

ConJosé

The 60th World Science Fiction Convention

Thursday, August 29 through Monday, September 2, 2002



Progress Report 3
January 2002

ConJosé

The 60th World Science Fiction Convention

McEnery Convention Center, San José, California
Thursday, August 29 through Monday, September 2, 2002

Guests of Honor

Vernor Vinge
David Cherry
Bjo & John Trimble
Ferdinand Feghoot
Tad Williams

Memberships

\$180 US until July 31, 2002

For more information, see the membership form on page 39.

For information on our installment plan, see page 38.

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This progress report was designed by Brenda and Bob Daverin and edited by Sue Ellen Adkins. It was laid out on a PowerBook G3 using InDesign 1.5.2, Photoshop 5.5, Acrobat 4.0, Acrobat Distiller 4.0, and BBEedit 6.1. Printed at T&J Graphics, Redwood City, CA. The fonts used in this publication are Optima, Berliner Grotesk, Bikly Bold, and Book Antiqua.

The ConJosé Progress Report is published annually by San Francisco Science Fiction Conventions, Inc., P.O. Box 61363, Sunnyvale, CA 94088-1363.

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ConJosé Hugo ballot art by David Cherry. Cover art by Hubert Schweizer. Incidental art by David Falk (p. 14), Irene Salzmann (pp. 12 & 38), and Hubert Schweizer (p. 11)

From the ConChair

Tom Whitmore

chairman@conjose.org

We're all still a little uncertain what the world will look like next September since the events of September 11th and the subsequent anthrax scares. We keep getting contradictory messages: go back to normal, but always wash your hands after opening the mail. Go back to flying, but we'll be checking you much more carefully (I got randomly picked to be closely searched including a pat-down on my last trip to the Bay Area). Travel is now cheap, but inconvenient. We're trying to re-do our budget for ConJosé, but we have no idea what parameters to use!

I hope that all of you receiving this anywhere in the world will take to heart the cooperation that the Worldcon represents. We will have people working on our convention from at least three continents, and probably more. We will have representatives from gaming, media, filking, fanzine, literary and costuming fandom from all over the world. We'll spend five days building community and hope that that community lasts the year until we meet in Toronto. We'll welcome newcomers and enjoy meeting old friends.

On a personal level, fandom is where I grew up. It's important to me. The fact that I can find friends to stay with in most major cities in the world is remarkable, and it's because of fandom. The fact that I hear voices from many different places, ideas that challenge what I have always believed, and that I can think a little bit with a global perspective are because I've been exposed to many different ideas through fandom. I disagree passionately with a great many fans (and pros!); but I pay attention to what they say, for the most part, because I have learned that sometimes people I disagree with are right. Sometimes they aren't, but I'll never learn anything unless I listen to them. Jon Singer quotes a very powerful line: "If you know, you can't find out." Through fans — through all of you reading this and thousands of others — I get to challenge what I know, and I get to find out.

We build something wonderful each year when we have a Worldcon. We're not always happy with every minute, but we can be proud of how we deal with each other overall. We come from different backgrounds and come together to have a common experience, and that is what will (in the long run) help create a world we can all feel part of. Many fans felt like outcasts as they were growing up, and feel at home here now — if we can do that for each other, we can begin to create a world that does that as well. Thank you all for helping us do that.

Hey — remember to nominate for the Hugo Awards! If you've read one book you like, or seen one movie or TV show, or found one short story memorable, or (special this year!) found one web site that enhances your view of SF and fandom, nominate it! You don't have to know any more than that you liked that one item. We'd love to have every member nominate something — help us reach that goal. Thanks for taking the time!

Tom Whitmore
Chairman, ConJosé

Hotels

Dave Gallaher & Nancy Cobb *facilities@conjose.org*

ConJosé's party hotel will be The Fairmont San José. Instructions for groups wishing to host a party and/or reserve a suite will be published along with our hotel reservation form in Offline 3.

Rates for rooms at The Fairmont are \$129 per night for a standard room, \$199 per night for a Junior Suite, \$249 per night for a One-Bedroom suite, and \$750 per night for a Luxury suite. Each One-Bedroom suite has a parlor and bedroom and is connected to a standard room. The Luxury Suites have included bedrooms and are also connected to standard rooms. All rates are subject to applicable state and local taxes, currently 10%.

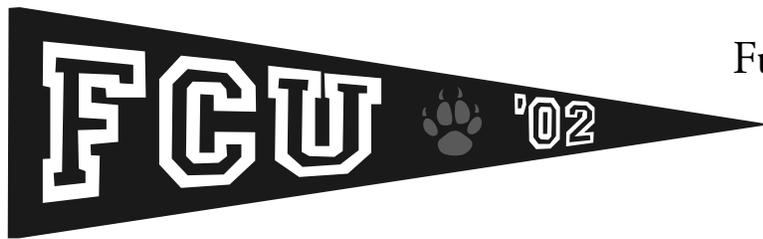
Weapons Policy

ConJosé is working on creating a weapons policy that will serve to safeguard our membership both physically and legally while granting them maximum freedom at the same time. With that in mind we'd like to provide the following broad outlines of what we want to include in our policy statement. First, no real or realistic projectile weapons may be carried anywhere within the convention. This is due to our locale having a realistic weapons law on the books. Using a weapon during the Masquerade or during a programming event must be approved in advance by masquerade or programming personnel respectively. Brandishing a weapon in any convention space is prohibited.

L.A.con III posited a definition of a weapon that we feel safe in adopting at this time. It defines "a weapon as any object designed to cause damage, or any replica of such an object, or any object that the Committee determines to pose a risk to the safety of others or to personal or hotel property."

Dealers who sell weapons must securely wrap each item at the point of sale and provide each customer with a printed copy of these rules.

When it comes to the subject of weapons, we expect our members to use their intelligence and common sense to avoid bad ideas. We thank you in advance for your thoughtfulness and consideration on this subject.



Further Confusion University
Winter Quarter 2002
January 24-27

Guests of Honor

David Brin

Award winning author of Startide Rising
and Heaven's Reach

Dave Feiten

Rhythm and Hues animator, former
PIXAR animator (Bug's Life, Toy Story),
and an Imagineer on Disney's
Country Bear Jamboree

Kevin Palivec

a.k.a. Malathar
Popular cartoonist

Don't forget to register for the upcoming semester of fun and fur! Enroll in programs and events that are sure to enlighten and entertain. Extracurricular workshops and training in both visual and performance arts will also be featured. When studies are done, kick back and enjoy parties and dances well into the night! Sign up now and come out to show your furry spirit for the new year!



Registration: \$35 through December 31st, 2001
\$40 at the door

Register online at: <http://www.furtherconfusion.org>
By mail: PMB 236, 105 Serra Way, Milpitas, CA 95035
(Checks and money orders only.)

For hotel reservations, call 1-800-228-9290 Event Code: Furcon

Programming

Linda McAllister

programming@conjose.org

ConJosé's Programming Division shares the overall goals of the convention, namely to promote Science Fiction, Fantasy and Fandom. We will draw on our location in the heart of Silicon Valley to explore the science and technology behind Science Fiction. We also plan to reflect the great diversity of the area and the field in our programming.

We plan to have two main program locations. The bulk of daytime programming will take place in the McEnery Convention Center. We also plan to have some night programming in our headquarters hotel, the Fairmont.

We'd like to hear from you! To help us plan better, please visit the ConJosé web site and take ten minutes to respond to the Members' Survey. If you are interested in participating or want to suggest program items, email programming@conjose.org.

San Jose: A Brief and Incomplete History

Linda McAllister

Pueblo

In the beginning were the Ohlone. Before the arrival of Europeans, about 1200 hunter/gatherers lived in scattered villages in what is now the Santa Clara Valley, at the southern end of San Francisco Bay. In 1769, Spain began to take an interest in the long-neglected Alta California, and sent an expedition north from Mexico to re-discover Monterey Bay, which they last visited well over a hundred years before. They instead found San Francisco Bay and its inhabitants. To successfully colonize the region, though, new settlements needed more than soldiers and priests. In late 1777, the Pueblo de San José de Guadalupe, the first Spanish civilian settlement in Alta California, with a population of 66, was founded primarily to provide food and livestock for the presidios and missions in the area.

Life in the pueblo was largely uneventful. Cinnabar was accidentally discovered in nearby New Almaden in 1824 by someone who thought he found silver, but mining didn't start to supplement ranching for another 20 years. By then the population of San José had grown to 700, including many immigrants from the United States.

Gold Rush

After the short-lived California Republic, the United States annexed Alta California in 1846. When statehood came in 1850, San José became the capital and officially incorporated itself as a city. The first state legislature was known as The Legislature of 1000 Drinks, after the oft-repeated suggestion of one legislator to adjourn and have 1000 drinks on him. The next year the state capital moved to Vallejo.

San José showed that the way to get rich during a gold rush is to sell shovels - and food and other supplies. More important for the region in the long run, though, was the introduction of the French prune in 1856: important because not only did the trees thrive in the Mediterranean climate, but the fruits could be easily dried and shipped without spoiling.

ConJosé Hugo Ceremony

Randy Smith

Elsewhere in this Progress Report you will find a nominating ballot for the 2002 Hugo Awards. It represents the first step in the process that leads to science fiction's night of nights, the Hugo Awards Ceremony!

This year's ceremony will take place at 8:00 p.m. on Sunday night of the convention. We are particularly excited about having the San José Civic Auditorium as our venue. Located directly across the street from the Convention Center, the Civic Auditorium provides the kind of genuine theater experience that we see all too rarely at Worldcons. Seating will be available on both the main floor and in the balcony, so please arrive early to find your perfect spot from which to view the proceedings.

The Hugo Awards will honor the best work produced by fans and pros during 2001. The ceremony will provide all of us with a chance to show our appreciation to the talented persons who create science fiction in all its forms. Our goal will be to celebrate creativity by rewarding those whose work has inspired us all.

Come. Celebrate with us. We are planning an evening to remember!

Valley of Heart's Delight

Cherries, apricots, grapes and other fruits followed. By the early 1900s over a million fruit trees were planted in Santa Clara County, and most of their fruits were dried, canned, packed and otherwise processed in San José. Technological innovations such as the introduction of the refrigerated railroad car in 1876 made shipping fresh fruits east feasible. By the early 1900s over a million fruit trees were planted in Santa Clara County, and most of their fruits were dried, canned, packed and otherwise processed in San José. It is said that in spring the entire Valley was a seemingly endless sea of flowers whose fragrance could be smelled in the surrounding hills. In the early 1920s, the San José Chamber of Commerce coined the slogan, "Valley of Heart's Delight" to promote the region as an idyllic place to live and visit. The promotion must have had some effect: by the start of World War II San José had grown to 57,000 inhabitants.

The Capital of Silicon Valley

San José had its technical firsts - the first commercial radio news programs in 1909, for example - but most electronics development took place closer to Stanford University in the northern end of the Valley. In 1952 IBM opened its first development facility in San José, demonstrating a prototype disk drive the next year. Other firms followed, and by the mid 1960s technology had become the leading business not just in San José but also along the length of what was now better known as Silicon Valley. San José's core, however, started to decline: first the city hall was moved out of downtown, leading to the demise of the old business district. In the late 1950s, San José began annexing neighboring communities, turning itself in a vast collection of suburbs. By the late 1960s San José was being derisively referred to as "Los Angeles del Norte" by the rest of the Bay Area for its sprawl, bad air, and lack of center.

By the mid-1980s, faced with more congestion, more people and other problems of rapid growth, San Jose began an active program to revitalize its downtown and reinvent itself as the Capital of Silicon Valley. It built new museums, hotels, a sports arena, and a convention center. The city prides itself as living on the technological edge; the downtown area is again a gathering point for the region's diverse population, offering sports, festivals, and - soon - a Worldcon.

TORCON3

61st World Science Fiction Convention

August 28 - September 1, 2003

Metro Toronto Convention Centre

Royal York Hotel, Crowne Plaza Hotel, Renaissance Toronto Hotel at Sky Dome

Guests of Honour:

George R. R. Martin

Frank Kelly Freas

Mike Glycer

Toastmaster:

Spider Robinson

GoHst of Honour:

Robert Bloch, the spirit of Toronto Worldcons

TORCON 3 Membership Rates (next increase January 1st, 2002)

| <i>Rates Valid until December 31, 2001</i> | Did Not Vote | | Voted | |
|--|---------------------|-------|----------------|------|
| | \$C | \$US | \$C | \$US |
| Supporting | \$60 | \$40 | Automatic | |
| Attending | \$200 | \$135 | \$135 | \$90 |
| & Pre-supported | \$170 | \$115 | \$105 | \$70 |
| Child | \$60 | \$40 | Not Applicable | |

Attention pre-supporters, to take full advantage of having pre-supported the bid Act Now.

Child is under age 12 as of August 28th, 2003

Please make cheque payable to "TORCON 3" VISA & MASTERCARD Credit Card Payments processed in Canadian Funds

Important Information:

Chair@TORCON3.ON.CA ~ direct line to con Chair
Feedback@TORCON3.ON.CA ~ Tell us your thoughts
Info@TORCON3.ON.CA ~ General inquiries
Dealers@TORCON3.ON.CA ~ Dealer Room Info.
ArtShow@TORCON3.ON.CA ~ Art Show Info.
Masquerade@TORCON3.ON.CA ~ Masquerade Info.
Publications@TORCON3.ON.CA ~ PR's
Volunteers@TORCON3.ON.CA ~ Volunteer for the con

TORCON 3

**P.O. Box 3, Station A,
Toronto, Ontario Canada M5W 1A2**

Email: INFO@TORCON3.ON.CA
Website: [HTTP://WWW.TORCON3.ON.CA](http://WWW.TORCON3.ON.CA)

"Worldcon" & "World Science Fiction Convention" are registered service marks of the World Science Fiction Society, an unincorporated literary society

Masquerade

Pierre & Sandy Pettinger

costumrs@radiks.net

Greetings,

As the Directors of the ConJosé Masquerade, we would like to invite you to compete in San José in 2002. We would like ConJosé to have the best masquerade in the last decade, and you can be part of it.

The masquerade will be held on Saturday night at the San José Civic Auditorium. The Civic Auditorium is a charming venue built in the classic Mission style. It has an actual theater stage, complete with backstage areas and some dressing rooms. The Civic Auditorium seats just over 3000 people on two levels. It is located immediately across the street from the McEnery Convention Center, ConJosé's principal daytime venue. Further information, including photographs and floor plans of the Civic Auditorium, is available on the ConJosé web site at: <http://www.conjose.org/Sanjose/civic.html>.

The final stage dimensions have not yet been decided upon. We'll publish this information when it is available.

The ConJosé masquerade will be primarily a pre-registration event. We will be holding a number of spaces open for registration at the con, however we do urge everyone to pre-register. Pre-registration will allow any special requests to be considered and for you and/or your group to get the best opportunity to show your costume. The registration form is available on the ConJosé web site, <http://www.conjose.org>.

The technical arrangements are still being made. We'll inform you of our tech abilities as they develop. If you have requests, we'll be happy to hear and consider them.

[LEGAL DISCLAIMERS: It's unfortunate, but true, that we have to make certain things completely clear. This invitation does not imply that ConJosé, the Extravaganzas Division, or the Masquerade Department will pay any costs involved with any masquerade entry. This includes membership costs, travel costs, lodging, or food costs.]

If you cannot compete, we will also need many volunteers to make the masquerade a success. Please contact us to volunteer. We, of course, cannot guarantee a particular position at this time.

ConJosé Masquerade Rules

If you have any questions, please don't hesitate to ask. Whether you are competing for the first time or have a long history in the masquerade it's always possible we're doing something different. You can contact the masquerade directors at *costumrs@radiks.net*, or at 5100 Leighton Ave., Lincoln, NE 68504 USA.

Registration

Registration may be accomplished by pre-registration (highly recommended) or by registration at the event. Pre-registration has the advantage of allowing us to give you the best possible placement in the show and to adequately address any special needs.

Location

The masquerade will take place in the San José Civic Auditorium, across the street from the Convention Center.

The Civic Auditorium possesses an actual theatrical stage with wings, makeup rooms and showers. If you think you will need a private dressing room or the shower room, indicate that on your pre-registration. Rooms will be assigned on basis of request date and group size/needs, as the number of rooms is limited. No guarantees are made as to whether or not you will get one. Default entry will be stage right and default exit will be stage left. We will be able to handle variations. Sorry, but no center back entry or center front exit will be possible. Plan your presentation accordingly.

The ConJosé Masquerade will run in compliance with International Costumers' Guild Guidelines. The competition will be judged on the Division system now in use for 20 years.

Junior Division: Any contestant under thirteen years of age at the time of the competition may compete in the Junior Division. The Junior Division is divided into two sub-divisions.

Self-Made: A Junior contestant who has largely or wholly constructed his or her own costume.

Adult-Made: A Junior contestant whose costume has been largely or wholly constructed by an adult.

Novice Division: A contestant who has not won a major award at a Worldcon or a CostumeCon masquerade other than as a Junior costumer. An Honorable Mention or Honored for Excellence need not apply to this count.

Journeyman Division: A contestant who has won less than three awards at Worldcons or Costume-Cons while competing in the Journeyman Division.

Master Division: A contestant who has won more than three times in the Journeyman Division at Worldcons or Costume-Cons or is a professional in a Costume related business. For the purpose of this competition, a professional is defined as making 50% or more of their income in the costuming business.

Note: A contestant may compete in a Division higher than the one they would normally compete in. Keep in mind that if the contestant wins in this higher Division, they may not return to their old Division in subsequent competitions.

Workmanship judging will be available backstage before the show. Workmanship judging is optional, and may be limited to one part of your costume if desired.

In addition to Divisions, contestants will compete in two classes.

Re-creation: A costume copied directly from a live action or animated motion picture, a television program, a stage presentation, a comic book or strip, or any form of artwork, including book covers. Within this class, contestants will be judged by the accuracy of the reproduction. Documentation must be provided - copies only, no originals. If you intend to have your costume judged for workmanship, please bring two copies of your documentation. This will ensure that all judges see it.

Original: Any costume other than a re-creation. These costumes will be judged on their own merits. Documentation may be used if you think it will enhance the judges' appreciation of your costume. As above, if you intend to be judged for workmanship, please bring two copies.

Junior contestants will present first. Other entries, which include children, may request to go on next if they do so at the time of registration. All other contestants may request positions within the 1st, 2nd, 3rd or 4th quarter of the show. The Masquerade Directors will attempt to comply with your requests, but cannot guarantee placement. Contestants who register on site will be unable to request placement, except in the matter of children.

Sound

If you wish to have any special introduction for the MC to read, please have it typed or printed clearly so we can easily read it. Without an introduction, the MC will announce only your entry number, division and title at the beginning of your presentation. After your presentation is complete, he will announce your credits. (Note: Other arrangements are possible. Please detail on your registration form.)

Note that no microphones will be allowed onstage, nor may any contestant directly address the audience. If you have narration or dialogue included with your presentation it must be recorded as detailed below.

Music is highly recommended for every presentation. We will be able to accept the following formats:

Standard cassette tape (Dolby B and C noise reduction accepted): The sound must start immediately after the "leader" of the cassette. This is the point to which the tape will be cued after rehearsals, etc. Please indicate the type of noise reduction, if any, on the tape and tech form. Please use a clean fresh tape and record your material at the beginning of both sides of the tape. Please bring two copies of the tape in case one is unusable for whatever reason.

CD: The technical staff can cue a CD to the beginning of a particular track. There is not enough time during the masquerade to cue within a track. Please write the track number legibly on the CD. If you record your material on a CD, please make sure it is a standard audio CD. Please burn only one track and make two copies of your material.

Minidisc: The same rules apply as with cassettes. Use the first track and make sure the sound starts immediately. Please bring two minidiscs of your material.

If the sound runs longer than your presentation (i.e. a commercial CD) or must be cut on cue, please be very specific as to when to cut. The usual cue is to fade the sound as the entrant leaves the stage. It is best, when you want the sound to end at a specific point on a CD, to record the material you want onto a recordable medium such as a cassette, minidisc or self-burned CD.

Sound media must be turned in before the close of Masquerade Registration.

Please list any large props you plan to use. While we will have some room for props to be stored before the masquerade, they must be removed for the Hugo awards the next day.

Time Limits

Any entry of one to four contestants will be allowed a maximum of one minute (60 seconds) on stage. Each additional person in the presentation will add 10 seconds to the allowable time to a maximum of two minutes. Any time extensions must be authorized by the Masquerade Directors and will only be granted for very good reason.

Note that set up time does not count toward your allotted presentation time.

Also note that you do not need to use all of your allotted time and it is usually advisable not to do so. Even 60 seconds is much longer than most people think.

Additional Rules

1. No open flame, fire, flash powder or flash paper is allowed. Sealed electronic flashes are permitted. If you are using a strobe effect please note it on your form so the MC may warn the audience.

2. No messy substances on stage. If in doubt ask the Masquerade Directors. The stage must be in as good a condition when you leave as when you enter. If you are leaving something on stage, it must be able to be easily picked up by the stage crew, or bring your own ninjas.

3. No nudity. This masquerade is rated PG-13. There will be children in the audience. We do not want a situation where a parent feels obligated to remove their child from the audience.

4. The weapons policy of the convention must be followed. While weapons will be allowed on stage, they must be checked by our weapons master first. All weapons must be sheathed before leaving the stage. No real firearms and no projectile weapons are allowed. If your costume requires a bow, it must be unstrung.

5. Each person may present only once during the masquerade. While any individual may compete as many costumes as they like, they can only wear one of them. The others must be on other bodies.

6. All pre-registered contestants must check in at the Masquerade Desk by noon on Friday unless other arrangements are made before the start of the convention. Entries which do not check in may be eliminated. At the con registration will be available until Saturday afternoon. We will also have more than one location available for registration. Be aware that the earlier you pre-register the better your position will be in the running order. We will have to place late entries together in the middle of the running order.

7. There will be an informational meeting on Saturday at the Civic Auditorium. At this time you will be shown the venue and have an opportunity to speak to the tech directors and MC. This meeting is mandatory.

8. All entries will have a rehearsal time. Rehearsals will occur the day of the masquerade and possibly on Friday if needed. You must sign up for a rehearsal time.

9. Contestants must report to the green room on time. Report times will be supplied at check in. Failure to appear or to be ready to go on stage may result in disqualification. Note that Acts of God may, to an extent, mitigate this.

10. You must show up on time for your technical rehearsal!

11. The Masquerade Directors reserve the option to eliminate anyone from competition on the basis of taste, danger to the audience or other contestants or for any other reason deemed sufficient.

If you have any questions, you can contact us at: costumrs@radiks.net

or

5100 Leighton Ave.

Lincoln, NE 68504 USA

If you cannot access the web site for forms, please don't hesitate to contact us by regular post or by email. We would be happy to send forms to you.

Thank you for your time.

Pierre and Sandy Pettinger, Masquerade Directors



Noreascon 4

The 62nd World Science Fiction Convention

September 2–6, 2004
 Boston, Massachusetts, USA



Pro Guests of Honor:

**Terry
Pratchett**

**William
Tenn**

Fan Guests of Honor:

**Jack
Speer**

**Peter
Weston**

Noreascon 4

FACILITIES

Hynes Convention Center
 Sheraton Boston Hotel
 Boston Marriott Copley Place

MEMBERSHIP RATES (Through Feb. 28, 2002)

Attending membership:

| | |
|--------------------------------------|--------|
| Did not vote, did not pre-support | \$ 100 |
| Did not vote, pre-supported | \$ 90 |
| Voted, did not pre-support | \$ 60 |
| Voted, pre-supported | \$ 50 |
| Non-voting Friend | \$ 50 |
| Voting Friend | \$ 0 |

Supporting membership:

| | |
|--------------|-------|
| Did not vote | \$ 35 |
| Voted | \$ 0 |

Child's admission:

(12 & under as of Sept. 6, 2004)

| | |
|---------------------|-------|
| Did not pre-support | \$ 65 |
| Pre-supported | \$ 55 |

Voter, pre-support, and friends discounts
 good through February 28, 2002.

ADDRESSES

Noreascon Four/MCFI
 P.O. Box 1010
 Framingham, MA 01701-1010
 United States of America

Email: info@mcfi.org

Fax: +1 617.776.3243

Web page:

<http://www.noreascon.org>

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 mark of the World Science Fiction Society, an
 unincorporated literary society.

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 Convention Fandom, Inc. The Noreascon 4 logo
 uses a picture taken by the Hubble Space
 Telescope, made available by NASA and STScI.

Vernor Vinge, Writer Guest of Honor

James Frenkel, Tor Books

Writer Guest of Honor Vernor Vinge has been writing science fiction since he was a teenager; the first story he sold was "Bookworm, Run!" (1966) in *Analog Science Fiction Science Fact*. Since then he's had nearly twenty short works of SF published, and six novels. One could argue that his output over the last thirty-five years hasn't been very great . . . but that wouldn't be correct.

His science fiction writing was, until quite recently, limited to times when he wasn't either getting his education or working as an academic. Vernor Vinge is one of the great example of "quality, not quantity." His two most recent novels, *A Fire Upon the Deep* (1992) and *A Deepness in the Sky* (1999) both won the Hugo Award for Best Novel (the latter won the John Campbell Memorial Award and the Prometheus Award also), and each of the two novels before those, *The Peace War* (1984) and *Marooned in Realtime* (1985) was a finalist for the Hugo.

I won't bore you with a recitation of all his other nominations. I will tell you, though, that his novella, *True Names* (1981) was probably the work that made people who weren't already aware of him sit up and take notice. He'd attracted a fair amount of attention with his first novel, *Grimm's World*, but hadn't written a lot of SF in the 1970s, and had been working very hard as a (first) math and (later) computer science professor at San Diego State University.

Then came *True Names* (just reprinted in *True Names and the Opening of the Cyberspace Frontier*), and suddenly people were talking about this great new story, and its author. It was nominated for awards, and with its uniquely imagined depiction of the future internet (which was already a reality, but nothing remotely like today's bustling net and web), caught the attention of many sf readers – even cyberscientists.

What was most important, though, was that Vernor started to write seriously again. And he hasn't stopped since. His mixture of richly imagined futures, exciting adventure, well-drawn characters and complex and fascinating SFnal ideas has marked him as one of the very finest writers in the field over the past two decades.

He also has become something of a guru to those who feel his concept of a technological "singularity" is something just around the corner. He's the Guest of Honor at ConJosé because of his SF, but you should also know that he's very good at talking about his (and other) SF as well. Like most SF writers, Vernor was a reader first, and still is. If you get to the convention, and can get to talk with him, I guarantee it'll be time well spent. Because not only is he one of the great writers in the field. He's also one of the nicest. I should know. I've been his editor for over twenty years, and believe me, when you work with writers you get to know just how nice they are.



2005 Worldcon Site Selection

Members of ConJosé are eligible to vote to choose the site of the 2005 Worldcon. We plan to mail the site selection ballot to all members in PR 4.

The ballot will also be available for download from our web site. We plan to make the ballot available no later than the end of March 2002. We expect that groups bidding to host the 2005 Worldcon will also distribute ballots.

Any group that wants to be on the ballot for the 2005 Worldcon Site Selection must file specific papers required by the WSFS Constitution with ConJosé. These papers must be in ConJosé's possession no later than March 2, 2002.

For specific questions regarding filing requirements or any other aspect of Worldcon site selection, write to siteselection@conjose.org, or to the ConJosé main address, Attn: WSFS. As of October 2001, ConJosé has received a filing from UK in 2005, bidding for a site in Glasgow, Scotland.

Speculative Fiction Writers Workshop

by Adrienne Foster *writerworkshop@conjose.org*

The ConJosé Writers Workshop is a mutual help group function for either experienced or beginning writers, based on the principle that good critiquing skills make good writing skills. ConJosé provides members the opportunity to have their manuscripts evaluated by selling writers and industry professionals who enjoy helping them grow as artists.

How it works

This is not a competition. Participants work in a quiet, secluded room to elaborate on the story structure, logistics, and style of the entrants' submissions. Due to the critical nature of this workshop, it is not recommended for anyone under 18 or anyone who is sensitive to criticism.

All manuscripts must be submitted in advance, since there will be no on-the-spot reading for critiques. You will also need to be prepared to attend your section, which can be assigned any of the five days at the convention. Each section lasts three hours.

There is a nominal entry fee that covers photocopying and postage costs. Multiple submissions are accepted; however, the entry fee is for one manuscript only. Because of possible limitations in scheduling, we can only guarantee that one submission per member will be accepted for the workshop. We ask that each additional entry fee be covered by separate checks, in case they need to be returned. Second submissions are scheduled on a first-come-first-served basis. Please specify the priority by which you want your manuscripts entered into the workshop.

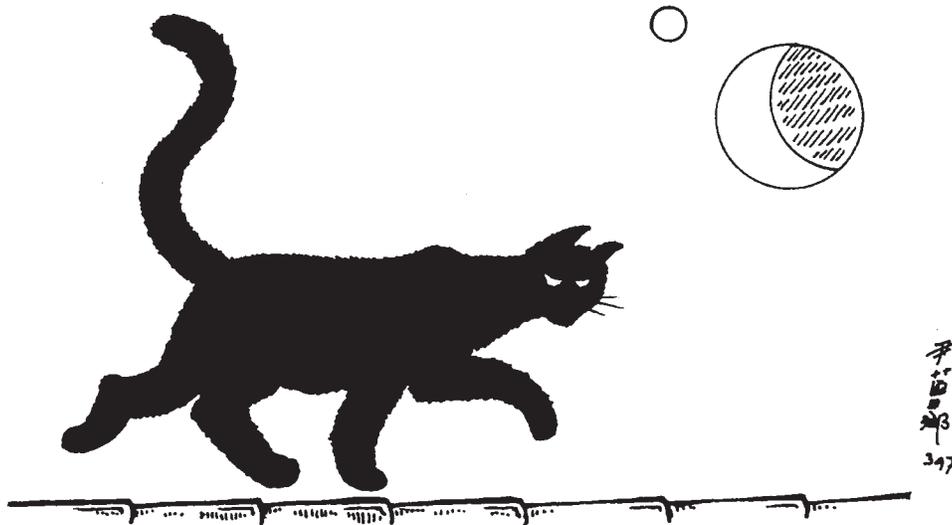
Entrants are not permitted to pay twice the fee to double the word limit. Collaborative teams are treated as a single entity. Likewise, two or more short stories count as two or more entries, regardless of whether they're under the word limit when combined.

Workshop requirements

1. Manuscripts may be either short stories or novel excerpts. Stories must be either science fiction, fantasy, gothic/horror, or have a fantastic element of some kind.
2. All submissions must be received at the writers workshop no later than July 1, 2002.
3. Manuscript submissions can have up to 7,500 words. Manuscript format should conform to general professional submission standards. (The Writer's Digest Guide to Manuscript Formats, by Dian Dincin Buchman and Seli Groves, is one resource for this information.) No electronic submissions will be accepted.
4. Longer pieces or novels must include a complete summary with a writing sample (the beginning is preferred). The summary counts as part of the 7,500 words.
5. Manuscripts must be accompanied by:
 - a. A cover letter that includes your name, address, phone number, and email address, if applicable.
 - b. Payment for full-attending membership or provide your ConJosé membership number in an included cover letter.
 - c. A check or money order for:
 - U.S. members: \$35.00
 - Canadian members: \$40.00
 - Overseas members: \$45.00

Send manuscripts and inquiries to:
ConJosé Writers Workshop
P.O. Box 6783 San Jose, CA 95150-6783 U.S.A.
email: *writerworkshop@conjose.org*

Manuscripts may be sent to the main ConJosé address, but that does not guarantee that they will reach the workshop coordinator on time. All snail mail inquiries should be accompanied by a self-addressed stamped envelope.



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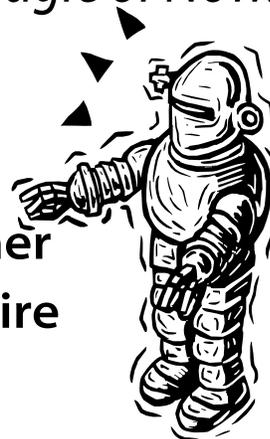
San Jose DoubleTree Hotel, San Jose, CA.

Writer Guest of Honor — TBA

Artist Guest of Honor — Theresa Mather

Fan Guest of Honor — Christian McGuire

Toastmaster — Michael Siladi



For more information please visit our website at
<http://www.baycon.org>

BayCon 20 in '02 Membership form

Registrations postmarked after May 15th 2002 will be considered "at-the-door" and are not guaranteed to be available for pre-reg pickup.



Mail with your check or
 money order made out to:

BayCon 20 in '02

Attn: Registration

P.O. Box 610427

San Jose, CA 95161-0427

- 10/01/01 to 12/31/01 — \$50
- 01/01/02 to 04/30/02 — \$55
- 05/01/02 up to and including
at-the-door — \$65

date: ____ / ____ / ____

name: _____

Please print or type neatly

business name: _____
 (for badge — optional)

fan name: _____
 (for badge — optional)

address: _____

city: _____ state: _____ zip code: _____

phone: (____) _____ e-mail: _____

I would like to receive more information on: _____ Art show _____ Artist alley _____ Dealer's room _____ Gaming

Privacy Notice: Neither BayCon nor Artistic Solutions, Inc. have ever sold or will ever sell our mailing list. We do list some info (member name, number, city and state) on our website (through a local search engine) and in our publications for the convenience of those members who wish to know if they are registered and what their member numbers are. **IF YOU DO NOT WANT YOUR NAME LISTED ON THE WEBSITE OR IN THE PUBLICATIONS PLEASE INITIAL HERE _____ AND DATE ____/____/____**

John and Bjo Trimble, Fan Guests of Honor

by David Gerrold

The convention has asked me to say a few words about John and Bjo Trimble. But what can I say about the Trimbles that would not be better said in front of a jury?

Quite bluntly, Bjo Trimble is a force of nature — like Mount St. Helens, Hurricane Camille, and the asteroid that wiped out the dinosaurs. (No, whatever else Bjo Trimble is guilty of, she did not kill any dinosaurs. At least, she says she didn't do it on purpose.) John Griffin Trimble, of course, is her enabler, and should be held as a moral accomplice. Notice how he stands behind her, grinning in satisfaction.

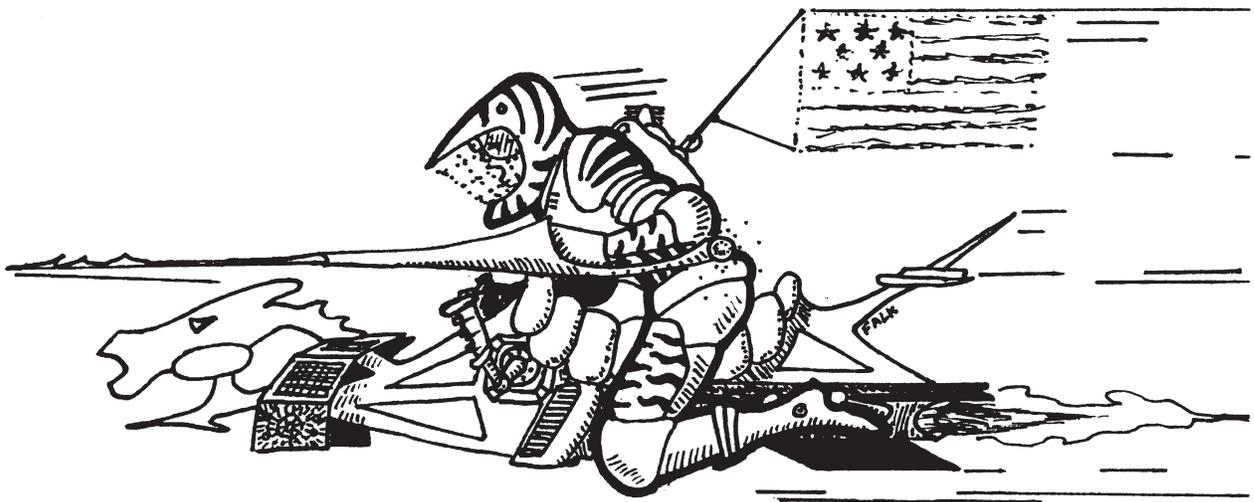
Imagine Rosalind Russell, Edith Head, Linda Hamilton, Machiavelli, Witch Hazel (from those great Chuck Jones Warner Brothers cartoons), Buffy the Vampire Slayer, Tugboat Annie, Clara Barton, Joan of Arc, and Diana the Huntress all rolled into one. With red hair. That's Bjo. Now imagine Cary Grant, Jimmy Stewart, Henry Fonda, Clark Gable, Kevin Costner, and Spencer Tracy all rolled into one. That's how Bjo sees John. (Which isn't all that far from the truth, but we're not supposed to tell.)

In their five hundred and thirty-seven (combined) years in science fiction fandom, John and Bjo have managed and run art shows, masquerades, conventions, letter campaigns, and several small civil wars. (Well, actually they were very uncivil wars, due to the somewhat justified fear that when Bjo is involved, everybody in arm's reach ends up on the committee, whatever the committee is.) Don't step on Superman's cape, don't spit in the wind, and don't stand in front of Bjo on a mission. Remember, these are the folks who started the extraordinarily successful letter campaign that forced NBC to renew *Star Trek* for a third season. As a result, Bjo's name still strikes fear and terror into the hearts of network executives everywhere. ("Don't let this woman start writing letters again. Find out what she wants. Make her happy, dammit!! I'll be in the hiding closet.")

But — and I say this in the full knowledge that it will be repeated for years (and I will probably not be forgiven for saying it until the paperback publication of *The Last Dangerous Visions*) — the greatest compliment ever given to Bjo is that she has a heart as big as her mouth.

Bjo tells the truth as she sees it. She doesn't mince words. She isn't afraid of taking a stand. That's why she's a force of nature. She sees a need and she goes to work. She doesn't stand around whining; she rolls up her sleeves and makes something happen.

And while it's sometimes convenient to view John as a silent partner, make no mistake here either — together, the two of them throw themselves into their commitments with an energy and resourcefulness and an ability to call on others that demonstrates what real leadership is about. Their work has never been about themselves, it has always been about the difference they can make for others — whether it is about raising money for a cause or simply helping a friend in need, these are two people who have enriched the world of science fiction and fantasy instead of themselves.





KANSAS CITY IN 2006

A BID FOR THE 64TH WORLD SCIENCE FICTION CONVENTION

AUGUST 31-SEPTEMBER 4, 2006

Why Kansas City? Why 2006?

- 1 In 1976, Kansas City hosted the 34th World Science Fiction Convention. A generation of new fans emerged from that experience and spread throughout the midwest, founding clubs and starting conventions, many of which still exist today. We look forward to the opportunity to provide a similar transformative experience to the youth of today and tomorrow, 30 years after the original.
- 1 Overland Park (one of the many suburbs that make up the greater Kansas City area) is constructing a state-of-the-art convention center that will provide more than enough function space for a WorldCon's needs. Phase One will be finished in 2002, and Phase Two, which will double the size of the Convention Center, follows immediately thereafter, to be completed in 2005. Phase One includes 237,000 square feet of total space, including a 60,000 square foot exhibit hall, a multi-purpose facility with stage that seats 2500 and meeting rooms that can be configured as needed. The attached Sheraton hotel offers a 12,000 square foot ballroom and 13,000 square feet of meeting room space. There is also a 25,000 square foot courtyard between the hotel and convention center for outdoor demonstrations, and 225 covered and 1200 surface parking spaces. All parking spaces, both at the convention center and the hotels, will be free. You can watch the progress from our website, www.midamericon.org. There will be over 1100 rooms connected to or immediately adjacent to the convention center, with a total of over 5,000 rooms within a 10 minute drive. The committee, hotels, convention center, convention and visitors bureau and the city of Overland Park are working together to coordinate shuttle service between the hotels, the convention and nearby shopping and dining areas.
- 1 Our Bid Committee consists of fans both from the midwest and throughout the country with experience working local and regional conventions, as well as WorldCons. Our local group hosted the Nebula Weekend in 1997 (which went over so well we've been asked to do it again in 2002). Our annual convention, ConQuesT (now in its fourth decade), is renowned as one of the finest (and most fun) cons in the midwest. And members of our committee are also part of the group hosting the 2003 World Horror Convention in Kansas City.
- 1 Kansas City is in the heart of America; it's a major transportation hub with easy travel connections and a modern, spacious airport. You'll be amazed at how little you'll have to pay for hotel rooms and fine dining in our fair city. The convention center is located directly adjacent to a major interstate and is easily accessible from any direction.
- 1 Kansas City is famous for its jazz, blues, fine dining, barbecue and its park-like, scenic beauty. There are also many attractions awaiting your discovery, including the Kansas City Zoo, the Harry S Truman Library and Museum, the Nelson-Atkins Museum (with a major expansion to be completed in 2005), the Kemper Museum of Contemporary Art, several riverboat casinos, the world-renowned Country Club Plaza shopping district and much more, all within thirty minutes of the convention center.

The Bid Committee believes we can make Labor Day weekend 2006 one of the most memorable in WorldCon history. We invite you to join us in the effort by presupporting our bid at one of the four levels explicated below. The benefits listed will be received if you vote and we win. We thank you for your support, and look forward to seeing you in 2006.

| | | | |
|--|---|---|--|
| <p>Presupport: \$20 supporting membership 1/2 credit for conversion to attending membership</p> | <p>Preoppose: \$25 supporting membership 1/2 credit for conversion to attending membership</p> | <p>Yardbird: \$50 attending membership listing in program book</p> | <p>Count Basie: \$100 attending membership listing in program book special seating & more</p> |
|--|---|---|--|

For Up to Date Information on All Aspects of the Bid, see our Website: www.midamericon.org
 Questions? Comments? Just want to chat? Our email address is: MidAmeriCon@kc.rr.com
 Make checks (in U.S. funds) payable to **Kansas City in 2006** and mail to:
 Kansas City 2006, P.O. Box 414175, Kansas City, MO 64141-4175

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

Ferdinand Feghoot: A Biographical Essay

Karen Anderson

It requires a bold approach to discuss the life-story of so truly fabulous a person as Ferdinand Feghoot. I cannot do him justice: no one can do that, perhaps not even Grendel Briarton . Yet I will essay it, for few are now living who have known him so long, or in such depth, as have.

Of his hardscrabble beginnings, what can be said? What of his exposure, almost as it were disjointed, on the rack? The less the better, it may be. What has been heard can be misremembered, though a god had said it; what is written can be miscopied, were it dictated by an archangel. If even holy writ can be a matter of uncertainty, what reliance can be put in something the teller believes was casually remarked by someone three or four decades ago? Better to say nothing; thus one cannot dispense falsehood.

His life was conducted in so many directions, forward and backward through so many years, hither and yonder on so many worlds, that it would be folly to attempt to disentangle it. As well try to unknot a the knot of Gordius! Though, had he had such a desire, Feghoot might well have accomplished it. For one such as myself, far better to speak of his character, equally complex and more rewarding to contemplate.

I submit that Feghoot,s casual insouciance as he recounted the details of his existence as an indentured servant, or when he came face to face with the furry with the syringe on top, are beyond compare in any annals. They can be matched only by his supreme culinary savoir-faire in his presentation of a truly authentic silicon carne, not to mention the occasion of that smoggy cookout which was all mist to Feghoot's grill.

At the same time, it should not be forgotten that he had the humility which is the touchstone of the truly great man. He admitted that, wise though he was, he could not free the sores for the tees. Too, there were feats which he would not, for any consideration, attempt: He would not make an amulet with out-breaking eggs.

But to consider every facet of his remarkable personality would entail far more words than the space available to me permits. I leave to you, my reader, to discover for yourself the depths that lie in that unique phenomenon of space-time, Ferdinand Feghoot.

THE FERDINAND FEGHOOT REPRESENTATION CONTEST

As I write this, we are preparing the new information flyer for **The Ferdinand Feghoot Representation Contest**. (We still need a picture, painting, sculpture, something that shows our Imaginary Guest of Honor in all his glory, and we're counting on you!) This contest is open to all members of ConJosé, and the winner will be designated our Official Feghoot Artist.

Our rules:

- 1) The artwork must prominently feature Ferdinand Feghoot.
- 2) The deadline for entries is April 2, 2002.
- 3) ConJosé reserves the right to display submitted art in the Art Show (as part of a special contest section) and reproduce it in the Program Book. Otherwise, all rights remain with the artist, and the artwork will be returned after ConJosé is done.
- 4) Upon the request of the artist, and per instructions of the artist, the artwork may be included in the art auction.
- 5) Artwork will not be eligible if it is composed of materials which are hazardous, noxious, or obnoxious to the public. (Mashed potato or peanut butter statues are automatically out.) If in doubt as to the suitability of your medium, contact the contest administrators.
- 6) The artwork must be capable of being displayed at the convention and reproduced in some manner in our publications.
- 7) Art must be suitable for reproduction in ConJosé publications.

SF artist Mark Ferrari has signed on as one of our judges, and more are being recruited.

The flyer will be sent shortly to all those who have requested information. For more information as it develops, contact godfather@conjose.org, or write to the Fairy Godfather Division at ConJose, P.O. Box 61363, Sunnyvale, CA 94088-1363 USA.

ConJosé Operating Staff

Tom Whitmore – Chairman
Cindy Scott – Vice Chair
Kevin Standlee - Committee Secretary

Administration

Tony Cratz – Division Head
Craig Howlett – Second
E-mail Services - Tony Cratz
Organizational Chart and Useful People's List -
Craig Howlett

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Second - Craig Howlett
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Michael Schaffer & William Lynch

Commandant of the Foreign Legions -

James Stanley Daugherty
Canada - John Mansfield
Europe - Vince Docherty
United Kingdom - Steve Davies
Australia - Rose Mitchell

Internet Lounge - Heather Stern

Office

Head - Mary Kay Kare
Mail Box - Cindy Scott
At Con Office
Head - Laura Domitz

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Pre-Convention - Mary Kay Kare
At the Convention - TDB
Solutions Desk - TDB

Game Arcade - TJ Bayer

Technical Services

Head - Carl Zwanzig
Network Engineering
Steve Okay & Eric Scott
Theater Technician- TBD

Corporate Liaison - Debbie Notkin

Logistics - TBD
Volunteers - Peggy Rae Sapienza
Staff Lounge - Jorell Clark

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Eric Larson – Second
Advisors
Susan DeGuardiola
John Hertz
Crickett Fox

Masquerade

Directors

Pierre Pettinger & Sandy Pettinger
Master of Ceremonies - John Hertz
Caller - TBD
Stage Manager - John O'Halloran
House Manager - TBD
Judges - TBD
Judges Clerk - TBD
Green Room - Byron Connell
Official Photographer - Charles Mohapel
Fan Photographer - Danny Low
ICG Archival Video - Carl Mami

Hugo Awards

Director - Randy Smith
Advisors - Janice Gelb & Bobbi Armbruster
General Staff - Perrienne Lurie
House Manager - Tom Galloway
Stage Manager - Les Roth
Presenters - TBD
Stage Escorts - Mary Kay Kare
Reception Hostess - Laurie Mann
Backstage Greeter (Check in) - TBD
Program Book - Geri Sullivan
Voice of GOD - Eric Larson
Official Photographer - Danny Low
Assistant Photographer - Charles Mohapel
Technical Services Director - Carl Zwanzig

Opening/Closing Ceremonies

Director - Twilight (Sue Mohn)

Facilities

David Gallaher – Co-Division Head
Nancy Cobb – Co-Division Head
Facility Negotiators - Bobbie Armbruster & Ben Yalow
Facility Staff - Glenn Glazer
Safety Officer - Kurt Siegel
Party Maven - Richard Ney
Operations - John Harold & Robbie Bourget

Fairy Godfather

David Clark – Division Head
Crickett Fox – Second
Barbara Johnson-Haddad – Fairy?

WSFS

Kevin Standlee – Manager
Hugo Administration
Kevin Standlee – Administrator
John Lorentz – Administrator
Business Meetings
Kevin Standlee – Chairman
Tim Illingworth – Deputy/Parliamentarian
Cheryl Morgan – Secretary
Roger Wells – Timekeeper
Mark Protection Committee
Cheryl Morgan - Representative

ConJosé Operating Staff (cont.)

2005 Site Selection
 Jim Briggs – Department Head

Fixed Functions
 Michael Siladi – Division Head
 Kathryn Daugherty – Second
 Dealers Room
 Lawrence C. Smith – Department Head
 Art Show
 Sales to Members
 Commercial Exhibits
 Fan Tables
 Klerin Bushore – Fan Table Coordinator
 Fan Exhibits

Hospitality
 Geri Sullivan – Division Head
 ConSuite - Sandra Childress
 Fan Lounge - Alan Rosenthal & Janice Murray

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 Linda McAllister – Co-Division Head
 Ian Stockdale – Co-Division Head
 Music Programs - Seanann McGuire
 Costume Programming - Janet Wilson Anderson
 Children’s Programming - TBD

Media Programming
 Film - TBD
 Video - TBD
 Anime - Marshall Clevesey
 Panel Consultant - Lee Whiteside

Special thanks to Bid Chairman Kevin Standlee

Advertising Rates for Progress Report #4

Robert & Brenda Daverin publications@conjose.org

Well, here we are again. Not quite a year away from throwing one of the biggest science fiction family gatherings in the world and you’re reading one of the things we’re directly responsible for. Hope you’re finding it helpful, enjoyable and easy to read.

We’ve got most of our positions filled, but we’re still looking for people to take care of one or two more special projects, so if you’re interested in helping, please drop us a line and let us know.

Now for our traditional items of info. First up, our ad rates. The ad rates for PR #4 are (in US dollars):

| | Fan | Semi-Pro | Pro |
|--------------|-------|----------|-------|
| 1/4 page | \$30 | \$60 | \$90 |
| 1/2 page | \$50 | \$100 | \$150 |
| Full Page | \$100 | \$175 | \$275 |
| Inside Cover | \$200 | \$275 | \$375 |

And our ad rates for the program book have been set. They are a little more complex, so please bear with us.

Full page (8.5 x 11):

| | Fan | Semi-Pro | Pro |
|-----------------|---------|----------|---------|
| Interior B&W: | \$200 | \$300 | \$400 |
| Interior Color: | \$1,100 | \$1,600 | \$2,175 |
| Inside cover: | n/a | \$4,000 | \$5,000 |

Half-page (8.5 x 5.5 or 4.25 x 11):

| | Fan | Semi-Pro | Pro |
|-----------------|-------|----------|---------|
| Interior B&W: | \$150 | \$ 225 | \$300 |
| Interior Color: | \$750 | \$1,125 | \$1,500 |

Quarter Page (4.25 x 5.5):

| | Fan | Semi-Pro | Pro |
|-----------------|-------|----------|-------|
| Interior B&W: | \$100 | \$150 | \$200 |
| Interior Color: | \$450 | \$675 | \$900 |

And now we appeal to you for help. We need artwork. We need a cover piece for our next PR and we need lots of fillo art for the PRs, Offlines, Program Book and anything else where a small spot crops up that could use a little prettying up. Please help. We can scan stuff in, or we can take them in email. If you email them in, please send them as TIFFs or PNGs, as they have the best image quality, and we don’t want your artwork to suffer in reproduction. Send ads, questions, and art to publications@conjose.org.

Thanks, and enjoy the rest of our show.

2002 HUGO AWARDS NOMINATION BALLOT

Please Read These Instructions Carefully Before Casting Your Ballot

Eligibility To Nominate

You may nominate for the Hugo and Campbell Awards if you either: a) were an attending or supporting member of the Millennium Philcon (the 2001 World Science Fiction Convention) or b) are an attending or supporting member of ConJosé (the 2002 World Science Fiction Convention) by January 31, 2002.

Deadline

Ballots must be received by March 31, 2002, to ensure that they will be counted. Please mail as early as possible. Overseas members should send their nominations airmail.

Mail your ballot to: ConJosé Hugo Admin, PO Box 5901, Portland OR 97228-5901, USA. (Ballots mailed to the main ConJosé address will be delayed and might arrive too late to be counted.) Taping the ballot shut is permissible in the US domestic mail only—ballots mailed internationally must be enclosed in an envelope. Ballots may be faxed only by prior arrangement. *Do not e-mail your ballot.* (Online voting is available via the ConJosé web site at <http://www.conjose.org>.)

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

How to Nominate

- You may nominate up to five persons or works in each category. However, you are permitted (and even encouraged) to make fewer nominations or none at all if you are not familiar with the works that fall into that category. The nominations are equally weighted: the order in which you list them has no effect on the outcome.
- "No Award" will appear automatically in every category on the final ballot—there is no need to include that choice in the nominations
- Please include source information whenever possible. This is not mandatory, but does make it easier for us to identify the work you intend to nominate. For the Fiction Categories, Dramatic Presentation, and Related Book, space has been provided for this. In the continuing categories (Professional Editor and after) there is less room, but if your nominee is not well-known we would appreciate your writing in a source where his or her 2001 work in that category may be found. For Best Website, please include the URL, if known.
- Please type or print clearly. We cannot count illegible ballots.
- The five top vote getters in each category (more in case of ties, fewer if not many nominations are cast in that category) will appear on the final Hugo Awards ballot, which will be distributed with ConJosé PR4 (scheduled for publication in May 2002). Only members of ConJosé (including those who join after January 31, 2002) will be eligible to vote on the final ballot.

If you have any questions, feel free to pass them on to us at hugos@conjose.org, or check the web page at <http://www.conjose.org>.

Eligibility

Works published in 2001 for the first time anywhere, or for the first time in English, are eligible for the Hugo Awards being awarded in 2002. Books are considered to have been published on the "publication date" which usually appears with the copyright information on the back of the title page. If there is no stated publication date, the copyright date will be used instead. A dated periodical is considered to have been published on the cover date, regardless of when it was placed on sale or copyrighted. Serialized stories or dramatic presentations are eligible in the year in which the last installment appears.

Special Extension: By special provision of the 2001 WSFS Business Meeting, specific works (the written fiction categories, Best Related Book, and Best Dramatic Presentation) first published outside of the USA in 2000 that were not published in the USA by January 31, 2001 are also eligible for the 2002 Hugo Awards.

Exclusions: The ConJosé Committee has irrevocably delegated all Hugo Administration authority to a subcommittee. Therefore, only John Lorentz and Kevin Standlee are ineligible for the 2002 Hugo Awards. Other rules of eligibility are given with the specific categories.

Reproduction

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

This ballot must be received by March 31, 2002.

Best Novel *A science fiction or fantasy story of 40,000 words or more that appeared for the first time in 2001.*

| | |
|----------------------|-----------------|
| Author & Title _____ | Publisher _____ |
| Author & Title _____ | Publisher _____ |
| Author & Title _____ | Publisher _____ |
| Author & Title _____ | Publisher _____ |
| Author & Title _____ | Publisher _____ |

Best Novella *A science fiction or fantasy story between 17,500 and 40,000 words that appeared for the first time in 2001.*

| | |
|----------------------|-----------------------|
| Author & Title _____ | Where Published _____ |
| Author & Title _____ | Where Published _____ |
| Author & Title _____ | Where Published _____ |
| Author & Title _____ | Where Published _____ |
| Author & Title _____ | Where Published _____ |

Best Novelette *A science fiction or fantasy story between 7,500 and 17,500 words that appeared for the first time in 2001.*

| | |
|----------------------|-----------------------|
| Author & Title _____ | Where Published _____ |
| Author & Title _____ | Where Published _____ |
| Author & Title _____ | Where Published _____ |
| Author & Title _____ | Where Published _____ |
| Author & Title _____ | Where Published _____ |

Best Short Story *A science fiction or fantasy story of less than 7,500 words that appeared for the first time in 2001.*

| | |
|----------------------|-----------------------|
| Author & Title _____ | Where Published _____ |
| Author & Title _____ | Where Published _____ |
| Author & Title _____ | Where Published _____ |
| Author & Title _____ | Where Published _____ |
| Author & Title _____ | Where Published _____ |

Best Related Book *Any work whose subject is related to the field of science fiction, fantasy, or fandom, appearing for the first time in book form during the previous calendar year, and which is either non-fiction or, if fictional, is noteworthy primarily for aspects other than the fictional text.*

| | |
|-----------------------------|-----------------|
| Author/Editor & Title _____ | Publisher _____ |
| Author/Editor & Title _____ | Publisher _____ |
| Author/Editor & Title _____ | Publisher _____ |
| Author/Editor & Title _____ | Publisher _____ |
| Author/Editor & Title _____ | Publisher _____ |

Best Dramatic Presentation *A production, in any medium, of dramatized science fiction or fantasy that was publicly presented in its present dramatic form for the first time in 2001. Individual episodes or programs in a series are eligible, but the series as a whole is not; however, a sequence of installments constituting a single dramatic unit may be considered as a single program.*

| | |
|-------------|---------------------|
| Title _____ | Studio/Series _____ |

Best Professional Editor *The editor of a professional publication* devoted primarily to science fiction or fantasy in 2001.*

| |
|--------------|
| Editor _____ |

Best Professional Artist *An artist or illustrator whose work appeared in a professional publication* in the field of science fiction or fantasy in 2001*

| |
|--------------------------|
| Artist/Illustrator _____ |

Best Semiprozine *A generally available non-professional publication (average print run of fewer than 10,000 copies per issue) devoted to science fiction or fantasy which has published 4 or more issues, at least one of them in 2001, and met at least two of the following criteria in 2001:*

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

Title _____
 Title _____
 Title _____
 Title _____
 Title _____

Best Fanzine *A generally available non-professional publication devoted to science fiction, fantasy or related subjects which has published 4 or more issues, at least one of which appeared in 2001, and which does not qualify as a semiprozine.*

Title _____
 Title _____
 Title _____
 Title _____
 Title _____

Best Web Site *A web site primarily related to the fields of science fiction, fantasy, or fandom and will be given for material displayed on the World Wide Web during the calendar year 2001.*

Title _____ URL _____
 Title _____ URL _____
 Title _____ URL _____
 Title _____ URL _____
 Title _____ URL _____

John W. Campbell Award (not a Hugo) *(Award for the best new science fiction writer, sponsored by Dell Magazines) A writer whose first work of science fiction or fantasy appeared during 2000 or 2001 in a professional publication.**

Author _____ Author _____
 Author _____ Author _____
 Author _____ Author _____

* *A "professional publication" is one that had an average press run of at least 10,000 copies per issue.*

Best Fan Writer *A person whose writing has appeared in fanzines, semiprozines or in generally available electronic media in 2001.*

Author _____
 Author _____
 Author _____
 Author _____
 Author _____

Best Fan Artist *An artist or illustrator whose work has appeared in fanzines, semiprozines, or was publicly displayed in 2001.*

Artist/Illustrator _____
 Artist/Illustrator _____
 Artist/Illustrator _____
 Artist/Illustrator _____
 Artist/Illustrator _____



2002 Hugo Awards Nomination Ballot

ConJosé Hugo Administration
PO Box 5901
Portland OR 97228-5901
USA

Eligibility to Nominate

Name _____

Address _____

City _____ State/Province _____

Zip/Postal Code _____ Country _____

Signature _____

Please check one:

I am a member of ConJosé; my membership number (if known) is _____

I was a member of the Millennium Philcon; my membership number (if known) was _____

CONSTITUTION

of the World Science Fiction Society, September 2001

Article 1 - Name, Objectives, Membership, and Organization

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

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

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

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

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

Section 1.5: Memberships.

1.5.1: Each Worldcon shall offer supporting and attending memberships.

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

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

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

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

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

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

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

Section 1.7: The Mark Protection Committee.

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

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

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

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

Section 1.8: Membership of the Mark Protection Committee.

1.8.1: The Mark Protection Committee shall consist of:

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

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

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

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

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

- (1) **Western:** Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states, provinces, and territories westward including Hawaii, Alaska, the Yukon, and the Northwest Territories.
- (2) **Central:** Central America, the islands of the Caribbean, Mexico (except as above), and all states, provinces, and territories between the Western and Eastern regions.
- (3) **Eastern:** Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states, provinces, and territories eastward including the District of Columbia, St. Pierre et Miquelon, Bermuda, and the Bahamas.

Article 2 - Powers and Duties of Worldcon Committees

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

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

Section 2.2: Marks. Every Worldcon and NASFiC Committee shall include the following notice in each of its publications:

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

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

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

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

Section 2.6: Incapacity of Committees. With sites being selected three (3) years in advance, there are at least three selected current or future Worldcon Committees at all times. If one of these should be unable to perform its duties, the other selected current or future Worldcon Committee whose site is closer to the site of the one unable to perform its duties shall determine what action to take, by consulting the Business Meeting or by mail poll of WSFS if there is sufficient time, or by decision of the Committee if there is not sufficient time.

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

Section 2.8: Financial Openness. Any member of WSFS shall have the right, under reasonable conditions, to examine the financial records and books of account of the current Worldcon or NASFiC Committee, all future selected

Worldcon or NASFiC Committees, ~~and~~ the two immediately preceding Worldcon Committees, and the Committees of any NASFiCs held in the previous two years.

Section 2.9: Financial Reports.

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

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

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

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

[Secretary's Note: At the request of the Nitpicking & Flyspecking Committee, and under the provisions of Standing Rule 4.3, a few minor changes were made to Sections 2.8 and 2.9 to improve the clarity of the changes regarding NASFiC financial reports. None of these changes affect the sense of the Constitution.]

Article 3 - Hugo Awards

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

Section 3.2: General.

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

3.2.2: A work originally appearing in a language other than English shall also be eligible for the year in which it is first issued in English translation. A work, once it has appeared in English, may thus be eligible only once.

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

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

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

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

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

Section 3.3: Categories.

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

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

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

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

3.3.5: Best Related Book. Any work whose subject is related to the field of science fiction, fantasy, or fandom, appearing for the first time in book form during the previous calendar year, and which is either non-fiction or, if fictional, is noteworthy primarily for aspects other than the fictional text.

3.3.6: Best Dramatic Presentation. Any production in any medium of dramatized science fiction, fantasy or related subjects which has been publicly presented for the first time in its present dramatic form during the previous calendar year.

3.3.7: Best Professional Editor. The editor of any professional publication devoted primarily to science fiction or fantasy during the previous calendar year. A professional publication is one which had an average press run of at least ten thousand (10,000) copies per issue.

3.3.8: Best Professional Artist. An illustrator whose work has appeared in a professional publication in the field of science fiction or fantasy during the previous calendar year.

3.3.9: Best Semiprozine. Any generally available non-professional publication devoted to science fiction or fantasy which by the close of the previous calendar year has published four (4) or more issues, at least one (1) of which appeared in the previous calendar year, and which in the previous calendar year met at least two (2) of the following criteria:

- (1) had an average press run of at least one thousand (1000) copies per issue,
- (2) paid its contributors and/or staff in other than copies of the publication,
- (3) provided at least half the income of any one person,

- (4) had at least fifteen percent (15%) of its total space occupied by advertising,
- (5) announced itself to be a semiprozine.

3.3.10: Best Fanzine. Any generally available non-professional publication devoted to science fiction, fantasy, or related subjects which by the close of the previous calendar year has published four (4) or more issues, at least one (1) of which appeared in the previous calendar year, and which does not qualify as a semiprozine.

3.3.11: Best Fan Writer. Any person whose writing has appeared in semiprozines or fanzines or in generally available electronic media during the previous calendar year.

3.3.12: Best Fan Artist. An artist or cartoonist whose work has appeared through publication in semiprozines or fanzines or through other public display during the previous calendar year. Any person whose name appears on the final Hugo Awards ballot for a given year under the Professional Artist category shall not be eligible in the Fan Artist category for that year.

3.3.13: Additional Category. Not more than one special category may be created by the current Worldcon Committee with nomination and voting to be the same as for the permanent categories. The Worldcon Committee is not required to create any such category; such action by a Worldcon Committee should be under exceptional circumstances only; and the special category created by one Worldcon Committee shall not be binding on following Committees. Awards created under this paragraph shall be considered to be Hugo Awards.

Section 3.4: Extended Eligibility. In the event that a potential Hugo Award nominee receives extremely limited distribution in the year of its first publication or presentation, its eligibility may be extended for an additional year by a three fourths (3/4) vote of the intervening Business Meeting of WSFS.

Section 3.5: Name and Design. The Hugo Award shall continue to be standardized on the rocket ship design of Jack McKnight and Ben Jason. Each Worldcon Committee may select its own choice of base design. The name (Hugo Award) and the design shall not be extended to any other award.

Section 3.6: "No Award". At the discretion of an individual Worldcon Committee, if the lack of nominations or final votes in a specific category shows a marked lack of interest in that category on the part of the voters, the Award in that category shall be canceled for that year.

Section 3.7: Nominations.

3.7.1: The Worldcon Committee shall conduct a poll to select the nominees for the final Award voting. Each member of either the administering or the immediately preceding Worldcon as of January 31 of the current calendar year shall be allowed to make up to five (5) equally weighted nominations in every category.

3.7.2: The Committee shall include with each nomination ballot a copy of Article 3 of the WSFS Constitution.

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

Section 3.8: Tallying of Nominations.

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

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

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

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

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

Section 3.9: Notification and Acceptance. Worldcon Committees shall use reasonable efforts to notify the nominees, or in the case of deceased or incapacitated persons, their heirs, assigns, or legal guardians, in each category prior to the release of such information. Each nominee shall be asked at that time to either accept or decline the nomination. If the nominee declines nomination, that nominee shall not appear on the final ballot.

Section 3.10: Voting.

3.10.1: Final Award voting shall be by ~~mail balloting in advance of the Worldcon, with ballots sent only to WSFS members.~~ Postal mail shall always be acceptable. Only WSFS members may vote. Final Award ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter.

3.10.2: Final Award ballots shall list only the Hugo Awards and the John W. Campbell Award for Best New Writer.

3.10.3: "No Award" shall be listed in each category of Hugo Award on the final ballot.

3.10.4: The Committee shall, on or with the final ballot, designate, for each nominee in the printed fiction categories, one or more books, anthologies, or magazines in which the nominee appeared (including the book publisher or magazine issue date(s)).

3.10.5: Voters shall indicate the order of their preference for the nominees in each category.

Section 3.11: Tallying of Votes.

3.11.1: In each category, votes shall first be tallied by the voter's first choices. If no majority is then obtained, the nominee who places last in the initial tallying shall be eliminated and the ballots listing it as first choice shall be redistributed on the basis of those ballots' second choices. This process shall be repeated until a majority-vote winner is obtained.

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

3.11.3: After a tentative winner is determined, then unless "No Award" shall be the winner, the following additional test shall be made. If the number of ballots preferring "No Award" to the tentative winner is greater than the number of ballots preferring the tentative winner to "No Award", then "No Award" shall be declared the winner of the election.

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

Section 3.12: Exclusions. No member of the current Worldcon Committee nor any publications closely connected with a member of the Committee shall be eligible for an Award. However, should the Committee delegate all authority under this Article to a Subcommittee whose decisions are irrevocable by the Worldcon Committee, then this exclusion shall apply to members of the Subcommittee only.

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

Article 4 - Future Worldcon Selection

Section 4.1: Voting.

4.1.1: WSFS shall choose the location and Committee of the Worldcon to be held three (3) years from the date of the current Worldcon.

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

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

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

Section 4.2: Voter Eligibility.

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

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

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

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

Section 4.5: Tallying.

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

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

4.5.3: “None of the Above” shall be treated as a bid for tallying, and shall be the equivalent of “No Award” with respect to Section 3.11.

4.5.4: All ballots shall be initially tallied by their first preferences, even if cast for a bid that the administering Committee has ruled ineligible. If no eligible bid achieves a majority on the first round of tallying, then on the second round all ballots for ineligible bids shall be redistributed to their first eligible choices, and tallying shall proceed according to normal preferential-ballot procedures.

4.5.5: If “None of the Above” wins, the duty of site selection shall devolve on the Business Meeting of the current Worldcon. If the Business Meeting is unable to decide by the end of the Worldcon, the Committee for the following Worldcon shall make the selection without undue delay.

4.5.6: Where a site and Committee are chosen by a Business Meeting or Worldcon Committee, they are not restricted by exclusion zone or other qualifications.

[Secretary’s note: The version of the Constitution passed on to Chicon 2000 and subsequently printed in their publications and in The Millennium Philcon progress report omitted a technical amendment affecting section 4.5 ratified at Aussiecon Three in 1999. The Nitpicking & Flyspecking Committee called this mistake to the attention of the 2000-2001 head table staff. After reviewing the minutes of the 1999 meeting and other supporting documentation and consulting with the other officers of the 2000 and 2001 Business Meetings, the Secretary corrected the text of section 4.5 to be as it should have read upon ratification of the amendment in 1999. The changes are mainly stylistic and technical and have no substantive impact upon tallying, inasmuch as they mainly serve to clean up the wording and adjust it to match actual practice.]

Section 4.6: Bid Eligibility.

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

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

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

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

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

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

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

Section 4.8: NASFiC

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

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

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

4.8.3: The proposed NASFiC supporting membership rate can be set by unanimous agreement of the

administering Committee and all bidding committees who have filed before the ballot deadline.

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

Article 5 - Powers of the Business Meeting

Section 5.1: WSFS Business Meetings.

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

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

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

5.1.4: Meetings shall be conducted in accordance with the provisions of (in descending order of precedence) the WSFS Constitution; the Standing Rules; such other rules as may be published in advance by the current Committee (which rules may be suspended by the Business Meeting by the same procedure as a Standing Rule); the customs and usages of WSFS (including the resolutions and rulings of continuing effect); and the current edition of *Robert's Rules of Order, Newly Revised*.

5.1.5: The quorum for the Business Meeting shall be twelve members of the Society physically present.

Section 5.2: Continuation of Committees. Except as otherwise provided in this Constitution, any committee or other position created by a Business Meeting shall lapse at the end of the next following Business Meeting that does not vote to continue it.

Section 5.3: Constitutional Pass-along. Within two (2) months after the end of each Worldcon, the Business Meeting staff shall send a copy of all changes to the Constitution and Standing Rules, and all items awaiting ratification, to the next Worldcon Committee

Article 6 - Constitution

Section 6.1: Conduct. The conduct of the affairs of WSFS shall be determined by this Constitution together with all ratified amendments hereto and such Standing Rules as the Business Meeting shall adopt for its own governance.

Section 6.2: Natural Persons. In all matters arising under this Constitution, only natural persons may introduce business, nominate, or vote, except as specifically provided otherwise in this Constitution. No person may cast more than one vote on any issue or more than one ballot in any election. This shall not be interpreted to prohibit delivery of ballots cast by other eligible voters.

Section 6.3: Amendment. The WSFS Constitution may be amended by a motion passed by a simple majority at any Business Meeting but only to the extent that such motion is ratified by a simple majority at the Business Meeting of the subsequent Worldcon.

Section 6.4: Commencement. Any change to the Constitution of WSFS shall take effect at the end of the Worldcon at which such change is ratified, except that no change imposing additional costs or financial obligations upon Worldcon Committees shall be binding upon any Committee already selected at the time when it takes effect.

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

Donald E. Eastlake III, Chairman
Cheryl Morgan, Secretary
2001 Business Meeting

Standing Rules for the Governance of the World Science Fiction Society Business Meeting

[Secretary's Note: A couple of corrections to cross-references have been made at the request of the Nitpicking and Flyspecking Committee.]

Group 1: Meetings

Rule 1.1: Meeting and Session. The Annual Meeting of the World Science Fiction Society shall consist of one or more **Preliminary Business Meetings** and one or more **Main Business Meetings**. The first meeting shall be designated as a Preliminary Business Meeting. All meetings at a Worldcon (preliminary, main, or otherwise) shall be considered a single "session" as defined in the Parliamentary Authority (see section 4.1 5.1 of the WSFS Constitution), regardless of whether such gatherings are called "meetings" or "sessions."

Rule 1.2: Preliminary Business Meeting(s). The Preliminary Business Meeting may not directly reject, pass, or ratify amendments to the Constitution; however, all motions adhering to a Constitutional amendment are in order if otherwise allowed. The Preliminary Business Meeting may not refer a Constitutional amendment to a committee unless the committee's instructions are to report to the Main Business Meeting. The Preliminary Business Meeting may not postpone consideration of a Constitutional amendment beyond the last Preliminary Business Meeting. The Preliminary Business Meeting may not amend a Constitutional amendment pending ratification. The Preliminary Business Meeting may consider any business not expressly forbidden to it by the Standing Rules or expressly reserved to the Main Business Meeting.

Rule 1.3: Main Business Meeting(s). The Main Business Meeting may reject, pass, or ratify amendments to the Constitution. One Main Meeting shall be also be designated as the Site-Selection Meeting, where Site-Selection business shall be the special order of business.

Rule 1.4: Scheduling of Meetings. The first Main Meeting shall be scheduled no less than eighteen (18) hours after the conclusion of the last Preliminary Meeting. No meeting shall be scheduled to begin before 10:00 or after 13:00 local time.

Rule 1.5: Smoking. If smoking is allowed in the place where the Business Meeting is held, the Presiding Officer shall divide the room into smoking and non-smoking sections at the beginning of each meeting.

Group 2: New Business

Rule 2.1: Deadline for Submission of New Business. The deadline for submission of non-privileged new business to the Business Meeting shall be two (2) hours after the official opening of the Worldcon or eighteen (18) hours before the first Preliminary Meeting, whichever is later. The Presiding Officer may accept otherwise qualified motions submitted after the deadline, but all such motions shall be placed at the end of the agenda.

Rule 2.2: Requirements for Submission of New Business. Two hundred (200) identical, legible copies of all proposals for non-privileged new business shall be submitted to the Presiding Officer before the deadline in ~~Rule 5~~ Rule 2.1 unless such proposals are distributed to the attendees at the Worldcon by the Worldcon Committee. All proposals must be legibly signed by a maker and at least one seconder.

Rule 2.3: Interpretation of Motions. The Presiding Officer shall reject as out of order any proposal or motion that is obviously illegal or hopelessly incoherent. In the absence of the maker of a motion or instructions to the contrary, the Presiding Officer shall be free to interpret the meaning of any motion.

Rule 2.4: Short Title. Any item of new business considered by the Business Meeting shall contain a short title.

Group 3: Debate Time Limits

Rule 3.1: Main Motions. The Presiding Officer shall designate the default debate time for main motions. The Business Meeting may, by majority vote, set the initial debate time limit for any motion to any positive whole number of minutes.

Rule 3.2: Allotment of Time. If a question is divided, the time limits applicable to the question before it was divided shall apply to each portion of the divided question. Debate time shall be allotted equally to each side of

a question. Time spent on points of order or other neutral matters arising from a motion shall be divided equally and charged to each side.

Rule 3.3: Amendments. Debate on all amendments to main motions shall be limited to five (5) minutes, allotted equally to each side. Time spent on debate of an amendment shall be charged against the time for the main motion.

Rule 3.4: Motions Allowed After Expiration. Motions that adhere to the main motion shall not be out of order because of the expiration of debate time, but shall be undebatable.

Rule 3.5: Minimum Substantive Debate. If the debate time expires before either or both sides of the question have had an opportunity for substantive debate, any side that has not had such an opportunity shall have two (2) minutes to be used solely for the purpose of substantive debate.

Group 4: Official Papers

Rule 4.1: Indicating Revisions. The Business Meeting staff shall clearly indicate all changes (including deletions) from the previous year's version when they provide the Constitution and Standing Rules for publication prior to the following Worldcon. However, the failure to indicate such changes shall not affect the validity of the documents.

Rule 4.2: Corrections. Any correction of fact to the Minutes or to the Constitution or Standing Rules as published should be brought to the attention of the Secretary of the Business Meeting in question and of the next available Business Meeting as soon as they are discovered.

Rule 4.3: Numbers, Titles, References, and Technical Corrections. Numbers and titles of the various parts of the Constitution and Standing Rules are for the sake of easy reference only. They do not form a substantive part of these documents nor of any motion to amend these documents. The Business Meeting Secretary shall incorporate into these documents appropriate changes as required by newly adopted amendments. When making any such adjustments required by this section, the Business Meeting Secretary shall change article and section numbers, titles, and internal cross-references as necessary to maintain a consistent, parallel structure, which shall not be altered unless the Business Meeting explicitly so directs. The Business Meeting Secretary may change punctuation, capitalization, grammar, and other wording in the Constitution and Standing Rules only insofar as such changes clarify meaning and enhance consistency, and only insofar as such changes do not modify the substantive meaning of the documents.

Group 5: Variations of Rules

Rule 5.1: Nonstandard Parliamentary Authority. If a Worldcon Committee adopts for the governance of the Business Meeting a parliamentary authority other than that specified in the Constitution, the Committee must in timely fashion publish information about how to obtain copies of the authority in question.

Rule 5.2: Constitutional and Standing Rule Amendments. Motions to Amend the Constitution, to Ratify a Constitutional Amendment, and to Amend the Standing Rules shall be considered ordinary main motions, except as otherwise provided in the Standing Rules or Constitution. An object to consideration shall not be in order against ratification of a constitutional amendment.

Rule 5.3: Postpone Indefinitely. The motion to Postpone Indefinitely shall not be allowed.

Rule 5.4: Amend; Secondary Amendments. Secondary amendments (amendments to amendments) are not allowed except when the primary amendment is to substitute.

Rule 5.5: Previous Question. A person speaking to a motion may not immediately offer a motion to close debate. The motion for the Previous Question (also known as the motion "close debate," "call the question," and "vote now") shall not be in order when there is less than one minute of debate time remaining, nor when either or both sides of the debate have yet to speak to a question. Before voting on the motion for the Previous Question, the Presiding Officer shall, without debate, ask for a show of hands of those persons who still wish to speak to the matter under consideration.

Rule 5.6: Lay on the Table. The motion to Lay on the Table shall require a two-thirds (2/3) vote for adoption.

Rule 5.7: Adjournment. The incidental main motion to adjourn *sine die* shall not be in order until all Special and General Orders have been discharged.

Rule 5.8: Suspension of Rules. Rules protecting the rights of absentees, including this rule, may not be suspended.

Group 6: Mark Protection Committee Elections

Rule 6.1: Nominations. Nominations for election to the Mark Protection Committee shall be allowed from the floor at each Preliminary Business Meeting. To be listed on the ballot, each nominee must submit to the Secretary of the Business Meeting the nominee's consent to nomination and the nominee's current region of residence. A nominee shall be ineligible if the nominee could not be elected due to the regional residence restrictions. The deadline for submitting such consent to nomination shall be set by the Secretary.

Rule 6.2: Elections. Elections to the Mark Protection Committee shall be a special order of business at a designated Main Business Meeting. Voting shall be by written preferential ballot with write-in votes allowed. Votes for write-in candidates who do not submit written consent to nomination and region of residence to the Presiding Officer before the close of balloting shall be ignored. The ballot shall list each nominee's name and region of residence. The first seat filled shall be by normal preferential ballot procedures. After a seat is filled, votes for the elected member and for any nominee who is now ineligible due to regional residence restrictions shall be eliminated before conducting the next ballot. This procedure shall continue until all seats are filled. Should there be any partial-term vacancies on the committee, the partial-term seat(s) shall be filled after the full-term seats have been filled.

Group 7: Miscellaneous

Rule 7.1: Question Time. During the Site-Selection Meeting, fifteen (15) minutes of program time shall be allocated to each future seated Worldcon committee. During the first five (5) minutes, each committee may make such presentations as they wish. The remaining time shall be allocated for questions to be asked about that committee's Worldcon. Questions may be submitted in writing at any previous meeting. Questions submitted in writing shall have priority over other questions if the person who submitted the question is present and still wishes to ask the question. No person may ask a second question as long as any person wishes to ask a first question. Questions are limited to fifteen (15) seconds and responses to two (2) minutes. If time permits at the Site-Selection Meeting, committees bidding for the right to host any Worldcon whose selection will take place in the next calendar year shall be allocated five (5) minutes of program time to make such presentations as they wish. The time limits in this rule may be modified by majority vote.

Rule 7.2: Dilatory Actions; Misuse of Inquiries. The sole purpose of a "point of information" or "parliamentary inquiry" is to ask the Presiding Officer for an opinion of the effect of a motion or for guidance as to the correct procedure to follow. The Presiding Officer shall treat as dilatory any attempts to circumvent the rules of debate under the guise of points of information, parliamentary inquiries, or other queries and requests.

Rule 7.3: Counted Vote. The Presiding Officer shall take a counted vote upon the request of ten percent (10%) of those members attending the meeting.

Rule 7.4: Carrying Business Forward. Motions other than Constitutional amendments awaiting ratification may be carried forward from one year to the next only by being postponed definitely or by being referred to a committee.

Rule 7.5: Continuing Resolutions. Resolutions of continuing effect ("continuing resolutions") may be repealed or amended by majority vote of subsequent Business Meetings without notice, and shall be automatically repealed or amended by applicable amendments to the Constitution or Standing Rules or by conflicting resolutions passed by subsequent Business Meetings.

Rule 7.6: Committees. All committees are authorized to organize themselves in any lawful manner and to adopt rules for the conduct of their business, which may include conducting balloting by mail and limiting debate, subject to any contrary provisions of the Constitution, the Standing Rules, or instructions given to the committee by the Business Meeting.

Rule 7.7: Nitpicking and Flyspecking Committee. The Business Meeting shall appoint a Nitpicking and Flyspecking Committee. The Committee shall:

- (1) Maintain the list of Rulings and Resolutions of Continuing Effect
- (2) Codify the Customs and Usages of WSFS and of the Business Meeting.

Rule 7.8: Worldcon Runners' Guide Editorial Committee. The Business Meeting shall appoint a Worldcon Runners' Guide Editorial Committee. The Committee shall maintain the Worldcon Runners' Guide, which shall contain a compilation of the best practices in use among those who run Worldcons.

The above copy of the Standing Rules for the Governance of the WSFS Business Meeting is hereby Certified to be True, Correct, and Complete:

Donald E. Eastlake III, Chairman
Cheryl Morgan, Secretary
2001 WSFS Business Meeting

Business passed on to ConJosé

The following Constitutional Amendments were approved at The Millennium Philcon and are passed on to ConJosé for ratification.

Short Title: Perpetual Motions

Moved, To amend portions of Article III of the WSFS Constitution to regularize the current practice of extending an extra year of eligibility for the Hugo Award to works first published outside the USA, and to administer this change, as follows:

Delete the final sentence of section 3.2.2:

3.2.2: A work originally appearing in a language other than English shall also be eligible for the year in which it is first issued in English translation. ~~A work, once it has appeared in English, may thus be eligible only once.~~

Insert the following after existing subsection 3.2.2:

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

3.2.y: A work shall not be eligible if in a prior year it received sufficient nominations to appear on the final Award ballot.

Short Title: The Long and Short of It

Moved, To amend portions of Article III of the WSFS Constitution to have the effect of splitting the existing Best Dramatic Presentation category into two categories, Long Form and Short Form, to regulate the administration of such categories, and for other purposes, as follows.

1. Strike out existing Section 3.3.6, "Best Dramatic Presentation."

~~**3.3.6: Best Dramatic Presentation.** Any production in any medium of dramatized science fiction, fantasy or related subjects which has been publicly presented for the first time in its present dramatic form during the previous calendar year.~~

2. Insert the following section after existing Section 3.3.5:

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

3. Insert the following section before existing Section 3.3.7

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

4. Insert the following section after existing Section 3.2.5:

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

5. Insert the following section after existing Section 3.2.6:

3.2.x: The Worldcon Committee may relocate a dramatic presentation work into a more appropriate category if it feels that it is necessary, provided that the length of the work is within the lesser of twenty (20) minutes or twenty percent (20%) of the new category limits.

Cheryl Morgan, Secretary
2001 Business Meeting

New Members (added since July 9, 2001)

| | | | | | |
|-------------------------------|--------|-----------------------------|--------|-----------------------|--------|
| Forrest J Ackerman | A 2728 | Jill Burgard | S 2867 | Kathleen de la Lama | S 2572 |
| Pam Adams | A 0408 | Guest of Timothy Butts | A 2425 | Chris de Longpre | A 2670 |
| Steven Aines | S 2663 | Timothy A. Butts | A 2424 | John de Longpre | A 2671 |
| Abby Albrecht | A 2450 | Friend of T.G. Buzz Buzzard | S 2600 | Robert Deck | A 2423 |
| Doana Albrecht | A 2452 | T.G. Buzz Buzzard | S 2599 | Diane Denesowicz | S 2799 |
| Mike Albrecht | A 2451 | Tess Calhoun | A 2975 | Cat Devereaux | A 2968 |
| Rob Alexander | I 2620 | David Cantor | A 0245 | Cassandra C. Deviny | S 2447 |
| Robert Alivojvodic | S 3005 | Aminda Rose Capp | I 2893 | Tilly Deviny | Q 2448 |
| Arlene Ambrose | A 2858 | Fred Capp | A 2890 | Dede Dewey | A 2596 |
| Chris Ambrose | A 2857 | Tamara Lina Capp | C 2892 | Jossie Diaz | A 2392 |
| Ken Amos | A 2640 | Jeff Carlson | A 2498 | Anita Roy Dobbs | A 2722 |
| Walter M. Amos | S 2740 | Vivian Carlson | A 2768 | John Douglass | A 2440 |
| Dale Andrade | A 2462 | Steve Carper | A 2677 | Bobbie DuFault | A 2401 |
| Lisa Ashton | S 2471 | Rich Carrasco | A 2397 | Greg Dunn | S 2850 |
| Robert Ashton | S 2472 | Grant Carrington | A 2898 | Linda J. Dunn | S 2849 |
| Joseph Aspler | S 2931 | Dana Carson | A 2622 | Doranna Durgin | A 2706 |
| Janet Baernstein | A 2952 | Melinda Carson | A 2623 | Eli Edwards | S 2941 |
| Lenny Bailes | A 2396 | Patricia A. Carty | S 2795 | June Edwards | A 2415 |
| Barbara Baj | A 2820 | Sabrina Chase | A 2908 | Rob Edwards | A 2414 |
| Guest of Curt Baker | S 2522 | Ray Chatterjee | A 2969 | Thomas D. Eivins | A 2643 |
| Clare Banham | A 3001 | Peggy Orrill Chernof | A 2674 | Russ Elliott | S 2426 |
| Kim Banham | A 3000 | Anton Chernoff | A 2673 | Alan Elms | A 2641 |
| George Barbera | A 2790 | Carl L. Cipra | A 2774 | Udo Emmerich | A 2650 |
| Joyce Barnes | A 2995 | Chris Clogston | A 2676 | Craig English | A 2944 |
| John Bartelt | S 2405 | Shayne Clure | A 2993 | Daniel Erickson | A 2992 |
| Robin Baylor | A 2891 | David B. Coe | A 2810 | Garryrh Erickson | I 2994 |
| Linda Beatie | S 2523 | Sue Cohen | S 2988 | Ariana Estariel | A 2633 |
| Alan F. Beck | A 2778 | Franklin C. Coleman | A 2781 | Michael Everling | A 2618 |
| Tom Beck | S 2735 | Gaines A. Coleman | A 2772 | Sean Eric Fagan | A 2595 |
| Jack Bell | A 2946 | Christina Collins | A 2636 | Casey Fahy | S 2666 |
| Alan Bellingham | A 2687 | Gerald Collins | A 2637 | Sarah Fairbrother | S 2715 |
| David Bennett | A 2877 | Jerome Conner | S 2831 | James Feehrmeyer | A 2631 |
| Phyllis Bennett | A 2921 | William G. Contento | A 2871 | Sondra Feehrmeyer | A 2630 |
| Craig Benson | A 2589 | Glen Cook | A 2723 | Jude Feldman | A 2489 |
| Jonathan Benson | C 2590 | Justin Cook | A 2724 | Carl C. Fields | A 2603 |
| Thomas Benson | A 2710 | Laura Cooksey | A 2644 | Robert Fleming | A 2701 |
| Janis Benuie | A 2868 | Brenda Cooper | A 2672 | Virginia Fleming | A 2754 |
| Mike Benveniste | A 2833 | Chris Cooper | A 0213 | Kaja Foglio | A 2828 |
| Marianne Berkey | A 2580 | Donna A Corson | A 2461 | Phil Foglio | A 2827 |
| Maureen O. Betita | A 2925 | Donald M Corson III | A 2460 | Sharon Foster | S 2902 |
| Sherri A. Beyke | A 2916 | Paul Cote | A 2475 | Jim Frech | A 2923 |
| Joan Biella | A 2714 | Susan Cote | A 2476 | David R. Freeland Jr. | A 2861 |
| N. Taylor Blanchard | A 2741 | Greg Cox | A 2929 | Bonnie Freeman | A 2904 |
| Dan Bloch | A 2704 | Lyn Cox | A 2695 | Jack Frost | S 2691 |
| Elaine Bloom | A 2627 | John Cramer | A 2948 | Janice A. Galechas | A 2881 |
| R.S. Blum | A 2501 | Pauline Cramer | A 2949 | Christopher Garcia | A 2999 |
| Janice Bogstad | A 2470 | Guest of Tony Cratz | A 2576 | Rob Gates | A 2500 |
| Kelly S. Bolton | S 2437 | Ann Crimmins | S 2865 | Deb Geisler | A 2832 |
| Guest #1 of Borderlands Books | A 2490 | Don Crossman | A 2816 | Denise A. Gendron | A 2872 |
| Guest #2 of Borderlands Books | A 2491 | Jerry Crutcher | A 2825 | Gerald Gieske | A 2402 |
| Alex Borders | A 2888 | Leah Cutter | A 2407 | Darren Giles | A 2895 |
| Alexander Bouchard | S 2818 | Emily Cuyler-Pitter | S 2485 | ElizaBeth Gilligan | A 2815 |
| Megan Bouchard | S 2817 | Barbara Dannenfelser | S 2798 | Alexis Gilliland | A 2775 |
| Bonnie Bouman | A 2731 | Randy M. Dannenfelser | S 2796 | Lee Gilliland | A 2776 |
| Peter Boutin | A 2745 | Anne Davenport | A 2406 | Gail Glass | A 2418 |
| Elaine M. Brennan | A 2762 | Jo Davidsmeyer | A 2713 | James C. Glass | A 2417 |
| Charles E. Brooks | S 2801 | Guest of Leta Davis | A 2846 | Megan Glasscock | A 2538 |
| James Brown | S 2863 | Jenevieve Davis | S 2399 | Glenn Glazer | A 2978 |
| Justin Brown | A 2943 | Leta Davis | A 2845 | Vicki Glover | A 2427 |
| Lois McMaster Bujold | A 2840 | Mark Davis | S 2400 | Neyir Gokce | S 2583 |
| Kendall P. Bullen | S 2692 | Robin M. Davis | A 2761 | Angela Gradillas | A 2922 |

New Members (cont.)

| | | | | | |
|-----------------------------|--------|-------------------------|--------|------------------------|--------|
| Louis Graham | A 2927 | Brent Kellmer | A 2930 | Cheryl Martin | A 2455 |
| Ashley Grayson | A 2749 | Steve Kempton | A 2442 | Kaku Masubuchi | A 2709 |
| Carolyn Grayson | A 2750 | Michelle Kennedy | A 2770 | Trevin Matlock | A 2959 |
| Cathy Green | A 2899 | Hope Kiefer | A 0354 | Susan R. Matthews | A 2909 |
| Judith Ann Grivich | S 2456 | Lee Killough | A 2912 | Lynn Maudlin | A 2422 |
| Michael Grubb | A 2753 | Melinda Kimberly | S 2574 | Graham Maughan | A 2767 |
| Amy Guildroy | A 2496 | Julia King | A 2907 | Kyla May | A 2980 |
| Shouichi Hachiya | A 2685 | Roxanne King | S 2901 | Edward McArdle | A 2766 |
| Peter Halasz | A 2764 | Lynn M. Kingsley | A 2794 | Jean McArthur | A 2780 |
| Megan Hammar | A 2743 | Doug Kirby | A 2905 | Jeffrey McArthur | A 2779 |
| Rebecca Handcock | A 2878 | Susan Kirby | A 2906 | Paul McAuley | A 2726 |
| Cheri L. Harlan | S 2862 | Yoshio Kiriyama | A 2760 | Jenna Scott McCaffrey | A 2787 |
| Marlene A. Harris | S 2934 | Sarah Kirkpatrick | S 2982 | Paulette McDaniels | S 2837 |
| Mary Hart | S 2942 | Mary Lou Klecha | S 2449 | Doug McElwain | A 2609 |
| Minda Hart | A 2869 | Sean Klein | A 2924 | Sean McMullen | A 2812 |
| Peter Hartwell | C 2756 | John Klima | S 2699 | Karen McWilliams | A 2592 |
| Amy Hasty | A 2697 | Mana Kobayashi | A 2920 | James Melin | S 2575 |
| Christine Hasty | A 2667 | Mika Kobayashi | A 2919 | Victoria Mendez | A 2883 |
| Robb Hasty | A 2696 | Arin Komins | A 2804 | Baby Metz | X 2675 |
| Rocky Hasty | A 2668 | Kenneth Konkol | A 2926 | Stephen K. Metzger | A 2822 |
| James H Hay | A 2428 | Elsbeth Kovar | A 2457 | Jess Miller | A 2953 |
| Pat Hayes | S 2729 | Ruben Krasnopolsky | A 2690 | Mary C. Miller | A 2823 |
| Kristine Hejna | A 2549 | Dina S. Krause | A 2879 | Tim Miller | A 2621 |
| Howard V. Hendrix | A 2700 | Grant Kruger | A 2841 | Ariel Minne | C 2958 |
| Judith Herman | A 2782 | Lutz Kuch | S 2703 | Jacob Minne | A 2957 |
| Robert Michael Herman | A 2937 | Gordon Kuist | A 2979 | Joe Minne | A 2956 |
| David A. Herrington | S 2632 | Daisuke Kusayanagi | A 2647 | T'An Mirabella | A 2608 |
| Philip Herscher | S 2824 | Cherie Kushner | A 2702 | Mary Anne Mohanraj | A 2875 |
| Rusty Hevelin | A 2742 | Fiona La Croix | A 2842 | Kathleen Mohn | C 2413 |
| Kathryn Hickey | A 2935 | Jay Lake | A 2915 | Peter Mohn | S 2412 |
| Jodi Hitchcock | A 2588 | B.K. Langston | S 2649 | John Monagin | S 2746 |
| Vicky Hite | A 2477 | Joann A. Lawler | A 2803 | John Moore | A 2657 |
| Tore Audun Hoie | A 2783 | Betty Lawrence-Williams | A 2718 | Kenneth Moore | A 2626 |
| Sarah K. Holt | A 2962 | Harry Le Blanc | A 2655 | Marian Moore | S 2866 |
| Eugenia Horne | A 2429 | Kate Ledum | S 2976 | Mike Moscoe | A 2430 |
| Aiko Hosegawa | A 2765 | Joan Leib | A 2645 | Donnalyn Mumaw | S 2712 |
| Douglas Hostler | A 2408 | Page E. Lewis | S 2807 | Jesse Mundis | A 2886 |
| D. Geordie Howe | A 2579 | Guest of J. H. Libby | A 2793 | John Nanci | A 2420 |
| Dr. Elizabeth Anne Hull | A 2859 | J. H. Libby | A 2792 | Tom Negrino | A 2481 |
| Jeffrey Hulten | A 2398 | Michael Liebmann | S 2436 | Stephen D. Nelson | S 2716 |
| Bill Humphries | S 2393 | Keith Lim | A 2788 | Tracy Newby | A 2987 |
| Lucy Huntzinger | S 2404 | Samantha Ling | A 2834 | Ha T. Nguyen | A 2615 |
| Janis Ian | A 2635 | Kathei Logue | A 2617 | Roxanne Nicholson | A 2495 |
| Masaharu Imaoka | A 2707 | Cherie A. Lombardi | A 2739 | Uri Nodelman | A 2694 |
| Mutsumi Imaoka | A 2708 | Derek Long | I 2494 | Maggie M. Nowakowska | A 2910 |
| Steve Jackson | A 2757 | Donna Long | A 2493 | Elizabeth Oing | A 2938 |
| Penelope Jacob | A 2419 | Eric Long | A 2492 | Yutaka Okada | A 2873 |
| Logan Jacob-Nanci-Stonering | I 2421 | Steven Long | S 2977 | John Olsen | A 2821 |
| David Jacobsen | A 2459 | Michele Lyons | A 2478 | Dolores Olson | A 2985 |
| Kathy Jacobsen | A 2458 | Rebecca Lyons | I 2480 | Glen Olson | A 2963 |
| Ardis Jakubaitis | A 2928 | Robert Lyons | A 2479 | Janis Olson | A 2950 |
| Ron Jarrell | A 2870 | Duncan MacGregor | A 2940 | John Olson | A 2984 |
| James H. Johns | A 2771 | Charlene MacKay | A 2444 | Mary-Ann Orr | A 2431 |
| M. Elizabeth Johnson | A 2587 | Iaine MacKay | I 2445 | Shirley Owu | A 2578 |
| Steve Johnson | S 2698 | J Randall MacKay | A 2443 | Guest of Stephen Pagel | A 2721 |
| Lenore Jean Jones | A 0140 | Christine Mak | A 2581 | Guest of Stephen Pagel | A 2720 |
| Erin Jordan | A 2570 | Derwin Mak | A 2582 | Stephen Pagel | A 2719 |
| Karen Jordan | A 2245 | Kazuhiko Makita | A 2808 | Bill Paley | A 2965 |
| Leslie Jordan | S 2897 | Ynhared Mangan | A 2954 | Bridget Paley | A 2964 |
| Muriel W. Kanter | S 2629 | Kirsten Manning | A 2851 | Guest of Bill Paley | A 2967 |
| Philip Kaveny | A 2469 | Sarah Manning | A 2852 | Guest of Bridget Paley | A 2966 |

New Members (cont.)

| | | | | | |
|------------------------|--------|------------------------|--------|------------------------|--------|
| Elaine Parker | A 2683 | David Schaber | S 2395 | Jennifer Tifft | S 2577 |
| Denis Parslow | A 2844 | Melanie Schaber | S 2394 | Kimiye Tipton | S 2638 |
| Laura Paskman-Syms | S 2681 | Judy Scheiner | A 2653 | Benjamin Tiptonford | S 2639 |
| Don Pauley | A 2797 | Sam Scheiner | A 2652 | Martha Todd-Prather | A 2770 |
| James Peart | A 2662 | Dr. Lawrence M. Schoen | A 2791 | Jim Toth | S 2903 |
| Laura Peck | A 2736 | Dave Schroeder | A 2496 | Peter Tyers | A 3004 |
| Robin L.L. Pence | A 2585 | Liz Schroeder | C 2497 | Denise Underwood | S 2467 |
| Alan R. Perelgut | A 2688 | Traci Scroggins | A 2970 | Nora A. Urany | A 2606 |
| Mary E. Perelgut | A 2689 | Marah Searle | A 2717 | Hisayo Ushioda | A 2809 |
| Tommy Persson | A 2705 | Stu Segal | A 2900 | Christine Valada | A 2752 |
| Karen M Phillips | A 2465 | Susan Sekely | A 2894 | Judith Valcho | A 2960 |
| Carol Philllips | A 2755 | Robert Shelor | A 2441 | Holly Valliant | S 2665 |
| Diane Pierce | A 2573 | Barbara Shepard | A 2885 | Olexandr Vasykivsky | A 2569 |
| Michael Pins | A 2651 | Jules Sherriff | A 2514 | Daniel Vohl | A 2534 |
| Pamela T. Pittman | A 2918 | Meg Shiffer | A 2887 | Sharan Volin | A 2983 |
| Rose Platt | A 2466 | Lisa Shuck | A 2614 | Alexander von Thorn | A 2648 |
| Frederik Pohl | A 2860 | Jed Shumsky | A 2819 | Steve Wade | A 2889 |
| Marianne C. Porter | S 2854 | Jane T. Sibley | A 2839 | Linda Wall | S 2486 |
| Frank Portwood | A 2416 | Don Simpson | S 2896 | James J. Walton | A 2838 |
| Robin Powell | A 2986 | Jon Singer | A 2876 | Dean S. Warren | A 2914 |
| David Power | A 3002 | Louis Sivo | A 2435 | Melissa Wayford | S 2786 |
| Joseph Yule Prather | A 2769 | Kathleen Slater | A 2598 | Chris Weber | A 2996 |
| Linda S. Profant Jr. | A 2806 | William R. Slater | A 2597 | Len Wein | A 2751 |
| Richard T. Profant Jr. | A 2805 | Scott Small | A 2403 | David J. Weinberg | A 2911 |
| Karen Purcell | A 2843 | Dave Smeds | A 2610 | David Weingart | S 2658 |
| Bruce Quayle | A 2802 | Dori Smith | A 2482 | Ellen Weingart | S 2659 |
| Ken Rand | A 2933 | James L Smith | A 2537 | Eric Weingart | C 2660 |
| Mark Rapacioli | A 2936 | Kristine Smith | A 2410 | Paul Weingart | C 2661 |
| Chris Rasmussen | A 2605 | Sean Smith | A 2483 | Julie Weiroda | A 2439 |
| Diane Reamy | A 2789 | Frances Smookler | A 2628 | Randy Weiroda | A 2438 |
| Colette Reap | A 2686 | Trish Smyth | A 2813 | Guest of Jacob Weisman | A 2848 |
| April Reed | A 2432 | Robert Sneddon | A 2737 | Jacob Weisman | A 2847 |
| Tom Repa | A 2607 | Ethan Solomita | A 2961 | Daniel Weiss | S 2884 |
| Heather Riesen | A 2981 | MicheleJaye Solomon | A 2654 | Gail Weiss | A 2747 |
| Jacqueline B. Riley | A 2612 | Bruce Somer | A 2601 | Guest of Gail Weiss | A 2748 |
| Michael D. Riley | A 2611 | Sylvia Sotomayor | A 2763 | Rick Weiss | A 2974 |
| Denny Riordan | A 2913 | Robert Spickard | A 2613 | Henry Welch | S 2758 |
| Glory Robinson | S 2409 | Roger Steckler | A 2584 | Letha Welch | S 2759 |
| Robert A. Roehm | S 2642 | Susan Stejskal | I 2619 | Brooke A. Wheeler | A 2669 |
| Jennifer I. Rogers | A 2738 | Sarah Stevens | A 2991 | Susan Wheeler | A 2725 |
| Jerry Ross | A 2932 | James Stevens-Arce | A 2880 | Terry R Whisenant | A 2917 |
| Linda Ross-Mansfield | A 0152 | Alan Stewart | S 2586 | Marc Whitman | A 2874 |
| Allan Rothstein | A 2990 | Ken Stewart | A 2446 | William Widder | A 2744 |
| Allan Rousselle | A 2835 | Julie Stickler | S 2830 | Rick Wilber | A 2711 |
| Paulette Rousselle | A 2836 | Keith W. Stokes | A 2616 | Allen Wilkins | A 2727 |
| David J Rowe | A 2473 | Sheila Strickland | S 2800 | Russell Williams | A 2594 |
| Anita Rowland | A 2945 | Harry C. Stubbs | A 2734 | Connie Willis | A 2656 |
| Antonio Ruffini | A 2939 | Donna L. Stump | A 0504 | Karen Willson | A 2997 |
| Larry Ruh | A 2682 | Catherine Sullivan | A 2646 | Elaine Wilson | S 2684 |
| Javier O. Ruiz | A 2730 | Shawn Sulma | A 2814 | John Ross Wilson | A 3003 |
| Elisabeth Ruppel | S 2624 | Geoffrey Surette | A 2773 | Steven R. Wilson | A 2664 |
| Thomas Ruppel | S 2625 | Michael Swanwick | S 2853 | Jonathon Wolf | A 2784 |
| Vernon W Rushing | A 2463 | Gary L. Swaty | A 2434 | Michele Wolfe | A 2971 |
| April Ruskin | S 2468 | John Paul Syms | S 2680 | Thomas Wolfe | A 2972 |
| Amy Rutledge | S 2856 | Mary Tabasko | S 2864 | Victoria Wolfe | C 2973 |
| Charles Rutledge | S 2855 | Shinsuke Takeuchi | A 2679 | Kevin Wong | A 2602 |
| Linda C. Saalman | A 2678 | Hicaru Tanaka | A 2811 | Wendy Wong | A 2474 |
| Brian C. Sack | A 2693 | Sheri Taylor | A 2951 | Cheyenne Wright | A 2826 |
| Kate Salter | S 2732 | Matilda Thayer | A 2785 | Linda R. Wright | A 2604 |
| Claude Sandoz | A 2733 | James E Thompson | A 2453 | Frank Wu | A 2998 |
| Nels Satterlund | A 2955 | Daniel Thorpe | A 2513 | William F. Wu | A 2989 |

New Members (cont.)

| | |
|---------------------|--------|
| J. Steven York | A 2947 |
| Stephanie A. Young | A 2882 |
| Virginia Youngstrom | A 2829 |
| Graham Zaretsky | A 2634 |
| Linda M. Zecher | A 2777 |
| Joyce Zimmerschied | S 2433 |

Member Breakdown (cont.)

| | | | | |
|--------------------|------|--------------|----|-------------|
| Qatar | 2 | USA | HI | 1 |
| Singapore | 1 | USA | IA | 1 |
| South Africa | 1 | USA | ID | 3 |
| Sweden | 4 | USA | IL | 89 |
| Taiwan | 1 | USA | IN | 15 |
| Ukraine | 1 | USA | KS | 9 |
| United Kingdom | | USA | KY | 15 |
| UK Bedfordshire | 2 | USA | LA | 7 |
| UK Berkshire | 12 | USA | MA | 93 |
| UK Buckinghamshire | 2 | USA | MD | 74 |
| UK Cambridgeshire | 7 | USA | ME | 4 |
| UK England | 6 | USA | MI | 39 |
| UK Hants | 2 | USA | MN | 37 |
| UK Harris | 1 | USA | MO | 22 |
| UK Hertfordshire | 3 | USA | MS | 8 |
| UK Isle of Man | 1 | USA | NC | 8 |
| UK London | 2 | USA | NE | 5 |
| UK Middlesex | 2 | USA | NH | 8 |
| UK N. Ireland | 2 | USA | NJ | 58 |
| UK Oxfordshire | 1 | USA | NM | 10 |
| UK Scotland | 3 | USA | NV | 9 |
| UK Surrey | 6 | USA | NY | 97 |
| UK West Sussex | 1 | USA | OH | 44 |
| UK Wiltshire | 3 | USA | OK | 3 |
| United Kingdom | 68 | USA | OR | 58 |
| Total Non-US | 256 | USA | PA | 45 |
| USA AE | 2 | USA | PR | 1 |
| USA AK | 1 | USA | RI | 6 |
| USA AL | 11 | USA | SC | 4 |
| USA AP | 2 | USA | TN | 18 |
| USA AR | 2 | USA | TX | 57 |
| USA AZ | 31 | USA | UT | 10 |
| USA CA | 1299 | USA | VA | 49 |
| USA CO | 27 | USA | WA | 126 |
| USA CT | 18 | USA | WI | 19 |
| USA DC | 10 | USA | WV | 2 |
| USA DE | 3 | USA | WY | 1 |
| USA FL | 38 | USA | | |
| USA GA | 26 | | | |
| | | Grand Total: | | Total: 2601 |
| | | | | 2857 |

Member Breakdown

| | |
|---------------------|-------------|
| <u>Member types</u> | |
| Attending | 2429 |
| Children | 53 |
| Infants | 16 |
| Supporting | 359 |
| Total | 2857 |

| | |
|-----------------------|-----------|
| <u>Member origins</u> | |
| Australia | 41 |
| Belgium | 1 |
| Canada | |
| Canada AB | 4 |
| Canada BC | 16 |
| Canada MB | 6 |
| Canada NS | 1 |
| Canada ON | 40 |
| Canada QUEBEC | 1 |
| Canada SASK | 1 |
| Canada Total: | 69 |
| Germany | 7 |
| Ireland | 4 |
| Japan | 35 |
| Netherlands | 7 |
| New Zealand | 2 |
| Norway | 6 |

Lost Members

We've had trouble reaching the following people. Any help you can provide will be appreciated. Please send the corrections to reg@conjose.org.

| | |
|-----------------------------|-----------------------|
| William Brown | Hayward, CA, USA |
| Pam Buck | Aliso Viejo, CA USA |
| Bates Burnell | Davis, CA USA |
| Fernando Cabaccang | Lyons, IL USA |
| Guest of Fernando Cabaccang | Lyons, IL USA |
| Jerry Crutcher | |
| Jo Davidsmeyer | |
| Elanor Dorn | Little Canada, MN USA |
| Debbie Erickson | San Jose, CA USA |
| Jade Falcon | San Jose, CA USA |

| | |
|--------------------|---------------------|
| Ed Goldstein | Cupertino, CA USA |
| Judith Herman | Redmond, WA USA |
| Craig Jackson | Santa Cruz, CA USA |
| Norwin Malmberg | Annapolis, MD USA |
| Jack McGillis | Bennett, CO USA |
| Stanley Meskys | Liverpool, NY USA |
| Alec Orrock | Aliso Viejo, CA USA |
| C. Sakara | Irvington, TX USA |
| E. Sakara | Irvington, TX USA |
| Ed Sakara | Irvington, TX USA |
| M. Sakara | Irvington, TX USA |
| Mary Sayer | Bellport, NY USA |
| Vaughan J. Spencer | Ashley, OH USA |
| Glenn R. Stone | Seattle, WA USA |

ConJosé Membership Installment Plan

The costs to attend a Worldcon keep going up and up as we, the convention planners, have to pay more for facilities and other things that are necessary to give you the best possible Worldcon experience. To put Worldcon attendance within the reach of more people, ConJosé is instituting a method by which you can pay for your membership on an installment plan. We've tried to make it as easy as possible for all of us. The steps are below:

1. Buy a supporting membership in ConJosé and declare your intention to purchase an installment membership. The supporting membership is \$35 and will remain so until the convention. Your balance will be the difference between the supporting membership and what the cost of an attending membership at the time you bought a supporting membership. If worst comes to worst and you can't pay the difference, you will still get all publications and the right to nominate and vote on the Hugo Awards and in site selection.

2. Pay a minimum of \$30 per quarter to keep your Installment Plan alive. With all the other things we have to do, we can't send out reminders to everyone, so this is your responsibility. We will try to post reminders in many of the online fora where fans hang out as well as in our written publications. We will also give you a schedule of recommended payment times and amounts at the time you institute your installment plan.

3. Mark your payment clearly as an Installment Payment. Write it on the check and mention it in any correspondence you may enclose. If you make the payment in cash or by check at our table at a con, make sure the person at the table writes "Installment Payment" on the receipt.

4. **Make sure you have the full difference paid by the time we set as cutoff for mail memberships (July 31, 2002).** We will not be able to accept installment plan payments at the door. If you are unable to make your payments regularly, we will refund whatever you have paid over the supporting membership price, less 10% of the amount paid above the supporting fee, leaving you as a supporting member. You will be able to upgrade from supporting to attending member at the door should a miracle happen and you find the money to attend at the last minute. The upgrade would be the difference between the supporting membership and the at the door price, as is standard.

If you have questions, you can contact our Comptroller, Cindy Scott, at comptroller@conjose.org.

We hope this helps more people attend what we are sure will be one of the new century's best Worldcons!

Where We'll be in 2002

Look for our representatives at the following conventions in 2002:

- Gallifrey - Los Angeles, CA, February 15-17
- Potlatch 11 - Seattle, WA, February 22-24
- ConDor - San Diego, CA, February 22-24
- Ad Astra - Toronto, Canada, February
- Cabin Fever - Winnipeg, Canada, February
- LunaCon - Rye Brook, NY, March 15-17
- Minicon 37 - Minneapolis, WI, March 29-31
- Helicon 2 (Eastercon) - Jersey, UK, March 29 - April 1,
- KeyCon 19 - Winnipeg, Canada, May 17-19
- BayCon 2002 - San José, CA, May 24-27
- WisCon 26 - Madison, WI, May 24-27
- BaltiCon - Baltimore, MD, May 24-27
- plokta.con V2.0 - UK, June 1-4
- Westercon 55 - Los Angeles, CA, July 4-7
- ConVersions - Calgary, Canada August

This list is subject to change due to time and timing. Check our web site for further updates.



Join us at ConJosé

The 60th Worldcon

McEnery Convention Center, San José, California
Thursday, August 29 through Monday, September 2, 2002

Guests of Honor
Vernor Vinge • David Cherry
Bjo & John Trimble
Ferdinand Feghoot • Tad Williams

Memberships Fees (and codes):

(until July 31, 2002)

Attending Adult - \$180 (A) • Attending Child - \$50 (C) • Attending Infant - Free (I) • Supporting - \$35 (S)
 [AU \$350 - CA \$285 - €200 - £125] • [AU \$95 - CA \$80 - €55 - £35] • [FREE] • [AU \$70 - CA \$55 - €40 - £25]

Site selection voters subtract \$30 from attending fees • Adult pre-supporters subtract \$20 more
 Installment plan - \$35 minimum to start (L)

| | Want Pubs? Y N | Member Type (See table above) A C I S | Voted? Y N | Pre-Sup? Y N | |
|-----------------|-------------------|--|---------------|-----------------|--|
| Member #1 _____ | | | | | |
| Member #2 _____ | | | | | |
| Member #3 _____ | | | | | |
| Member #4 _____ | | | | | |
| Address _____ | Total | | | | |

City _____ St./Prov. _____ Credit card purchase (Charge will appear from SFSFC, Inc.)
 Ctry. _____ Postal Code _____ Credit card (circle one) Visa MC AmEx Discover
 Card # _____ Exp. _____
 Email address _____ Name on card _____
 Phone # _____ Signature _____

I would like to receive more information on: ___ Art Show ___ Dealer's Room ___ Volunteering ___ Advertising
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San Francisco Science Fiction Conventions, Inc.

Con José

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Sunnyvale CA 94088-1363

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Guests of Honor

Vernor Vinge

David Cherry

Bjo & John Trimble

Ferdinand Feqhoot

Tad Williams - Toastmaster