated from film, television, anime, comics and art, others lovingly brought to life from the pages of literature, and still more springing entirely from the imagination of their

creators. Expect to laugh, to sigh, to gasp in amazement—there is no other art form quite like this thing we call Masquerade!

The Tuscany Ballroom is spectacularly well suited to viewing the show, with plenty of room for seating, good sight lines and excellent technical support. It's on the non-smoking second floor of the Peppermill, and we're already planning accommodations for attendees with impaired mobility and other special needs. Our technical crew will be projecting camera views of the show onto a pair of giant screens to either side of the platform to make sure you can see every detail, as our masters of ceremony guide you through the dizzying panoply of spectacular SF costume art that parades across the stage.

In addition to the Masquerade itself, we hope to have some local surprises to keep you engaged while the house fills. Expect an enjoyable evening in pleasant company!

And while the judges deliberate we will present the Hugo-nominated writer Paul Cornell to keep you riveted to your seats by hosting a rousing session of *Just a Minute*. What is this you ask? In his own words: *Just A Minute* is a hilarious game show, a live version of the BBC Radio 4 panel game, where contestants (including some of the convention's most famous guests) have to try and stop each other talking for a minute on an SF subject, without hesitation, deviation or repetition... this game has become a fixture at many different conventions, and now it's coming to Reno!

For the contestant

The Tuscany ballroom offers us a remarkable space in which to present a Worldcon masquerade, perhaps second only to a dedicated theatrical space with banked seating for staging, and with some definite advantages over most theaters for our traffic management and photography needs.

The stage itself will be built on a 40 foot x 60 foot set of 48" high risers. Ceiling-to-stage drapery will be used to establish the back stage wall and wings; you can expect the usable performance area of the stage to be 30 feet wide and 20-30 feet deep. Oh and did we mention the 25 foot ceilings? We are investigating several options for getting costumes onto the stage including ramps or stepped risers; more details will be forthcoming.

If you're considering entering the Masquerade, take the time now to check out the rules as published at www.renovationsf.org/masque-rules.php. They are based on the International Costumers' Guild Guidelines for Fairness in Competition, which we (Andy and Kevin, your Masquerade co-directors) actually helped develop. Even if you've never been in a masquerade in your life, you can enter the Worldcon Masquerade. Some of the best Worldcon entries have been first-timers—all it takes is a good idea and some passionate execution. If you have questions, contact us in advance and we'll help you out!

And, when you decide to enter, please use the online registration form on the website to get the process started. This will alert us that you intend to enter the Masquerade and we will be able to update you personally about any news for contestants.

PROPOSED WORLDCON DANCE EVENTS:

James & Cathleen Myers

Thursday Afternoon:

Victorian Steampunk Tea Dance

(To prepare for the evening's Girl Genius Ball) with Dance Masters James & Cathleen Myers and our Associates and Minions from PEERS

Learn and practice Victorian and Victorian Steampunk ballroom dances and the evening's special set dances (Quadrilles, country dances, mixers, and reels) in an atmosphere of elegance and scientific spirit. Neither experience nor partners are required. In the spirit of mad science experimentation and correct Victorian etiquette, frequent partner-changing is encouraged. Costumes are admired but not required.

Thursday Evening:

The Girl Genius Ball

- a Grand Ball Hosted by Phil & Kaja Foglio

- Victorian Steampunk & Gaslamp Fantasy Dancing in the European Style

with Dance Masters James & Cathleen Myers (and Minions) from PEERS

Victorian, Victorian Steampunk, or modern evening dress is admired, but not required. Mad Scientists, Minions, Clanks, Constructs and Innocent Villagers are all welcome, as are visitors from other Dimensions and Realities.

Neither dance experience nor partners are required. All set dances will be taught and called, and frequent partner changing is encouraged in the spirit of true scientific inquiry.

Friday Afternoon:

Regency Tea Dance

(To prepare for the evening's Regency Ball) with Dance Master Alan Winston of the Bay Area English Country Dance Society

Learn and practice Regency country dances, cotillions, and waltzes in a gentle, gracious atmosphere. All dances will be called or taught. Neither dance experience nor partners are required. Costumes are admired but not required.

Friday Evening (After the Masquerade)

Regency Grand Ball

with dance master Alan Winston of the Bay Area English Country Dance Society

All dances will be taught and called. No partners required and no experience necessary.

The English Regency is, technically, 1811-1920 but our dances range from 1790 into the 1820's and some are modern creations and reconstructions. These are the dances of Jane Austen's time and, perhaps because of their elegance and scientific symmetry, have a long history of popularity at science fiction conventions. The English Country Dances of the English Regency have been called "Dances for Engineers, Programmers, and Scientists." Other dances include romantic waltzes and courtly cotillions (the elegant French ancestor of the square dance).

Regency costume is admired but not required. Indeed, part of the fun of Regency dancing at Science Fiction conventions is seeing Fitzwilliam Darcy dancing with Commander Ivanova and Han Solo dancing with Elizabeth Bennett.

Note to our directors: We would also like to offer a Post-Masquerade freestyle rock dance to run simultaneously with the Regency Grand Ball but, of course, in a different room, and a Post-Hugo freestyle rock dance to run simultaneously with the more structured Neo-Victorian Space Cowboys Ball on Saturday evening. We don't yet have a confirmed DJ for the rock dances but Kevin Roche and Andy Trembley have sent us some recommendations and we will also work with Kevin and Andy to coordinate the theme of the Post-Masquerade rock dance. They always come up with brilliant ideas!

Saturday Evening (probably after the Hugos)

The Space Cowboys' Ball with dance masters James and Cathleen Myers of PEERS and Associates (TBA)

Inspired by the Shindig episode of "Firefly," this Serene event welcomes not only Browncoats but space adventurers from all parts of the 'verse.

Dancing will range from Victorian and Neo-Victorian to such off-beat ragtime and rock-inspired set dances as Night Fever, the Bus Stop, the Fruity Oaty Bars Swing, and the Star Wars Cantina Ragtime One-Step.

All set dances will be taught and called. Neither dance experience nor partners are required.

Sunday Afternoon

A Vintage Ballroom Tea Dance

(in preparation for the Toon Town Hop)

Dance Masters: James & Cathleen Myers of PEERS and Associates (TBA)

If you think you can't ballroom dance or Swing, trust us, we can teach you. You'll be Dancing with the Stars in no time! Vintage or Modern tea dance attire or cartoon or fantasy are admired but not required.

Sunday Evening

The Toon Town Hop

Dance Masters: James & Cathleen Myers of PEERS and Associates (TBA)

Sing and dance the night away to vintage and modern cartoon music. Dances will range from vintage ballroom dance music to Swing and Rock. A number of the dances will be taught on the spot, but some of the dances will be free-style, too! Cartoon or comics-inspired costume or vintage or modern evening dress is admired but not required. Mouse ears are optional.

Projected Media

Mary Dumas

The PM Team is excited to help the Worldcon members see some of the science fiction they won't find between the covers of a book. I'm looking forward to showing the films and television and direct releases chosen by the membership in the Projected Media rooms at the convention.

We'll host three media rooms this year, two at the convention center and one at the Peppermill. I hope you'll join us at the Peppermill for all night long videos, cartoons, anime, and coming attractions. Think of it as "the other con-suite" and bring your midnight snacks.

In addition to showing the Hugo award nominees, we'll have an enchanting visit to the cartoons of our childhood with collector



Thomas Saver, and the fascinating world of Japanese anime will be explored with Adam Beaton at the helm. We hope you'll enjoy this enhanced section of the Worldcon, and you'll find more to enjoy in science fiction.

Chesley Awards to Kick Off Art Night

The Chesley Award ceremony will be held at 6 pm on Thursday, August 18, as the keystone event for Art Night. The Chesley Awards are given by the Association of Science Fiction and Fantasy Artists (ASFA) and recognize individual artistic works and achievements in eleven categories, including cover illustration in hardcover, paperback, and magazine formats, interior illustration, unpublished color and monochrome work, three-dimensional art, product and gaming-related illustration,

art direction, and overall artistic achievement. The Chesley Award winners are nominated and then voted on by ASFA members. This year's awards are for works first published or exhibited in 2010.

Members of Renovation who will be attending the awards are invited to join ASFA for a short reception in honor of the nominees prior to the awards ceremony. Both the award ceremony and the reception will be held in one of the grand ballrooms in the Atlantis hotel, adjacent to the convention center via the sky bridge.

For more information about ASFA and the Chesley Awards, visit ASFA on the web at www.asfa-art.org/. There's still time to join ASFA if you want to be eligible to vote for the awards for this year; see their web site for details.

Access Services

Sally Woehrle

Access Services is here to cater to the special needs of the Renovation members. If you, your family or friends have any special needs, please contact us at access@renovationsf.org. We will try our best to answer your question or provide the service you need.

The Renovation Handicapped Services team is led by Sally Woehrle, who has extensive experience in this area. Sally will be assisted by Judith Herman and W. A. (Bill) Thomasson.

We are looking forward to meeting all of you in Reno and to helping you have a comfortable and enjoyable Worldcon. Our address for all questions and requests is access@renovationsf.org.

We will have both electric scooters and manual wheelchairs available to be rented for the duration of Renovation. We will have both standard and heavy-duty models of both scooters and wheelchairs available, so if you will need one, or just want more information, please let us know by sending an email to access@renovationsf.org with your name, contact information and if you want a regular or a heavy duty scooter. A regular scooter can hold up to 250 pounds.

Please note that we will not be able to confirm rental prices until we know approximately how many of each type we need.

As is usual for Worldcon, you will need to pre-book your scooter or wheelchair so that we can be sure to have enough equipment available. Bookings must be in by July 31, 2011. After that date the final rental fee will be sent to you, along with how to make the payment. The cost is not expected to exceed \$150.

Volunteers

A New Frontier!

Renovation is about new frontiers. What better way to explore the new worlds of art, costuming or learning to run a con than to volunteer? We have positions in all departments that are just right for you! Learn something new and help us all enjoy the many Pros—Authors, Artists and others attending. We are more than happy to take you into an exciting new experience where you can meet and work with these wonderful folks who bring enjoyment and delight into our lives through fantastic literary and artistic works as well as film and filk.

Those who volunteer at least 15 hours will receive a volunteer t-shirt with cool artwork. There will be additional prizes/spiffs for those who volunteer to make this the best WorldCon ever! Be sure to come sign up at our office in the Reno Sparks Convention Center (RSCC).

If you have any questions or ideas contact volunteers@renovationsf.org or check out our volunteers page (www.renovationsf.org/volunteers.php) for information on how and where you can help out with the Convention

Info Desk

Ruth Sachter

What do you want? Information. By hook or by crook we'll get it for you! That's our job. We are your live 'yellow pages', your in-person wiki, for Renovation itself and for local Reno-Tahoe tourism resources.

The Info Desk will be located in the Reno-Sparks Convention Center probably in the same area as Registration, Volunteers, and Handicapped Services. Thanks to our crack signage team

and a right-sized convention center, we'll be easy to find.

At the Info Desk there will be program and event updates, daily zines, KaffeeKlatch and workshop sign-ups, off-site excursion* sign-ups, local maps, area and restaurant guides, bus schedules, and more. Looking for Reno info pre-con—let us know what. We're already checking out kennels, laundromats, electronics and fabric stores and much more for a website guide.

Want to learn more about Worldcons and meet new people? Volunteering for a couple of hours at the Info Desk is a good way. And, best of all you can do it sitting down. Please email volunteers@renovationsf.org or use the handy webform.

Like baseball? The Reno Aces minor league team plays at home in their brand new ballpark on Saturday evening, August 20th, and Sunday afternoon, August 21st.

Like trains and history—plan a pre- or post-con side trip to Carson City to visit the Nevada State Railroad Museum (and more much), and a steam train ride on the historic Virginia and Truckee Railroad (the V&T) which runs between Virginia City and Gold Hill. The V&T rides do sell out so check www.vtrailway.com for the 2011 schedule and ticket sales.

* Possibilities include the tours of the Fleischmann Planetarium and/or the largest earthquake simulation lab in the US at the nearby University of Nevada, Reno.

Convention Staff Office

The Convention Staff Office will be located on the bridge between the Atlantis and the Convention Center, in one of the Treasures rooms. If you have a problem the Info Desk can't solve or you need to contact a specific committee member, we should be able to help you.

Con Suite

Mr Shirt

Inspired by Tim Powers' **The Anubis Gates**, the Con Suite will be visiting Ancient Egypt. We plan on some games from Ancient Egypt, as well as modern Egyptian themed games, Egyptian candy, and Egyptian themed decorations. If you have any suggestions for cheap decorations, candy, or anything else, please feel free to let me know at services@renovationsf.org!

The Con Suite will feature water and soda; candy; and chips and other salty snacks. In other words—we can hydrate you, sugar and salt you up, and let you go.

Promotions

Kimm Antell

We are pleased to announce that Peggy Rae Sapienza has taken over the Press Office for Renovation. If you are interested in a

press pass or scheduling an interview with one of our guests or participants, write to Peggy Rae at press@renovationsf.org.

In the upcoming months, one of our main focuses is going to be on signage for the convention. If you have ever wondered why a certain sign was not available, we would love to have your input! Please e-mail me at promotions@renovationsf.org and let me know your ideas. Please use the subject line Renovation Signage.

We are going to try to hit a number of conventions as well, but will probably stop at August 1 unless the convention is on the West Coast. The Memorial Day conventions will be our big bang and we would love to sell you a membership! If you would like for us to be at your local convention, please send me an e-mail at promotions@renovationsf.org. Please use the subject line Renovation Fan Tables.

If you are interested in helping us with parties or sitting at the table, we desperately need you! Send me an e-mail at promotions@renovationsf.org and let me know which conventions you are attending and how much time you are willing to help. Please use the subject line Renovation Volunteer.

Lastly, if you are on the West Coast and know of some bookstores, comic bookstores, libraries, coffeehouses, etc. where we can display a poster, let me know. We would really like to hit those places to get the word out.

Special Interest and Discussion Groups

Laurie Mann

Special Interest Groups cover a range of meetings/items that fans run themselves during a convention.

These items can include:

- Birds of a feather sessions and other small group discussions
- Club/bid meetings
- Craft circles
- Religious or social group gatherings, such as Friends of Bill, Christian and Jewish gatherings
- Charity auctions (groups like DUFF, TAFF and SFWA sometimes hold auctions at conventions).

Worldcons tend to get requests to schedule these items at the last minute. We encourage Renovation members who might want to have a meeting at the convention to sign up as soon as possible. While sign-up for space may be available at-the-con, if you plan these meetings and request space in advance, your meeting will be announced in convention publications and data streams. Check our SIG Web page for more information and a sign-up form: www.renovationsf.org/program-sig.php.

Special interest and discussion groups that have already signed up include:

- Brotherhood Without Banners • Christian Fandom
- Language Creation Society • Heinlein Society
- Keeping the Magic Secret—Merlin Meet-up.

Start your WorldCon with a Little Klingon!

Lawrence M. Schoen will lead the Klingon Language Institute's annual summer conference (*qep'a'*) in Reno this year, just before WorldCon. Klingon speakers from all over the world will show up for three days of intense Klingon wordplay and curse warfare. Participants will start trickling in on Saturday night, but the official verbal battles begin Sunday morning, and run through Tuesday evening. Advance registration is \$35, or \$40 at the door.

Commencing at noon on Tuesday, August 16, the day before the start of WorldCon, the Klingon Language Institute will provide introductory lessons for newbies, beginners, and visitors dressed in Federation pajamas (or other nonwarrior garb). Klingon grammarians will be on hand to help you use Klingon to chat, sing, play games, and insult one another. \$10.00 advance registration fee is required for the introductory workshop, a small price to begin your interstellar linguistic education.

Interested? Visit www.speakklingon.info for more information or to register for either the main conference or the introductory workshop. Plan on arriving in Reno early and learn to speak Klingon like a warrior! *qo'mey poSmoH Hol*—language opens worlds

Teaching SF: An Informal Workshop for Teachers, Librarians & Parents"

The Teaching SF workshop is a collaborative effort, designed to encourage teachers, librarians and parents to incorporate science fiction as a teaching tool. These workshops have previously been held at Denvention (the 2008 Worldcon) and at Anticipation (the 2009 Worldcon). Workshop speakers will include Renovation Guest of Honor Tim Powers, Peadar Ó Guilín, Mary Robinette Kowal, John DeChancie, Daniel M. Kimmel, Gary K. Wolfe, L. E. Modesitt, Jr. and G. David Nordley. The workshop will be organized and presented by Reading for the Future, Inc. from a proposal from AboutSF (University of Kansas).

The Workshop will be held at Renovation in the Reno-Sparks Convention Center, running from 9 a.m. to around 6 p.m. on Wednesday, August 17. Teachers, librarians and parents who are not Renovation members may attend the workshop for a \$40

fee; this fee includes a Wednesday pass to attend Renovation after the workshop. Note that lunch is not included, but there will be concessions available in the convention center. Renovation members with full attending memberships can attend the AboutSF workshop at no cost, but must sign up in advance as space is limited. If you are already an attending member of Renovation and would like to participate in the workshop, please email us at abouts@renovationsf.org.

For full details of the workshop, see www.renovationsf.org/abouts.php. Sign-up for this workshop ends on June 30, 2011.

Many thanks to AboutSF at the University of Kansas (www.abouts.com/main/about-us/why-teach-sf), including James Gunn, Kristen Lillvis and Ben Cartwright, and to Reading for the Future's (www.rff-reflections.blogspot.com) David-Glenn Anderson and the RFF members for their hard work on this project.

Extra Benefits at the Peppermill

At a recent meeting, the committee stayed in the Peppermill, which gave us a chance to test-drive the experience (we'd stayed at the Atlantis for the previous meeting).

The things we discovered over the weekend included a number of discounts and freebies that may well apply to people during the convention. When we checked in, along with the keys, we were given discount coupons for: (a) 50% off at the spa; (b) 2-for-1 cocktails at the Terrace lounge (the bar just outside the Tuscany Ballroom where the Masquerade and Hugo Award ceremony will be held); (c) Free appetizer with the purchase of 2 entrees at several of their restaurants. And, for those people who want to try gaming with someone else's money (see the article elsewhere in this PR about gambling), a coupon good for \$10 in promotional credit loaded onto your gaming card when you first get it. The promotions may change by the time of the convention—but it's likely there will be some.

Another note that applies to some of our members is that if you're 55 or over when you get your gaming card, it's noted on the card, and there's a number of discounts available in several of the outlets. There's a complete description at www.peppermillreno.com/dining/plus-55/—but the highlights for us were the 2-for-1 (or 25% off) at the breakfast and lunch buffets, which brought the price of those down to under \$7/person (only one person in the 2-for-1 needs to be 55+).

The Maryland Regional Science Fiction Convention



BALTICON 45

Guest of Honor

Six-time Hugo Award Winner

Dr. Benjamin Bova

Artist Guest of Honor

Frank R. Paul, Hugo, and Chesley Award Winner

Vincent Di Fate

Filk Guests of Honor

Bill & Brenda Sutton

New Media Special Guest

Philippa Ballantine

Special Guest of Honor
Steve Geppi

2010 Compton Crook Award Winner

Paolo Bacigalupi

2011 Compton Crook Award Winner

TBA at Balticon 45

Ghost of Honor

Mark S. Owings

1/3/1945-12/30/2009



May 27-30, 2011
Memorial Day Weekend
Marriott's Hunt Valley Inn

just north of Baltimore, MD on I-83 – Free Parking!

Convention membership rates:

\$50/\$25 until Feb. 28

\$55/\$28 March 1-April 30

\$62/\$31 after Apr. 30/at the door

Group rate available, buy 10 memberships and get 11th free (not available online).

Active duty military personnel (including spouses and children accompanied by a military member) receive a complementary membership on Monday. At the door only (not available online). *Active Duty ID required.*

Email registration@balticon.org for details.



Sponsored by the Baltimore Science Fiction Society,
a 501(c)(3) non-profit educational organization.

P.O. Box 686

Baltimore, MD 21203-0686

WWW.BALTICON.ORG

Email: balticoninfo@balticon.org

Phone: 410-JOE-BSFS (563-2737)

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Balticon 45 flyer, vers. 4, 2010-12-12

Advertising in the Renovation Souvenir Book

The Renovation Souvenir Book is a glossy, four-color publication that will reach a wide audience. It is traditionally the key Worldcon publication and is widely read and collected. The Souvenir Book typically features significant advertising content from professional, semi-professional and fan organizations. We are able to offer advertising opportunities with a range of sizes from full page to quarter page and in color as well as black and white. Submission dates and available sizes are detailed below.



Deadlines

Reserve by: May 23, 2011 Send Art by: June 6, 2011 Payment by: June 6, 2011 Publication: At Con

Sizes and Rates

Size (w x h)	Pro (Color / Greyscale)	Fan (Color / Greyscale)
Full Page 7.5" x 10"	\$1,200 / \$800	\$500 / \$200
Full Page Bleed * 8.75" x 11.25"	\$1,200 / \$800	\$500 / \$200
Half (Vertical) 3.5" x 10"	\$700 / \$500	\$300 / \$125
Half (Horizontal) 7.5" x 4.75"	\$700 / \$500	\$300 / \$125
Quarter 3.5" x 4.75"	\$400 / \$300	\$200 / \$75
Quarter (Bottom Banner) 7.5" x 2.25"	\$400 / \$300	\$200 / \$75

* 0.125" bleed on all edges.

Special Placement Premiums (in addition to base ad cost)

- Inside front cover & inside back cover, (color only): \$2,200 additional charge.
- Other special placement: add \$150 per ad.

Copy Submission

Format

- Please send press-ready electronic art.
- Image Resolution: Files should be at 300 dpi at 100% of their printed size.
- File Type: We will accept PDF, TIF, high resolution JPG or EPS files.
- For PDF, use press quality setting or contact us for Souvenir Book PDF job options.
- InDesign CS3 and CS4 files accepted if packaged with images and fonts.
- Compression: zipped and Stuffit files accepted and recommended.

Color and Content

- Color: All color graphics should be saved in CMYK format.
- Black & White: All black and white graphics should be saved in Grayscale or other Black and White format.
- No RGB text or RGB art anywhere.
- Images: All images in PDFs need to be embedded.

- Fonts: embed all fonts, or convert all fonts to outlines.
- If ad bleeds, include crop and bleed marks. Otherwise, crop marks optional.

NOTE: If we receive a file that does not meet these specifications, we might return it for another version. Failure to pay by the deadline means that your ad will not be run in the publication.

File Delivery

Please compress (zip) & email files to **souvenirbook@renovationsf.org**. Files should be no larger than 10 MB. If you need to send larger files, please contact us at the same email address to agree alternative delivery arrangements. (Large files can be uploaded to us via FTP or sent via CD/Memory stick).

Deadlines

It is imperative that our deadlines are met. Wherever possible, please provide us with your copy two weeks in advance of the stated deadline so we will have a buffer zone to work with you in case there is a problem.

Other Advertising Opportunities

Additional opportunities for advertising with Renovation may become available as our plans for the convention are refined. These may include:

- Advertising in or sponsorship of the Pocket Program which contains the full convention schedule and is used throughout the convention by all attendees.
- Advertising in the Hugo Award Ceremony Program booklet.

We will update our website and this specification sheet as and when these additional opportunities are confirmed.

Sponsorship

Renovation also offers a wide variety of sponsorship opportunities ranging across the whole range of convention

activities. To discuss sponsorship, please contact the Convention Chair, Patty Wells, directly at chair@renovationsf.org.

Payment Information and Terms

Payment

To pay by credit card, use the online form at www.renovationsf.org/payments.php. If this is not practical, you can send the money via PayPal to renoin2011@gmail.com. To send cash or check, please address it to:

Renovation
ATTN: John Lorentz
PO Box 13278
Portland, Oregon, USA 97213-0278

Scooter Travel and Access at Renovation 2011

by Kimmi Allbee

I attended the pre-Con planning meeting in March, and rented a mobie to test getting around the space. Here are some tips for those planning on using a scooter for getting around.

My number one piece of advice? Try to always travel with a walking buddy. There are many places where door access buttons are just far enough away to make getting through precarious, and some of them only open one side of a double door, but both sides need to be open for some of the larger scooters to make it through without incident.

The open road between the Atlantis and the Peppermill *can* be managed by a scooter without taking a shuttle or special transport. First: give yourself 30 minutes to get from door to door, and add time to get through the casino floor and lobby areas to get to the con. Second, do your travel on the Atlantis side of Virginia Ave. to avoid areas where the sidewalk gets very narrow due to the utility poles eating up large chunks of space.

Be aware that a casino floor is going to be crowded even in the wee hours of the night, and that's without the added population of a Worldcon. There will be chairs and stools pushed out into the walkways all over the gambling floor, and sometimes you have no choice but to squeeze through very narrow spaces. Also, some of the walkways in the Peppermill, specifically up around the Capri rooms, will be bottleneck points for traffic.

The restaurants I visited seemed to be not only accessible, but welcoming. I had no issues finding places to park my scooter when I was out to eat, even in the buffet seating areas.

I stayed in the Peppermill Tower in a double-queen room, and had no issues with space for the scooter and all four roommates moving around it to the bathroom and doorway. I got an opportunity to look at the rooms in the Tuscany tower,

and the one possible issue is the exterior foyer that connects each set of rooms. There's a slight dogleg in there, which could cause trouble for those not experienced with driving a scooter. Also, the added door will require extra hands to help get the scooter in and between the room and the main hallway. I didn't see any problems with parking the scooter in the rooms themselves. I did not get an opportunity to see inside any rooms at the Atlantis.

The convention center bathroom access can be a little tricky. Bathrooms in the main thoroughfare have wide enough doorways and stalls to get in and out with a scooter, but once inside the exhibit hall, the bathrooms will not allow any size scooter inside, and so you'll have to park it, and walk in.



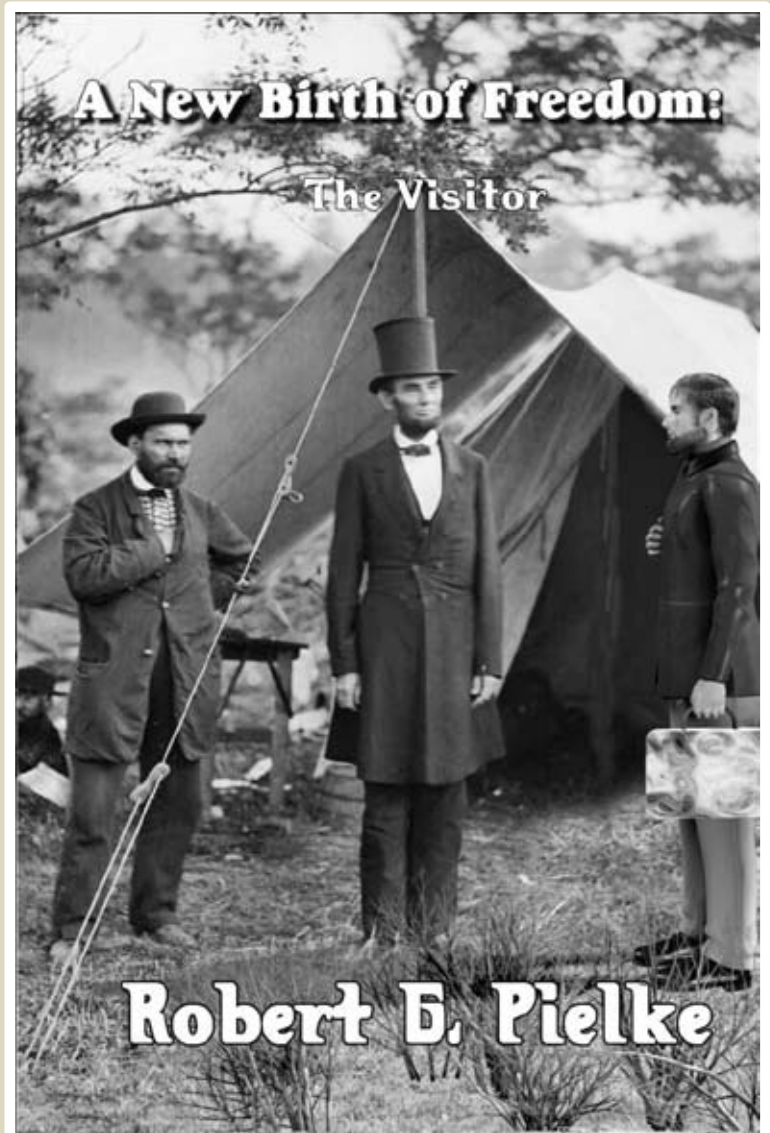
**It has taken centuries to recognize that all humans possess certain unalienable rights. There will come a time when we have to consider whether others deserve those rights as well.
That time will come on July 4th, 1863.**

“Pielke is a brilliant, out-of-the-box thinker of an immense capability to write penetrating thoughts, original and novel. For historians, sci-fi enthusiasts, adventure story fans and people of all ages, it will resonate in your thoughts long after the book is finished and you think to yourself, ‘Wow!’”

**~ Gary Sorkin,
Pacific Book Review**

“Decidedly mind-bending, an intriguing work of speculative fiction steeped in rich historical accuracy. With a well-balanced mix of sci-fi, adventure, and philosophy, *The Visitor* both enlightens and entertains. It is an impressive nod to the likes of Herbert, Wells, and other titans. Be on the lookout for more from this highly talented literary star on the rise.”

~ Chelsea Perry, Apex Reviews



**Available from all distributors as well as Altered Dimensions Press and
<http://www.robertpielke.com>**

***“By any hook or crook,
You gotta take a look at this book.
And when off to *WORLD COM* you go,
Make it first on your list for *HUGO*.”***

RENOVATION STAFF LIST as of March 19, 2011

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Chair's Advisors / Special Projects: Vincent Docherty, Colin Harris, Helen Montgomery
Sponsorship Consultant: René Walling
Website: Rick Lindsley
Timeline: Linda Pilcher
Renovation Convention Logo: Brad Foster
Additional Artwork: John Picacio

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Deputy: Lea Farr
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Canada: Murray Moore
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Housing Staff: Cathy Beckstead, Kim Marks Brown
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Hugo Subcommittee: Vincent Docherty, Chris Hansen, Kate Kligman, Diane Lacey, Patty Wells
Hugo Voter Packet: Kate Kligman
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Staff: Ruth Lichtwardt, Mark Linneman, Gary Plumlee

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Fan Tables: Mary Mormon
Fixed Exhibits:

Guest of Honor Exhibits: Mike Scott
WSFS Exhibit: Kent Bloom
Professional Photo Gallery: Tom Veal
Fan Photo Gallery: Chaz Baden
Steampunk Exhibit: Bobbi DuFault
Staff: Danny Low

Decorator Liaison: Dave Gallaher
Dockmaster: Chris Marble
Assistant Dockmaster: Ralph Smith

EVENTS: Jill Eastlake and Don Glover

Personal Assistant: Dr. Karen Purcell
Hugo Award Ceremony: Sharon Sbarsky
Hugo Nominees' Reception: Gay Ellen Dennett
Hugo Ceremony Stage Manager: Michael Rafferty
Hugo Ceremony Staff: Ron Ontell, Val Ontell, Heidi Schaub, Tim Szczesuil

Masquerade Directors: Kevin Roche & Andrew Trembley

Masquerade Fan Photo Area: Danny Low
Music and Dance Coordinator: Dave D'Antonio
Dance Directors: Cathleen & James Myers
Godson: Dave Grubbs
Music Night:

Filk: Andrew Nisbet
Opening and Closing Ceremonies: John Maizels
Peppermill Events House Manager: Seth Breidbart

Technical Director: Marcie Hansen

Deputy Technical Director: Chuck Shimada
Video Director: Syd Weinstein
Program Tech Lead: Rick Kovalcik
Hugo & Masquerade Lighting Designer: Larry Schroeder
Sound Designer: Scott "Kludge" Dorsey
Streaming Video: Peter Olszowka
Technical Coordinator for Second Stage: Carl "Z!" Zwanzig
Technical Coordinator for Tuscany Ballroom: Bill Keaton
Technical Liaison for Art Night: Lia Olsberg
Tech Staff: Linda Barnes, Cathy Beckstead, Scott Beckstead, Charles Hoff, Demetri Sampas, Marc Wells
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Anime Room Manager: Adam Beaton
Cartoons: Tom Safer
Film Festival: Nat Saenz

PROGRAM: Jim Mann and Ian Stockdale

Deputy Division Head: Laurie Mann
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Program Software Project Lead: Ruth Leibig

Technical Lead: Henry Balen

Staff: Alex Boster

Program Area Leads:

Academic: Kim Kofmel
Anime: Tim Szczesuil
Costuming: Pierre & Sandy Pettinger
Fan: James Bacon
Graphic Novels: Sean Wells
Science: Helen Umberger
Stroll with the Stars: Stu Segal
Young Adult: James Bacon

Children's Program: Dani Doyne

Teen Program and Teen Lounge: Amos Meeks

Program Staff: Mary Ann Anthony, Margene Bahm, Beverly Block, Norman Cates, Terry Fong, Yvette Keller, Farah Mendlesohn, Cathy "Nolly" Mullican, Priscilla Olson, Linda Pilcher, Jim Rootham, Anna Snyder, Edie Stern
Brain Trust: Area Leads and Program Staff plus Lenny Bailes, Tom Becker, John Berlyne, Dave Cantor, Arthur Chenin, Paul Cornell, Aaron Curtis, Christine Doyle, Carolina Gómez Lagerlöf, Bill Higgins, Leslie Howle, Rick Katze, Bob Kuhn, William Lexner, Sam Lubell, June M. Madeley, Mike Nelson, Susan Palwick, Sam Scheiner, Randy Smith, Mike Van Helder, Mike Ward

Art Project: Anne Gray

Brain Trust: Lou Anders, Bob Eggleton, Richard Hescox, John Picacio, Jannie Shea
Liaison to ASFA: Jannie Shea
Artist Showcase: Colin Harris, Sara Felix
Art Show Tours: John Hertz
Staff: Peer Dudda

Publisher Liaison: Steven H. Silver

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Gaming: Aaron Curtis
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Assistant: Traci Castleberry
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Special Thanks:

In addition to our standing staff, we are of course indebted to the many volunteers who have helped us out in so many ways.

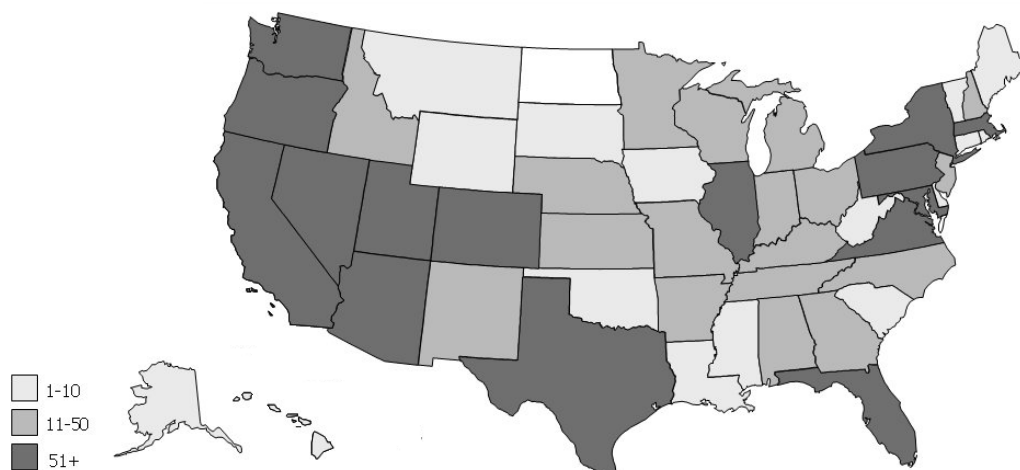
Membership Demographics

as of February 28, 2011

Country	Guest	Attending	Young Adult	Child	Kid-in-Tow	Supporting	Total
Australia	--	24	1	1	--	18	44
Austria	--	1	--	--	--	--	1
Belgium	--	1	--	--	--	1	2
Brazil	--	3	--	--	--	--	3
Canada	--	101	--	3	--	15	119
Croatia	--	--	--	--	--	1	1
Denmark	--	--	--	--	--	1	1
Finland	--	2	--	--	--	--	2
France	--	1	--	--	--	3	4
Germany	--	3	--	--	--	1	4
Ireland	--	7	--	--	--	1	8
Israel	--	--	--	--	--	2	2
Italy	--	--	--	--	--	1	1
Japan	--	15	--	2	--	10	27
Netherlands	--	5	1	2	--	2	10
New Zealand	--	4	--	--	--	5	9
Norway	--	4	--	--	--	--	4
Poland	--	--	--	--	--	1	1
Romania	--	--	--	--	--	1	1
Russian Federation	--	1	--	--	--	--	1
South Africa	--	1	--	--	--	1	2
South Korea	--	--	--	--	--	1	1
Spain	--	--	--	--	--	3	3
Sweden	--	5	--	--	--	2	7
United Kingdom	--	71	--	2	--	16	89
United States	15	2234	42	90	14	301	2696
Vatican City	--	1	--	--	--	1	1
Total	15	2484	44	100	14	387	3044

US State Demographics for the 2696 US Members

shown on the chart at right and table below



1-10
11-50
51+

AE (4)	AZ (55)	DE (6)	ID (13)	LA (5)	MN (43)	NE (16)	NY (100)	RI (4)	UT (92)	(204)
AK (5)	CA (789)	FL (55)	IL (87)	MA (137)	MO (33)	NH (17)	OH (38)	SC (5)	VA (76)	WI (23)
AL (13)	CO (81)	GA (21)	IN (13)	MD (87)	MS (5)	NJ (47)	OK (5)	SD (4)	VI (2)	WV (2)
AP (1)	CT (10)	HI (2)	KS (12)	ME (6)	MT (1)	NM (35)	OR (152)	TN (13)	VT (7)	WY (6)
AR (12)	DC (10)	IA (9)	KY (21)	MI (32)	NC (27)	NV (107)	PA (54)	TX (91)	WA	

New Members Since Progress Report 3*

as of February 28, 2011

* If you requested that your name not be listed on our membership list, then you will not find it here.

3027A Paul Abell	2628A Jane Xavier Barnes	2318A Todd Brun	3053A Robert Coleman	2585S Frank Dreier	2506A Diana Pharaoh Francis
2892A Myriam Abramson	2865A Steven Barnhart	2301A Dennis Buckley	3055Y Wendy Coleman	2983A Daniel Dubrick	2511A Tyler C. Franck
2708A Gerard M. Ackerman	2292SI Christine Barnhouse	2871S Brian P. Burgoyne	2330A Darlene P. Coltrain	2714S Helen Duffill	2303A Jane Frank
2588A Kurt Adams	2716A James Bas	2366S Steve Burnett	2551S Elias F. Combarro	2935A Colin DuPee	2525A William Frank
2967S Pamela Adams	2484A Sandra Battye	2542A Laura Burns	2592A Sandi Combos	2609A Julia Dvorin	2738A Steven Frankel
2489A Karen Ahlstrom	2979A Matthew Bayan	2684S Brittany Bush	2815A Jeremy Conley	2755A William Eaker	2258A Valerie Estelle Frankel
2784A Jane Albusche	3008A Astrid Bear	2980A David Butler	2550S Carol Connolly	2949A Arlene Eck	2321A Dale T. Frankenberger
2368A Don Alexander	3009A Greg Bear	2731A Lacy Butler	2574S Laura Conrad	2747A John Gunnar Egeland	
2367A Durlyn Alexander	2188A Bradley P. Beaulieu	2523A Michael Butler	2910A Guy Consolmagno	2155SI Brian Easley	2316A Laura Frankos
2601Y Elliot Alexander	2836A James M. Beaver	2959A Theresa Calhoun	3038A David Coronado	2156SI Jennifer Easley	2464A D. Douglas Fratz
2651A Iskander R. Alexander	2837A Jamison J. Beaver	2228S Kathy Carder	3019A Ruth Corwin	2483A Dr. Adrian Emery	2586S Joy Freeman
2599A Michael Alexander	2476S Lynn Beighley	2830S Doug Piero Carey	2162A Ruth Costantini	2858A Cecilia Eng	2614A James Frenkel
2839A Raya G. Alexander	2929A Justin Bell	2829S Mary Piero Carey	2478A MariEllen Cottman	3017A William Engfer	2615A Thomas K. Frenkenberger
2751A Kimberly Allbee	2163A David P. Bellamy	2690A Peter Carli	2528S Fredrik Coulter	2768A Sean Eret	
2370A Bethany Allen	2163A David P. Bellamy	2497A Paul Carlson	2300S Caroline Couture	2896A Christopher Erickson	2328S Yoshimichi Furusawa
2176A Brian Ameringen	3043A Rebecca Bellovin	2453A David Caron	2924A Willis Couvillier	2676A Nancy Etchemendy	2954A Adriana Furuzawa
2177C Meriol Ameringen	2498S Alice Bentley	2140A Diana E. Carter	2167A Michael Cox	2675A Kathy Evans	2953A Kevin Furuzawa
2606A Donna Amos	2191A Mitchell Davidson Bentley	2433A Erin Cashier	2157A Thom Coyne	2396A Robert Evans	2934A Diann Gaalema
2605A Ken Amos	2866A John Berlyne	2153A Kelley Caspari	2781A Brad Cozzens	2603A Karina L. Fabian	2937A Karen Gaalema
2553A Lou Anders	2567A John Paul Bernier	2386S Bill Catchings	2915A Danine Cozzens	2604A Robert A. Fabian	2936A Steve Gaalema
2264A Karen Anderson	2641A John D. Berry	2416A Norman Cates	2783C Jacob Cozzens	2577S Adrian Faulkner	2267A David Gaeddert
2648A Alexander Andrews	3011A Lee Billings	2544A Susan Chang	2664A Kathryn Cramer	2135A James R. Feehrmeyer	3033S Connie Gaily
2490S Scott H. Andrews	2426A Ruth Bitz	2807A Janet Chase	2461A Joy Crelin	2136A Sondra L. Feehrmeyer	3032S Leslie Gaily
2326S Christa R. Ansbergs	2557A Dawn Blades	2809C Leora Chase	2164A Gloria C. Cummings	2720A Stephen Feldberg	2376S Cynthia Galbraith
2320A Joan Appleton	2247A John R. Blaker	2808C Willem Chase	2831A Philip Davis	2877A Anita H.W. Feller	2377S James Galbraith
2733A John Archer	2248A Harry Blanchard	2726A Brandon Chastain	2457A Aliette de Bodard	2566A Laura A. Fenger-Bernier	2732A Barb Galler-Smith
2610A Joshua Archer	2161A Andrew Boardman	2873A Karen Chavez	2729E Louise de Lipkau	3004A Dan Fenwick	2694A Charles E. Gannon
2668S Keobel Arnaud	2374A Jillian Bobbitt	2393A Jeannette Cheney	2754S Julie De Reu	3005A Ginger Fenwick	2184A Dino Germano
2361A J. Aspinall	2239S Rebecca Bock	2564S Charles T. Cherkowsky	2965A Leif De Wolf	2418A Fabio Fernandes	2185A Tamela Germano
3012A Russ Ault	2765A John Bohner	2291A Danny Chipman	3029A Marion Delbeck	3039A Sheila Finch	2458A Ruthann Gerrard
2600A Sheila Auster	2766A Sharon Bohner	2571A John Cholewa	2428A Jay Denebeim	2334SI Douglas H. Finley	2394A Christopher Gerrit
2930A Tyrin Avery	2673A Susan A. Bolich	2468A Ken Bollinger	2369A Christopher Denney	3014A Charles Fisher	2884A Gail Gerstner-Miller
2413SI Donald E. Ayres	2468A Ken Bollinger	2780A Kevin Bollinger	2793A Constance Denson-Hamilton	3015A Teny Fisher	2296A Lester Gibo
2654S Julie K. Bachmeier	2469A Lori Bollinger	2246A Ruth Borealo	2923A Joline Desrosiers	2589S Fawn Fitter	2282Y Heather Gibbons
2295S S. Spencer Baker	2555A Gregory Bossert	2555A Gregory Bossert	2308A James Detry	2496A Catherine FitzSimmons	2900A Melva Gifford
2713A K. C. Ball	2645S Brent Bowen	2645S Brent Bowen	2529A Patricia deVarennes	2235A George Flentke	2833A Sheila Gilbert
2194A Philippa Ballantine	2467A Jeanne Bowman	2774A Julia Marie Civish	2590S Sara Deychman	2150A Amy M. Flores	2226A Marilyn Gilley
3035A Sylvia A. Banales	2463A Alex Boyd	2773A Steve Paul Civish II	2978A Diane Diamond	2149A Richard Flores IV	2225A Ronnie Gilley
2349S Stephen Banks	2462A Cali Boyd	2906A Neil Clarke	2425A Lucienne Diver	2779A Leadie Jo Flowers	2707A Ann Gimpel
2686A James Griffin Barber	2268S Cory Boyles	2493S Shelly Rae Clift	2132A Bob Dobson	2249A Don Forbis	2266S Frances Giuffre
2314S Uri Barkai	2269S Shawn Boyles	2806A Brenda Clough	2569A Michelle Dockrey	2250A Holly L. Forbis	2432S Richard Glanville
2274S Anthony Barkauskas	2505S Robyn Bradshaw	2170A Debbie Cluney	2666A Tom Doherty	2251Y Toni M. Forbis	2421S Keith A. Glass
2275S Barbara Barkauskas	2559S Debroah J. Brannon	2543A John Cmar	2289A Andrew Dolan	2857A Susan Forest	2220A Lance Glasser
	2517S Eneaszi Brodski	2897A Ellen Coatney	2165A Linda Donnelly	2313S Deanne Fountaine	2221A Wendy J. Glasser
	2849A Phil Broughton	2613A Robert Code	2627A Gregory Dougherty	2375A Brian Fouts	2272S Jacob Glicklich
	2561S Matthew Brown	2538A Amanda Cohen	2178A John Dowd	2575A Regina Franchi	2280A Andrey Goder
	2137S Susan Tereza Brown	2398S G. Mark Cole	2650S Steve Downey		
	2984A Logan Bruce	3056Y April Coleman	2986A William H. Downs		
		3054A Bonnie Coleman			

2867A Lisa Goldstein	2294A Leah Hieber	2279A Michael Jordan	2991A Karl Lembke	2759A John McDonald	2534A Mark Neidengard
2208S Richard Gombert	3006A Joseph Higginson	2151A Vylar Kaftan	2856A Paula Leslie	2998A Joshua McDonald	2535A Sionna Neidengard
3040A T. Allen Goodell	3007A Melanie Higginson	2436A Nick Kanas	2195A Mark Leivad	2273A Joshua McElravy	2678S J. Allen Nelson
3044A Elizabeth S. Q. Goodman	2623S Leigh Ann Hildebrand	2257A Christopher Kastensmidt	2997Y Thomas Levine	2254SI Jennifer McGaffey	2719A Rachel Neumeier
2434A Paul S. Goodman	2626S Genevieve Hildebrand-Chupp	2229S Bob Keck	2546S Jeff Lewis	2770A William T. McGeachin	2893A Tarl Neustaedter
2558S Sarah Goslee	2625S Rowan Hildebrand-Chupp	2824A Joshua Kehe	2994A Philip G Lewis IV	2526A Seanan McGuire	2748S Dave Newton
2265A Benjamin Gould	2788A Penny Hill	2259A Keffy R. M. Kehrl	2186S James Liang	2133A Mark McMenamin	3047A Ha T. Nguyen
2196A Daphne Gould	2171A Dennis Hinkson	2252S Brent Kellmer	2187S Jennifer Liang	2437A Anne McMullen	2138S Melissa Nichols
2197A Joel Gould	2969A Jan Hlinovsky	2739A George Kelly	2594A Ben Liberman	2560A Amy McNally	2859A Andrew Nisbet III
2341A Brian M. Gray	2970A Satu Hlinovsky	2445A David Kemper	2189S Simon Litten	3037A Michelle McNeill	2874A Kenneth Norlie
2342C Rosalind J. Gray	2663A Deanna Hoak	2446A Rosamund Kemper	2653A Bryan Little	2730E Tanna McTee	2281A Beth Noyes
2940A Theresa Gray	2232A Charles S. Hoff	2782A Sheilah Kennedy	2674SI Leonard Little	2182A John Medany	2617A Ryan Nutick
2495A Amanda Lee Green	2141A Tore Audun Høie	2200A Felicia Kenney	2775A Zachary Littlefield	2181A Rita Medany	2297A Sean Nye
2961A Lee Greenberg	2798A Frank M Holcomb	2201A Joel Kenney	2631A Nicholas Lovekin	2447A Dennis Mello	2595A Charles Oberndorf
2324S Ian Greig	2642S Robin Hood	2982A Kay Kenyon	2219SI Brian K Lowe	2861A Erick Melton	2362A Gail O'Connor
2981A Eric Griffith	2255A Thomas Hoog	2372S Geoffrey Kidd	2417S Helen Lowe	3020A Mary Meriwether	2205A Jeffrey Olhoeft
2938C Brandon Grimes	2987A Thomas Alan Horne	2481A Andria King	2230S Susan H Loyal	2288A Alan Merriam	2423S Warren Olin-Ammentorp
2353S Lev Grossman	2922A Ronald Hosler	2480A Barry King	2373S Miguel Lugo	2883A John Jos. Miller	2702A Peter Olszowka
2441A Ariana Gugora	2125Y Tamaly Hovenga-Wauchope	2317A Cara King	2875Y Angela Lujan	2531A Roxanne Mills	2722A Marisa Ong
2640A Eileen Gunn	3046A Bill Howard	2382A Lucy King	2918A Doris Lund	2530A William Mills	3021A Hiroki Roderic Onodera
2504A Michael Guyote	2612A Justin E. Hoyer	2284S Rebecca King	2845A Robert T. Lundy	2302A Lynn Minneman	2431S Josep M Oriol Marti
2723A Scott Halbert	2499A Kathleen Huffine	2895A Sharon D. King	2801A Carolyn Luttschwager-Parker	2869A Chris Miser	2778A OSFCI
2385S Steven Halter	2988C Aline Hunt	2381A Stephen King	2166A Jeff Macfee	2173A Sarah Mitchell	2130A Shannon Page
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2785A W. Alexander Hamilton	2290A John Innis	2310A Joseph Kisenwether	2256A Linda Mahan	2643A Jacqueline A. Monkiewicz	18G David Palumbo
2400S Robert Hampson	2244A David Irwin	2913A Michele Kitay	2772A Norman Mahan	2337S Samuel Montgomery-Blinn	2876C Brian Paquette
2293S JeanneE Hand-Boniakowski	2323S Wataru Ishigame	2344S Mary Lou Klecha	2354S Joseph Mallozzi	2710A Greg Moore	2903A Michael Pargman
2850A Araina Hansen	2570S Gunhild Jacobs	2563A John Klima	2855A Caryn Malokofsky	2968A Brian Morgan	2800A Murl Wayne Parker
2352A Daniel Hansen	2383A Geoffrey Jacoby	2227A Bill Knight	2568A Christopher Mangum	2474A Traci Morganfield	2920A Robert Parrish
2976A David Hansen	2891A Dolores Janiszewski	2346S Anna Korogodski	3013A Patrick Manion	2307Y Matthew Morrese	2919A Robin Parrish
3049A Joe Hansen	2270A Gerald E. Jelusich	2345S Leonid Korogodski	2989A Sandra Manning	2306SI Sandra Morrese	2822A Bart Patton
3050A Kathleen Hansen	2278A Nora Jemisin	2501A Nancy Kress	2262A Katrina Marier	2193A Tee Morris	2518A Amy Paul
2870S Nancy M. Harcar	2932A Stacey Jenkins	2508A Mur Lafferty	2261A Shawn Marier	2172A Kate Mortensen	2213A Eric Harrison Paul
2435A Cheri Lynne Harlan	2629A Emily Jiang	2131A Joseph E. Lake, Jr.	2455A Sean Markey	2819A Adam Mortimer	2860A Vince Paul
2325S R Michael Harman	2749A Elizabeth A. Jodry	2909C Christian Lambert	3031A Ted Marshall	2602A Lisa Nohealani Morton	2327A Jamie Pehling
2672A Rebecca Harnois	2973A Mitchell Johnso	2907A Mark Lambert	2427A Cheryl Martin	1514A Patricia Moulic	2889A Jeannette Peters
2391S Patricia Hayes	2679A Rob Johnson	2908A Wendy Lambert	2583A John Martin	2700A Marcia Muggelberg	2888A Sam Peters
2198A Reilly Hayes	2777A Shawn Allen Johnson	2271S Eric Landes	2584A Lori Martin	2943A Cheri Muir	2728A Gisele Peterson
2838S Jim Hayter	2329A Steven Vincent Johnson	2510A Geoffrey A. Landis	2160A Breena Mason	2942A Heather Muir	2724A Alan Petrillo
2993A Joseph Headley	2562A Valerie Johnson	2312A Kathryn T. Landis	2158A Francisca Mason	2175A Caroline Mullan	2644S James M. Pfundstein
2402A Dorothy Hearst	2985A Zachery E Johnson	2452Y Jasmine Lane	2159A Soleil Mason	2357A Mark Murata	2608A Michael C. Phifer
2652A Mette Hedin	2902A Jeffrey Jones	2914A James Langdell	2844A Albert Mata	2771S Barbara L.W. Myers	2488A Trina Phillips
3025A John Hedtkke	2834A Marsha Jones	2791A Lauren Lapinski	3024A Lynn Maudlin	2430A Cathleen Myers	2683A John Picacio
3026A Marilyn Hedtkke	2420A Mindy Jones	2168SI Jennifer K. LaRose	2593S Alastair Mayer	2429A James Myers	2536A Robert Pielke
1656A Patricia C. Hedtkke	2701A William E. Jones	2179A Alice Lawson	2840A Friend of Parris McBride	2905A Sanna Mykkänen	2414S Alexandra Pierce
2616A Stephen Henderson	2670A Andrew Jordan	2180A Steve Lawson	2841A Friend of Parris McBride	2365A Beverly Myrick	2685S Amy Pilkington
2154A Nathaniel Henning	2671S Kimberly Jordan	2688A Thuy Le	3045A Jennifer McBride	2364A Geordie Myrick	2843S Gerald Podlesak
2697A James T Henry III		2718A Ivan B. Lee	2245A T.C. McCarthy	2305A Lex Nakashima	2217A Stephen Politowicz
2285S Alan Heuer			2192A Catherine McCormick	2810A Daphne Nearhood	2698A Mark E Poor

2797A Stephen Potts	2355A Cormac Russell	2848A Scatt Small	2470A Stephen Tata	2311A George Waldman	2647A France Andrews Zeve
2477A Aaron Pound	2944A Beverly Ryng	2802A Dave Ivan Smith	2776A Jason Louis Tau	2339S Sean Wallace	2646A Steven Joel Zeve
2737S Kathy Powe	2945A Tristan Ryng	2449A David Smith	2486A Wilson Taylor	2199A Tim Walters	2992A Zhi Zhang
2898A Dave Price	2946Y Victoria Ryng	3036A James Smith	2333A Alan R. Tegen	2962A Rachel Warner	2580A Kaylynn ZoBell
2322A Wendyn Price	2816A Natalie Sage	2803A LeAnn Smith	2332A Penny M. Tegen	2996Y Sakae Warnke	
2152A Shannon Prickett	2952Y Demetri Sampas	3016A Marguerite Smith	2565A Jim Terman	2999C Eric Weingart	
2527Y Patrick Prodey	2492S Jason Sanford	2127A Monty Smith	2637A Terry Terman	3000Y Paul Weingart	
2974A Claudine Puente	2854A Sal Sanfratello	2236A Susan Smith	2473A Byron Tetrack	2958A Richard Weiss	
2409C Benjamin Quiterio	2753A Colleen Savitzky	2744A Jason Snell	2356S Lynne M. Thomas	2459A Dawn Wells	
2406A Carlos Quiterio	2752A Steve Savitzky	3003A Bud Sparhawk	2792A Karen C Thompson	2494A Robison Wells	
2407A Deanna Quiterio	2764A Courtney Schafer	2939A Jean Standard	2799S Kerry Elizabeth Thompson	2656S Tehani Wessely	
2410C Nora Quiterio	2948A Joyce Schmidt	2454A Steve Stanton	2537A Eric Thorne	2796A Andrew Wheeler	
2408C Sean Quiterio	2947A Stanley Schmidt	2658S Maurine Starkey	2512A Vernon Tice	2950A Brad Wheeler	
2706A Bill Rabe	2941A Jo Ann Schneider	2665A Katy Stauber	2533Y Theora Tiffney	2951A Leah Wheeler	
2338A Marni Rachmiel	2872A Stephanie Schnorbus	2725A Scott Steele	2711A Brad R. Torgerson	2471A Patricia Wheeler	
2216A Steven Radecki	2611A Valerie G. Schoen	2632A Sarah Stegall	2971A Patrick M. Tracy	2424A Michael Whitman	
2705Y AJ Ralls	2582A Jennifer Scholes	2894A Curt Steindler	2578A Ian Tregillis	2715S Daniel Wick	
2704A Vicki Ralls	2581A Ken Scholes	2304A Ferrett Steinmetz	2805A Audrey E. Trend	2451A Richard Wilber	
2134A Carie Ralston	2556A John Schroder	2598A Torrey Stenmark	2804A Gregg T Trend	2218S1 Marlene Willauer	
2465A Gregory Randolph	2696A Darcey Schroeder	2990A Joan Steward	2412A Jerry Tripp	2516C Alice Willett	
2397A Suzanne Raymond	2695A Raynette Schroeder	2241A Barbara Stewart	2411A Tammy Tripp	2514A Edward Willett	
2789A Jeff Rebholz	2657A Lauren Schulz	3041A Bill Stewart	2540A Jason Tuell	2515A Margaret Anne Willett	
2503A Laura E. Reeve	2624S Leo Schwab	2243A Cathy Stewart	2552A Barbara Tull	2350A Andrew Williams	
3028A Daniel B. Rego, Ph.D.	2204S Jon Scotese	2659A Isaac Stewart	2378A Leonore R. Turner	2963A Cordelia Willis	
2283A Paul Resico	2649A Jordan Rachel Sears-Zeve	2242A Jim Stewart	2315A Harry Turtledove	3030A Dan Willis	
2287A Carol Resnick	2405A David Seiler	2660A Kara Stewart	2622A Mary Turzillo	2842A Gregory A. Wilson	
2286A Mike Resnick	2404A Larry Seiler	3042A Laura Stewart	2482A Peter Tyers	2392S Jeff Wilson	
2395A Donnie Reynolds	2853A Lizzy Shannon	2502A Jean Marie Stine	2882A Brian R. Van De Walker	2693A Joan Wilson	
2621A Bert Rhoads Jr.	2911A Jenna Shaw	2618S Virginia Stoll	2879A Karen Louise Van De Walker	2975A Mike Wilson	
2500A James A. Richardson	2795A Joy Lyn Shaw	2620S Rosalie E. Stone	2880Y Kirk S. Van De Walker	2886A Dave Winfrey	
2691A Thomas C. Ricks	2794A Kirk Shaw	2415S Jonathan Strahan	2878A Ray G. Van De Walker	2886K Mirren Winfrey	
2745A Elsbeth Riemer	2740A Don Shears	3022A Edwin L. Strickland III	2881C Roxanne E. Van De Walker	2885A Sarah Winfrey	
2746A Thomas Riemer	2741A Lisa Shears	3023A John K. Strickland, Jr.	2211A Mike Van Pelt	2639A Cliff Winnig	
2384S Gray Rinehart	2360S Crystal Shedrock	2485A Charles Stross	2972A Kimberly Vandervort	2456A Beth Wodzinski	
2331A Faye Ringel	2868A Robert Shelley	2687A Christopher Stuber	2703A Jeffrey Varkonyl	2862A Joyce Wolf	
2299S Lonnie Rivenbark	3034A Patrick M Shepherd	2358A Linda Subias	2721A Kendall Varnell	2479A Katherine Wolf	
2576S Shauna Roberts	3002A William A. Sherman III	2359A Marco S Subias	2126A Melody Vasquez	2379A Gary K. Wolfe	
2399S Tedd Roberts	2995A Mind Sherwood-Lewis	2371A Joseph Surmick	2276A Jo Anne Vaughn	2169A Oeller Wolfgang	
2863A Tina Roberts	2260A James Shields	2139A Kovil H. Sven	2277A Robert L. Vaughn	2832A Elizabeth Wollheim	
2298A Mary Rodgers	2964A Sharon Shinn	2309A Brandon Swann	2977A Mark Vennemeyer	2183A Amy Wood	
2475A Joan Rodrigues	2852A A Nathan Shumate	2827Y Adam Swedin	2450A Guadalupe Vicon	2928A Eleanor Wood	
2932A Jeff Rogers	2851A A. Michael Shumate	2826C Hannah Swedin	2587S Karen von Haam	2811A Liana Worsfold	
2253Y Jorden Roland	2422S Danny Sichel	2828Y William Swedin	2957A Chuck Von Nordheim	2633A Brianna Spacekat Wu	
2887A Edward E. Rom	3010A Janna Silverstein	2717A Leslie Kay Swigart	2669S Jetse de Vries	2634A Frank Wu	
2439A M. David Romney	2931A Dallan Simper	2742A Rachel Swirsky	2904A Juhani Vuorio	2174A William F. Wu	
3001A Nicholas Rose	2847A Shannon Sisco	2743A Rachel Swirsky	2519A Juliette Wade	2820A Forrest Wunderlich	
2466A Alan Rosenthal	2513A Amy Sisson	2388A John Syms	2520A Timothy Wade	2821A Michele Wunderlich	
2487A Richard Roszko	2636A Joel Skaliotis	2387A Laura Paskman Syms	2712S Kyle Douglas Wagner	2607A Christie Yant	
2921A D J Rout	2507A Jack Skillingstead	2767A Linda Taglieri		2524A Patty Yost	
2438S Jamie Todd Rubin	2215A Joan Slonczewski	2655S Jeff D Talvi		2692A Jim Young	
2234A Debra Houdek Rule		2440A Brandie Tarvin		2190S June Young	
2233A George E. Rule				2214A Marvin Zelkowitz	

Lost Souls

As of February 28, 2011, below is the list of Renovation members and supporters for which we don't have a current mailing address.

If your name is listed, or you have contact information for them, please let us know at **memberships@renovationsf.org**.

S600 Paul G. Dolenac
S644 James Johns
A661 Ken Konkol
S803 Michal Ziv