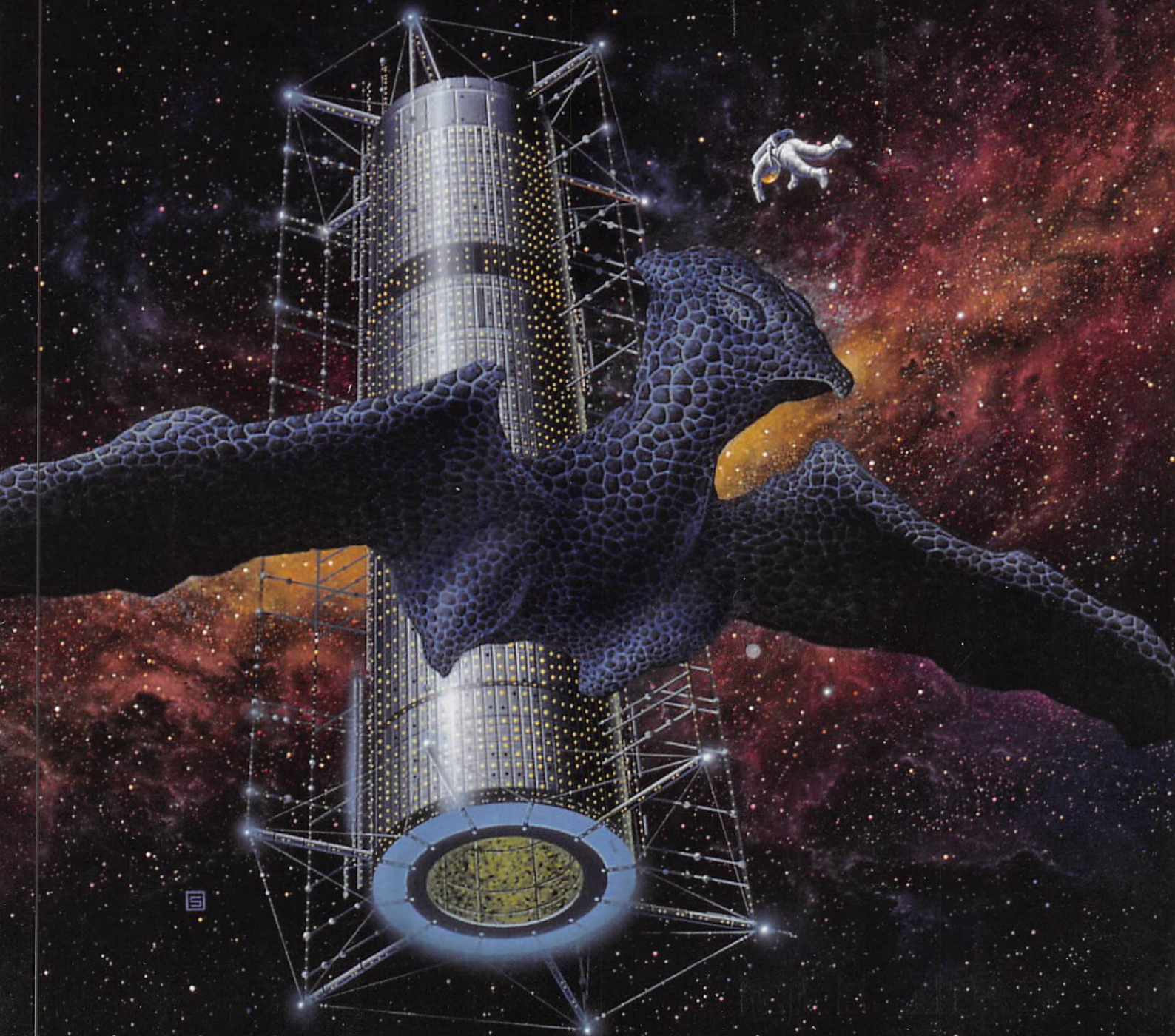
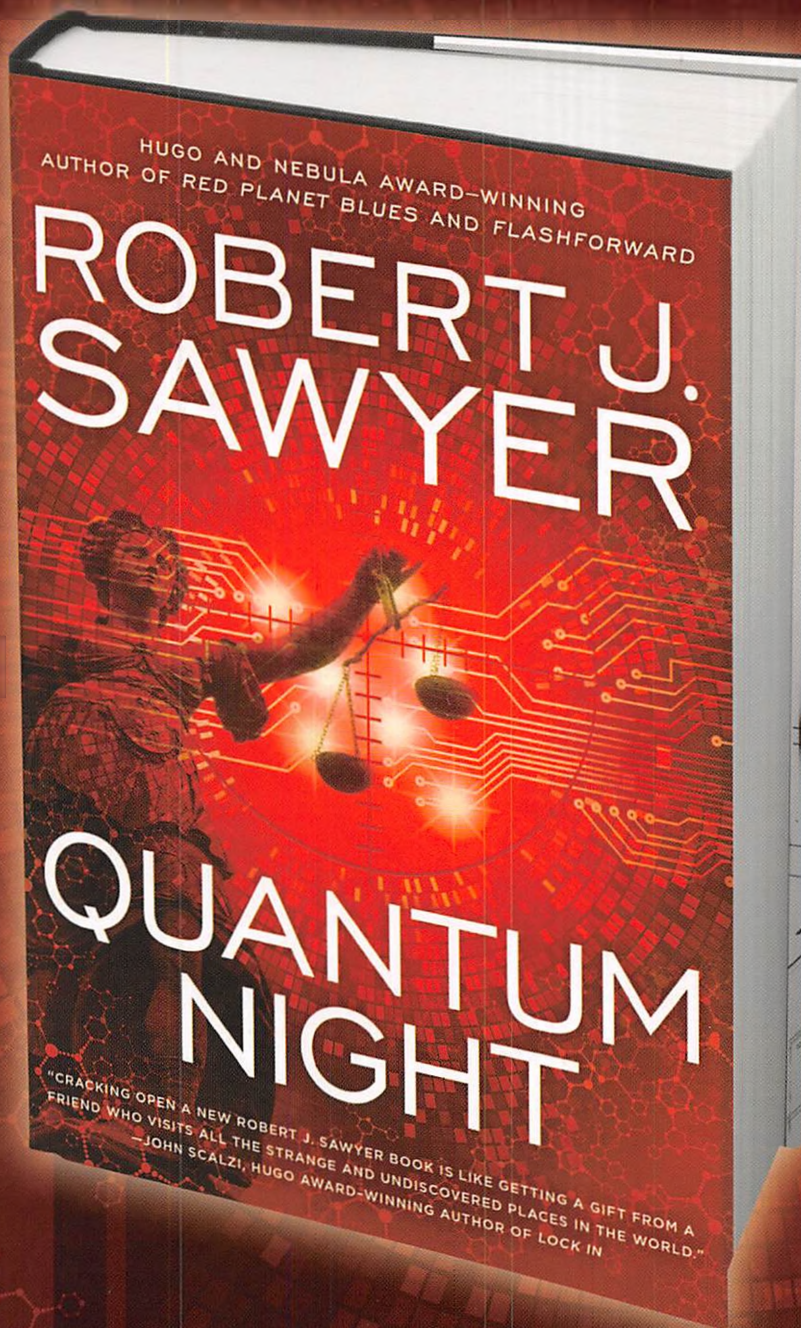


LUNACON 2016



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Congratulations
to Lunacon 2016 Guest of Honor
ROBERT J. SAWYER



“A new Robert J. Sawyer book is always cause for celebration.”
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**New York Science Fiction Society –
the Lunarians₂, Inc.
presents**

LUNACON 2016

Guests of Honor

Robert J. Sawyer

Rick Sternbach

Naomi Novik

Music Guests

Murder Ballads

March 18-20, 2016

Hilton Westchester

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ACKNOWLEDGEMENTS

LUNACON 2016 would like to thank the following for helping make this year's convention possible: our Guests of Honor, the staff of the Hilton Westchester, the publishers and others who have made generous donations to our Book and More Exhibit/Raffle (benefiting the Donald A. and Elsie B. Wollheim Memorial Scholarship Fund), the contributors to this Souvenir Program Book, the Convention Committee and our Volunteers, Joe at Mapleton Printing, Lyxor Management, our tolerant family members, and our loyal attendees. A special thank you goes out to those who contributed to our crowdfunding campaign (save.lunacon.org).

The **LUNACON 2016** Souvenir Program Book is published by and ©2016 by the *New York Science Fiction Society - the Lunarians (2), Inc.*, P.O. Box 3137, New York, NY 10163-3137. *Lunacon* is the annual New York Metropolitan Area science fiction convention run by the *New York Science Fiction Society - the Lunarians (2), Inc.*, a New York State Not For Profit Corporation.

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In Memoriam

David G. Hartwell

1941 - 2016

Loving expert, luminary, editor,
mentor, fashion icon, fan, friend.

And deeply missed.

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Message From the Executive Committee

Welcome to **LUNACON 2016**. We're off to a fresh start, following a year off to revamp and renovate under a new corporate name, and with the know-how and experience of three past Con Chairs. (Call us "Cerberus," after the original three-headed monster.)

We're back to offer you once more the activities and events that you've come to expect at Lunacon – fascinating Program panels and readings, a top-notch Art Show, a spectacular Masquerade, an enchanting Regency

Dance, melodic Filking and Concerts, fantastic Gaming, dazzling Animé, a comfy Con Suite, a winning Books And More Exhibit, a tempting Dealers Room, and much, much more. As always we strive to improve upon what we've done in the past and to present innovative, new ideas. We haven't been idle during our hiatus! And it's been especially gratifying to see Lunacon come together again.

-- Cerberus



Back and Better Than Ever, the Lunarians Legacy Continues

In Fall 1956, a group of active and well-known science fiction fans from the New York Metropolitan Area met in the Bronx and established a club called the *Lunarians* (later incorporated as the *New York Science Fiction Society – the Lunarians, Inc.*). At its very first meeting, they decided to host an annual convention to be called "Lunacon." Lunacon 2016 is the 58th convention of that name, a record few other groups have attained.

Over the years, the *Lunarians* carved out an honored place in fannish history, boasting among its membership Donald A. Wollheim, David Kyle, Sam Moskowitz, Jack L. Chalker, Art Saha, Charles N. Brown, Andrew Porter, Elliot Shorter, and Ben Yalow, among others. The group's emblem, used in conjunction with both the *Lunarians* and Lunacon, a spaceman sitting on a crescent moon reading a book, is known affectionately as "Little Loonie," and is based on designs by Christine Haycock and rendered by David Kyle; the current version was drawn by Wally Wood.

The *New York Science Fiction Society – the Lunarians, Inc.* took an active role in the future of the genre as well, endowing the Donald A. and Elsie B. Wollheim Memorial Scholarship in order to help beginning sf and fantasy writers from the New York Metropolitan area attend the Clarion, Clarion West and Odyssey Writers Workshops. Since it began, the Fund has provided partial scholarships to four dozen aspiring writers, several of whom have gone on to be nominated for and to receive awards in the genre.

The *Lunarians'* educational goals were furthered with the creation of the Isaac Asimov Memorial Award. An everlasting tribute to his contributions to the fields of science fiction and science fact, the Award, whose centerpiece medallion features a portrait by artist Frank Kelly Freas, honors those who have contributed significantly to the public's knowledge and understanding of science. Recipients have included Hal Clement, Frederik Pohl, Ben Bova, Stephen Hawking, Stephen Jay Gould, Michio Kaku, Sir Arthur C. Clarke, Neil deGrasse Tyson, Gregory Benford and Vernor Vinge. The Sam Moskowitz Memorial Award recognizes the best non-fiction contribution to the genre.

A little over a year ago, a revitalized and reorganized version of the group was incorporated as the *New York Science Fiction Society – the Lunarians (2), Inc.* Comprised by both veteran *Lunarians* and newcomers, the *Lunarians (2)* has forged ahead, carrying on the legacy of the legendary club while setting its own unique traditions. After a year off to re-imagine our Convention, Lunacon, the New York Regional Science Fiction Convention, is back – and better than ever – and the Wollheim Scholarship has already helped enable a local writer attend the Clarion West Workshop.

The *Lunarians (2)* meets monthly, except in March (because of Lunacon), December and one summer month, and it's easier than ever to become a member and join our activities. For further information, you may write us at PO Box 3137, New York, NY 10163-3137 or visit information@lunarians.org. And while you're here, if you're interested in helping with the Convention, you may sign up at the Volunteers Table or at the Lunacon Office.

Policies and Information

Safer Space Policy: Lunacon endeavors to be a fun and friendly event; therefore we have set up the following guidelines to make our space safe and enjoyable for all. Any violation of Lunacon policies, or other behaviors that the Convention Chair and Committee deem inappropriate, will result in actions up to and including, but not limited to, revoking the offender's membership.

Convention attendees are warned never to engage in any behavior that annoys, alarms or threatens another person or group. Always be respectful and courteous towards other attendees.

If you are having a problem, please ask any Convention staff member for help. He or she will assist you in reporting the incident and in getting any help that is needed.

Smoking: The Hilton Westchester Hotel is completely non-smoking. (That includes e-cigarettes too.) No exceptions. Smoking is only allowed in designated outside areas.

Convention Badges: Yes, you do need your "stinkin' badges"! You must be able to produce a badge to enter any convention activities or when requested to do so.

Lost Badges: If your badge is lost, check with Registration or Member Services to see if it has been turned in. A fee of \$5 will be charged if the badge has to be replaced. A second badge replacement costs \$10. We will not issue a third replacement.

Parties: Parties in a hotel room are considered the responsibility of the person who rented the room. Party hosts are responsible for adhering to Convention policies, Hotel rules, and local, state, and federal laws.

All parties **MUST** be held only in the designated "Active Floor" room block. Any parties in other areas will be closed down.

Please note that alcoholic beverages may not be served at open parties. Open parties serving alcohol will be closed down.

Parties **MUST** register in advance with Convention Operations, regardless of whether they are open or closed. Parties are considered "open" if all Convention members are welcome, and doors are open or ajar, and "closed" if they're invitation-only. The Party Request form is available at Convention Operations.

Parties posting flyers or other advertisements around the Convention will be treated as open parties and subject to the alcohol restriction.

Drinking Age: The legal drinking age in the State of New York is 21 and will be enforced by Convention and Hotel staff.

Weapons: Anyone considering wearing a weapon as part of a hall costume is warned that for any violation of the rules, you will be asked to remove the item from the event. Use good judgment. Even if it complies with the rules, if it is unsafe or would reduce others' enjoyment (e.g., scabbards that extend far enough to be a trip hazard to passersby), please don't wear it. When in doubt, ASK!

We define weapons to include real weapons, facsimile weapons, anything actually used as a weapon, and anything that might reasonably be surmised to be a weapon. We will have Event staff to assist with enforcement of this.

Weapons rules for hall costumes are as follows:

No projectile weapons (whether it projects a solid, liquid, gas, or energy).

No replicas of any current or historical firearm are permitted. (A phaser is acceptable, a space marine's assault rifle isn't.) Working bows are, unfortunately, included with the above. All edged weapons ("live steel") must be peace-bound and incapable of being drawn. Weapons may not be drawn in any public area of the convention.

Staves, canes and non-working replicas (boffer or cardboard swords, etc.) do not need to be peace-bound per se, but must adhere to the same guidelines as edged weapons.

These rules also apply to costumes included as part of the Masquerade competition unless specifically authorized beforehand by the Masquerade Director for use during the Masquerade. Please check our website (masquerade@2016.lunacon.org) for further details.

Photography: There is no flash photography at Lunacon outside of designated areas, and all photography and audio/videotaping requires the permission of the individual(s) or group being photographed. Anyone who does not wish to be photographed or recorded should clearly and unambiguously state their wishes for "NO PHOTOS."

By registering/purchasing a membership to Lunacon, all individuals grant Lunacon and our designated photographers a non-exclusive right to photograph, videotape, otherwise record, and publish (in print or electronically) themselves, their activities, costumes, artwork, and other property used or displayed in their normal participation of the Convention.

Photography will not be permitted in the Art Show, with the exception of supervised professional press. Artists who object to having their works used, with credit, by press reviewing the Convention must indicate this on their entry form. Artists who wish to photograph their own work may do so only with prior arrangement with the Art Show Director.

Anyone wishing to sell photographs, audio, or video recordings of any part of the Convention (including the Masquerade) must read and agree to the terms contained in a separate photographers/videographers contract.

Professional Photographers acting on behalf of a news medium of any kind must register as a member of the press at the Operations Office, and obtain an orientation and press kit.

Philcon 2016

November 18-20, 2016 – The Crowne Plaza Hotel, Cherry Hill, NJ

Principal Speaker: C.J. Cherryh
2016 SFWA Damon Knight Grand Master
Hugo Award-Winning Author

Artist Guest of Honor: Dave Seeley
Special Guest: L.E. Modesitt, Jr.



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Come to the first East Coast convention that C.J. Cherryh has been to in many years!

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Game of Scorpions

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Who will be the next
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“Larry Hodges is an insightful political commentator and a kick-ass science-fiction writer. A dynamite novel full of twists and turns; this futuristic House of Cards is both entertaining and thought-provoking.”

— Robert J. Sawyer, Hugo and Nebula Award-winning author of *Quantum Night*



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Available at Amazon, Barnes &
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Robert J. Sawyer: An Appreciation

by Randy McCharles

You may know Robert J. Sawyer for his 23 edgy and moving science fiction novels that have won 50 national and international awards, including the Nebula, the Hugo, and the John W Campbell. Perhaps you watched the *FlashForward* television series based on his novel of the same name. What you may not know is that he wrote the script for episode 19, *Course Correction*, and that he has a long list of script writing credits and spends much of his time these days in Hollywood. As if that doesn't take up all his time, Rob is also much in demand as a speaker, giving futurist talks to scientists, doctors, engineers, urban planners, and even school teachers on subjects such as "Genetics and Ethics", "The Online Future", and "Machines that Think". Yet somehow he still makes time to attend several conventions each year, such as Lunacon 2016. And this, I think, is what you need to know most about Robert J. Sawyer. Not that he is a very successful novelist, or popular futurist, or has a hand in Hollywood, but that he is a pillar of the science fiction community, contributing not just with his fiction, but with his friendliness and his eager willingness to support our community.

I first met Rob in 1996 when he was guest of honour at my hometown convention. At that time he had 6 books out but was already a driving force in Canada's science fiction community. Three years later the *Ottawa Citizen* would dub him "the dean of Canadian science fiction". Indeed, I read and greatly enjoyed those 6 books, but what I enjoyed even more was the man. In addition to being highly personable, Rob is also highly supportive. After participating in the convention program, Rob spent his free time 'hanging out' with fans discussing everything from good reading to current affairs to writing as a career. As an aspiring writer I was fortunate to take part in a 2-day writing workshop Rob led prior to the convention, where he gave excellent feedback on manuscripts and encouragement to continue writing. It is to Rob's credit that most of the writers in that workshop went on to become published authors. Immediately following the convention I joined Rob on an excursion to the Royal Tyrrell Museum where Rob took on the role of tour guide and impressed us with his profound knowledge of all thing dinosaur. An amazing 6 days ended and Rob hopped on a plane for his next destination, but by then we were fast friends, a friendship that has lasted 20 years.

Despite living over 2000 miles apart, I am fortunate to see Rob in person several times a year, largely due to Rob's frequent excursions to conventions and other literary events where he squeezes in every spare moment to be productive while spending the bulk of his time being a friend to his fans and offering support to aspiring writers. I am honored to call Rob my friend. More than one of the great science fiction authors of our time, he is one of our great humanists.

I encourage you to take an opportunity to introduce yourself to Rob this weekend. You will not find a nicer human being. Attend his talks and panel discussions. Find him in hospitality and 'hang out' for a while. If you read his books, let him know you're a fan; authors never tire of hearing that someone enjoys their work. If you're an aspiring writer, ask him about his secret for success. He may be too shy to tell you, so I'll let you in on the secret here: Robert J. Sawyer is skilled at writing about the human condition because he has made understanding and being sympathetic of the human condition a large part of his life. Take an opportunity to get to know Rob, and you'll learn that secret just as I did.

Visit Randy McCharles at www.randymcharles.com.

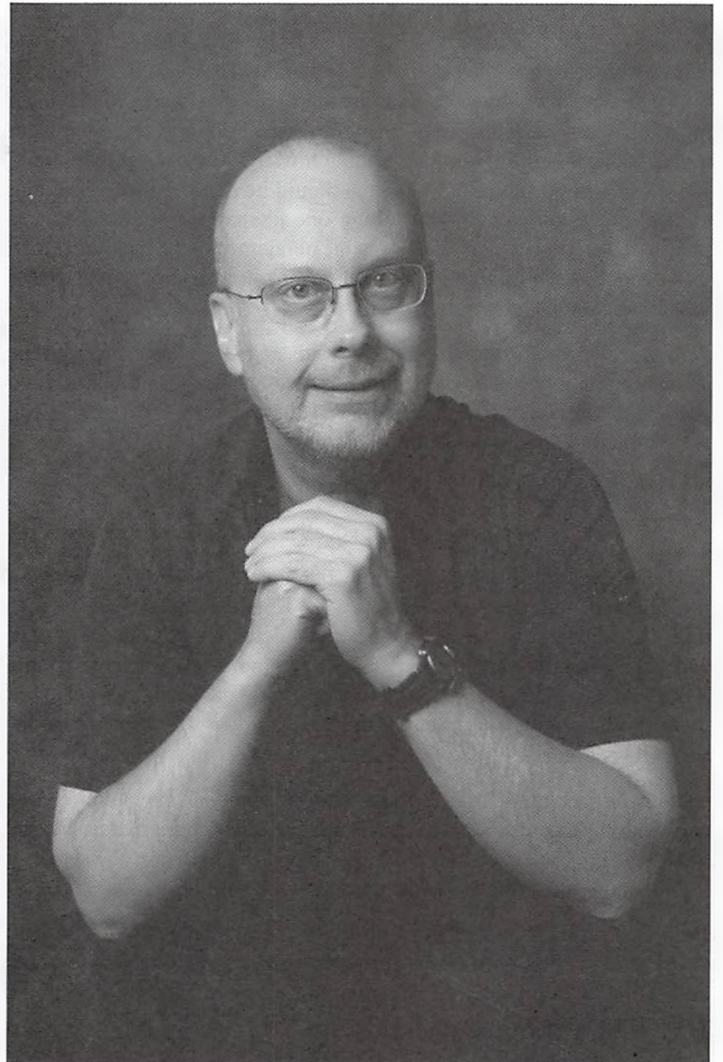


Photo by Bernard Clark

An excerpt from *Quantum Night*

by Robert J. Sawyer

"I don't get it," said Dominic. "It worked fine on our first two test subjects. Why isn't it working with this guy?"

Fine was overstating the case, Menno thought. They could indeed now pick up unspoken phonemes from the brain, but they were still having a lot of difficulty distinguishing many of them. Trying to tell a *tuh* from a *duh* was proving impossible, although Menno suspected they could write software to figure out which it should be based on the preceding and following phonemes. But telling one phoneme from another was predicated on first actually detecting the phonemes—and that had turned into a nightmare with this student volunteer from Menno's second-year developmental-psych class.

Dominic and Menno were on the opposite side of a glass wall from the subject, a doughy-looking Ukrainian kid named Jim Marchuk. Menno pressed the intercom button. "Jim, try again. What was that phrase you were thinking? Say it out loud for us."

"Making your way in the world today takes everything you've got."

"Right, okay. Now, again—but subvocalize, okay? Over and over."

The headset, Menno knew, was large and uncomfortable, and much too unwieldy for battle. It consisted of a modified football helmet with a dozen electronics packs, each the size of a deck of cards, attached to it, and a thick bundle of cabling heading off to more equipment on a table beside the chair Jim was sitting on. But if they could get it working at all with this prototype, slimming the device down would be a task for the DoD engineers.

Menno and Dominic stared at the oscilloscope display, which was showing the reconstruction of the signal being transmitted by the headset. The trace was thick, running almost the height of the scope; it looked more like white noise than anything meaningful.

Dom had taped printouts from the previous two subjects on the wall above the scope. They each showed a single, distinct line spiking and falling. Underneath, he'd written in red marker the phonemes the patterns represented.

Menno shook his head. "I can't even tell when he's finishing one rendition and starting another."

Dominic reached for the intercom button. "Jim, thanks. Just be quiet for a minute, would you? Don't say anything and don't subvocalize. Just sit there, please."

Jim nodded, and Dominic and Menno turned back to the oscilloscope, which was just as active as before.

"Where do you suppose all that noise is coming from?" Dominic asked.

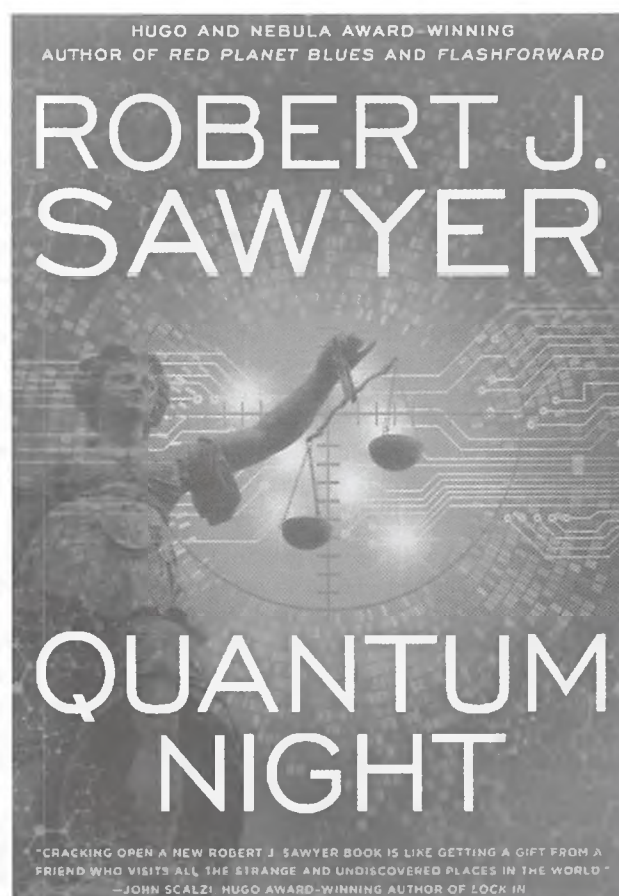
"I don't know. You're certain the equipment isn't overheating?"

Dominic pointed at a digital readout. "It's fine."

"Okay, well, maybe this boy is a freak. Let's test a few other people."

#

Menno was wearing his heavy winter coat; Dom had on a bright blue ski jacket with a lift ticket attached. It was 3:00 p.m. on a crisp afternoon, and the sun was already well on its way down to the horizon. They were walking along the Memorial Avenue of Elms, a road lined on both sides with trees, leading from the Fort Garry campus to Pembina Highway. Menno liked trees; he hated war. As a psychologist, he understood that



See Science Fiction, March 2016

this particular part of the university was a physical instantiation of the cognitive dissonance he felt working on a DoD project. The Avenue had been dedicated in 1922 to the men from the Manitoba Agricultural College who had died in the First World War; two and a half years ago, in June 1998, the dedication had been extended to include many who had died during World War II and the Korean War, as well.

"The Pentagon isn't going to be happy with a microphone that can only be used by half their soldiers," said Dominic, the words coming out in clouds of condensation. "For whatever reason, it just doesn't work with some people; why they have all that noise in their auditory cortices is beyond me. I mean, if they were reporting tinnitus, it'd make sense. Or maybe if they'd all listened to super-loud rock music, or something like that. But it seems completely random."

Menno thought about that as they walked past the block of stone with the dedication plaques. "No," he said at last. "Not quite random. You're right that the majority of our sample group doesn't have the background noise, but if you look at the test subjects who came from my class—Jim, Tatiana, the others—most of them *do* have the noise, and ..."

"Yes?"

Menno continued along, the packed-down snow squeaking underfoot. "Background noise ..." he said, slowly pursuing the idea as if it were a rabbit that would flee if startled. "In the auditory cortex ..." His heart was pounding. "Preferentially present in those who study psychology."

"Well, I always said psych students were a little weird."

"It's not just that," Menno replied. "Psych attracts a certain kind of student: kids trying to make sense of themselves. Cheaper than therapy, you know?"

A single puff of chilled air: "So?"

"So, they're obviously chewing things over, ruminating, wondering." He felt his eyebrows colliding with the wool of his cap, and he lowered his voice, as if speaking softly would make the idea sound less crazy. "The background stuff. It isn't noise." He shook his head. "It's—my God! It's *inner monologue*—stream of consciousness! It's the constant background of a normal life, all the stuff you're thinking inside: *I wonder what's for lunch. Jeez, is it Thursday already? Gotta*

remember to stop by the store on the way home. Those thoughts—those articulated thoughts—are made of phonemes, too. They're never spoken, they're never even subvocalized or mouthed. But they're words all the same, made up of phonemes. And so the question isn't—"

"The question isn't," said Dominic, coming to a dead halt beneath skeletal branches, "why some people *do* have background noise in their auditory cortices. The question is why most people *do not*."

####

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A Robert J. Sawyer Bibliography

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Stand-alone

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LUNACON 2016

Would Like to Thank Our Indiegogo Contributors

As many of you are aware, after *Lunacon 2014*, both *Lunacon* and the *New York Science Fiction Society - the Lunarians, Inc.* were in such dire financial straits that *Lunacon* almost went away permanently after having existed since 1957.

After much thought about whether or not to try to continue, what we should do if we wanted to continue, and including not holding a *Lunacon* in 2015, we eventually decided to reorganize our parent corporation. In order to raise some starter funds, we started an Indiegogo campaign last fall to “save” *Lunacon 2016*.

In reaching out to our community, there were authors who donated autographed copies of their books, different character write-ins as walk-ins, and minor or major characters in future books as perks for our contributors. A number of friends joined our campaign to raise enough starter cash vitally needed to help jump start our planning for *Lunacon 2016*.

We would like to take this opportunity to publicly acknowledge the following people for their generous contributions. Without them, there may not have been a *Lunacon 2016*. Thank you!

Our Patron Authors:

Marc Abbott

Eric Flint

Esther Friesner

Our Contributors:

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Rick Sternbach: Starry-Eyed Kid

By Michael Okuda

When Rick Sternbach was a kid, he was a fan of the greatest space opera in history. I refer of course, to the adventures of the American and Russian space agencies, racing to the moon in a dazzling display of technological chutzpah. Young Rick loved science fiction and grew up on such fare as *Destination Moon*, *Forbidden Planet*, and *2001: A Space Odyssey*, so this was about the most thrilling thing imaginable. That excitement been a cornerstone of his life ever since.

Rick was lucky enough to have been a wide-eyed kid in those not-so-long-ago days when science was understood to be a vital part of our society, and when science fiction had not yet broken into the mainstream. And it was the era in which this nation wholeheartedly supported NASA's efforts to go boldly, where none had gone before.

Most folks know Rick for his impressive body of work on *Star Trek*. But long before he set foot on the Paramount lot, he had already made a name for himself as an artist of scientifically-credible images of the fantastic. His work graced the covers of many top s-f magazines, not to mention novels by such luminaries as Asimov, Heinlein, Anderson, Niven, and more. Rick's artistry earned him not one, but two Hugo Awards for Best Professional Artist. (Rick loaned one of his Hugo trophies to the studio to be used as set decoration in an episode of *Star Trek: Deep Space Nine* that was set in 1952, in the editorial offices of a science fiction magazine!)

For the record, my favorite Sternbach painting is "*Voyager Found*," which he did for a private collector. It depicts dolphin astronauts in spacesuits, retrieving the ancient NASA *Voyager* space probe to return it to the Smithsonian. Rick points out that not only are dolphins and other cetaceans highly intelligent, they may well have a better grasp of 3-space than we do, surely an advantage during an EVA in the interstellar void. ("*Voyager Found*" has echoes in *Star Trek: TNG*. If you listen carefully to the background of the episode "*Yesterday's Enterprise*," you might hear an intercom voice mentioning "Cetacean Ops.")

After he moved to the West Coast, Rick found his talents were in demand. He worked on Disney's *The Black Hole* and Carl Sagan's original *Cosmos*, for which he won an Emmy award for visual effects. His early efforts in the digital realm includes a stint at the Universal Studios computer graphics department, CG ship design for *The Last Starfighter*, and work with NASA's Jet Propulsion Laboratory to visualize Jupiter's Galilean satellites for the *Voyager* space probes.

On the final frontier, Rick's contributions date back to *Star Trek: The Motion Picture*, where he designed props and was responsible for many of the control panel graphics on the bridge. Rick returned to Gene Roddenberry's future world to be one of the first designers hired for *Star Trek: The Next Generation*. He stayed with the show through *Deep Space Nine* and *Voyager*, and even lent a hand with a number of the *Trek* movies.

Rick's *Star Trek* designs includes such diverse spacecraft as the Klingon attack cruiser, the *Ares IV* Mars orbiter, numerous shuttles including *Voyager's Delta Flyer*, and the *Starship Voyager* itself. And the *Deep Space 9* station. Plus, Rick designed a whole lot of props for Starfleet and various aliens, including the phaser, tricorder, hypospray, and the personal access display device, also known as the padd. That one may well have been an inspiration for the Apple iPad.

It was during those years that I was lucky enough to work with Rick. I already knew him to be a talented artist and I was delighted to learn that he's also a nice guy. But I also saw that Rick was a battle-hardened veteran of many hundreds of production meetings. Motion picture and television production is a tough, take-no-prisoners business. Yet

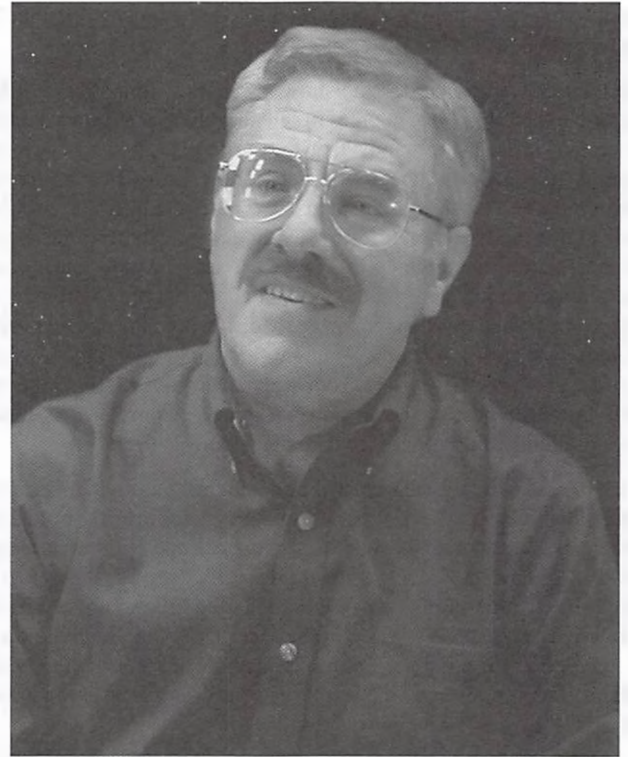


Photo supplied by Rick Sternbach

Rick manages to find joy in his work, even when things get tense, as they often do when deadlines and budgets are involved. Maybe that's because he never forgets that he loves what he does, even when others don't.

Rick is a big fan of Japanese animé. During *Star Trek: TNG*, he made it his personal mission to sneak in as many references to animé as possible into the show. The nadiion, a mysterious subatomic particle involved in phaser beams? That was Rick. The exocomps, which look oddly like a cute robot named Manmo from *The Dirty Pair*? That was Rick, too. But Rick's greatest animé coup was probably when he persuaded our writers to name an entire race after one of his favorite animé films. The name of the snarly Nausicaans was borrowed from *Nausicaa of the Valley of the Wind*.

One of the most famous episodes of *Star Trek: The Next Generation* was the two-parter, "The Best of Both Worlds." Picard was abducted by the Borg, and Riker was forced to give a command that he believed would kill his captain. It was *Trek's* first big season-ending cliffhanger, and fandom (including the early internet) was abuzz with wild speculation about what would happen in part two. In truth, writer Michael Piller didn't know what the resolution would be at the time he wrote the cliffhanger. But that didn't stop Rick and I. We wrote a few pages of a fake screenplay in which Picard wakes up in the sonic shower, as Q taunts him. We typed it up in an official-looking script format and left a copy "casually" lying around the art department for the overly-curious to discover. We wondered if anyone would take the bait.

We're not exactly sure how it happened, but a few days later, internet s-f bulletin boards lit up with angry pundits denouncing what they called a *Dallas*-like "ripoff" by *Star Trek's* writers. A couple of folks got pretty heated. We probably should have set them straight, but we were too busy laughing. It's been a lot of years, and I hope those folks have forgiven us. (If not, it was all Rick's idea!)

Rick and I served as tech consultants to *Star Trek's* writers. That meant that we reviewed the scripts and suggested some of the scientific and

pseudo-technical terms. We also tried to help minimize scientific bloopers. The trick was to suggest things that still let the writer tell his or her story the way that he or she wants. Sadly, this meant you really shouldn't suggest a ten-page speech on the uncertainty principle. Not even two pages.

Nevertheless, we bombarded the show's writers with a stream of tech memos. Neither of us have degrees in science, but as the show's resident science geeks, we were happy that the writers seemed to appreciate the input. Executive producer Michael Piller eventually even gave us screen credit as "technical consultants." There was just one problem. Seems that some writers fell in love with "technobabble" a little more than they should have. Once in a while, a script would end up with some embarrassingly long chunks of that impenetrable verbiage. On the occasions when this happened, we made it a point to stay away from the shooting stages. We feared we might find ourselves on the receiving end of an unappreciative glare from whichever poor cast member had to deliver those lines. We never got a nasty glare from Patrick Stewart, but we definitely did not want to take that chance!

Patrick, by the way, turned out to have a delightful attitude toward tech on the show. One day, we were on our way back from a production meeting, and we ran into the good captain outside one of the soundstages. "How," he asked us, "does warp drive really work?" Neither of us noticed the twinkle in his eye. We both started talking about Einstein and relativity and space warps and the fact that no one really knows if FTL travel is even possible. Patrick let us babble for a while, then he interrupted us. "Nonsense," he said. "It's very simple. All you have to do is say, 'Engage!'" And he was right!

Eventually, we compressed our memos into a big FAQ that we called the Writers' Technical Manual. Gene liked it and had it distributed to the show's writers. To our surprise, it was just a matter of weeks until we saw the document bootlegged at *Star Trek* conventions. That was enough for us to convince us to call Pocket Books the following Monday to pitch the idea of an in-universe technical manual for the *Starship Enterprise-D*.

We had way too much fun writing that book. We did lot of brainstorming during lunch breaks while working at the studio. During those lunches, we often found ourselves chuckling at the finer points of transporter pattern buffers and structural integrity fields while munching on carne asada burritos at a little diner across the street from the studio, or eating curry ramen noodles in Little Tokyo. (Doesn't everyone?)

For someone whose work is often at the very cutting edge of science and technology, Rick's tools and techniques are sometimes surprisingly old-school. Rick is no Luddite. He does a lot of his work using 3D and 2D digital tools. Still, Rick insists that for getting ideas onto paper, there's nothing faster than grabbing a pen and "going crazy" on a piece of 11" x 17" paper.

These days, Rick keeps himself busy with a surprising range of projects. Some of them are *Trek*-related, like his Klingon Bird-of-Prey manual for Haynes. Others come from real space, ranging from planetary surface models for the Griffith Park Observatory, to hyper-accurate decals for the Saturn V moon rocket, to a concept model of an asteroid-retrieval spacecraft for the Keck Institute.

Rick enjoys conventions, but he's probably happiest when he's hunched over his drawing board or computer, listening to an eclectic playlist on his iPod, maybe munching on peanut butter M&Ms, working out the intricate details of a cool spaceship, figuring out what it might look like to stand on the surface of an uncharted alien world, or chuckling to himself as he stretches real-world science into something that no one has dreamed of yet.

There's no doubt, Rick's still a wide-eyed kid. And he's still loving it.

Michael Okuda recently did graphics for Clint Eastwood's movie, Sully. Mike is co-author of the Star Trek Encyclopedia, and designed the STS-125 mission patch for the crew of the Space Shuttle Atlantis. He also worked alongside Rick Sternbach as lead graphic designer for a whole bunch of Star Trek TV shows and movies.

Sternbach on Sternbach

"The original inspirations came almost twenty years before I discovered that I could actually produce astronomical and space hardware illustrations, and hope to make a career out of doing so. The most striking ones include the Disney "Man in Space" series of short animated and life-action documentaries produced in the 1950s; books and magazines covering the International Geophysical Year (IGY) of 1957-1958; illustrated books about space travel and planetary exploration with paintings by Chesley Bonestell, Mel Hunter, and Jack Coggins; and most every 1950s-era science fiction film -- good or otherwise -- which depicted flights to other worlds. Forbidden Planet would certainly have to rank high on the list of imaginative films that works almost as well today as when it was released in 1956. Drawings, blueprints, and models of proposed spaceships were beginning to fill scrapbooks and shelves for many of us who grew up in this period. Complimenting the media and scientific influences in the early years was the influence of my father, Paul Sternbach, an architect in Stamford, Connecticut. He provided me with the essential set of tools with which to see the world, understand how machines work, and how to convey ideas through drawings and paintings. The 1960s certainly produced volumes of visually striking images from both unmanned and manned space missions. Artists were concentrating on showing us how Apollo would get us to the moon, and the sleek, swept-finned spaceships of the decade before gave way to corrugated tanks and gimbaled nozzles. I drew every chance I got, built models, and came to learn about rockets and space systems from

the late G. Harry Stine, whose fact and fiction writings I later illustrated. Only a few years before embarking full-time as a space and science fiction artist, I was privileged to witness the launches of three Apollo lunar missions, 11, 13, and 17 from the press site and environs of the Kennedy Space Center. For me, the real drive to draw and paint space subjects is inextricably tied to a desire to explore, to dream up devices and destinations previously unimagined, contribute to today's missions, and hopefully influence others to continue the outward reach."

-- Rick Sternbach on his formative inspirations

"The part of the process of producing a new piece of art that I find most exciting and enjoyable, whether it be space art for publication, visual effects design for a series like COSMOS, or science fiction hardware in my work for *Star Trek Voyager*, is the act of creating something almost from thin air. Marks on a blank sheet of paper or cuts in a sculptural solid object can be manipulated in limitless ways as the picture in one's mind can be set down for others to see. This has been the artist's way for thousands of years. For the contemporary space artist, knowledge of science and engineering blend with the ability to commit shapes and colors to canvas and computer screen, with the final product able to function on many levels, from a basic work of art to a tool to help accomplish a greater goal. I am constantly drawing upon images from nature, past and present technology, mathematics, news reports, everyday shapes, music, and artistic styles from other cultures

and historical periods. A simple doodle may evolve into a complex piece of hardware or an impossible piece of geology. A breakthrough in high-energy physics may trigger a visual composition of another world and spacecraft to get us there. A simple blue pencil and a pad of paper can become a powerful springboard for the imagination, as the mind absorbs and filters and processes, and the hand creates. Over time, clearer and more complex versions of drawings and paintings and computer renderings appear, as if from thin air.”

-- Rick Sternbach on his creative process

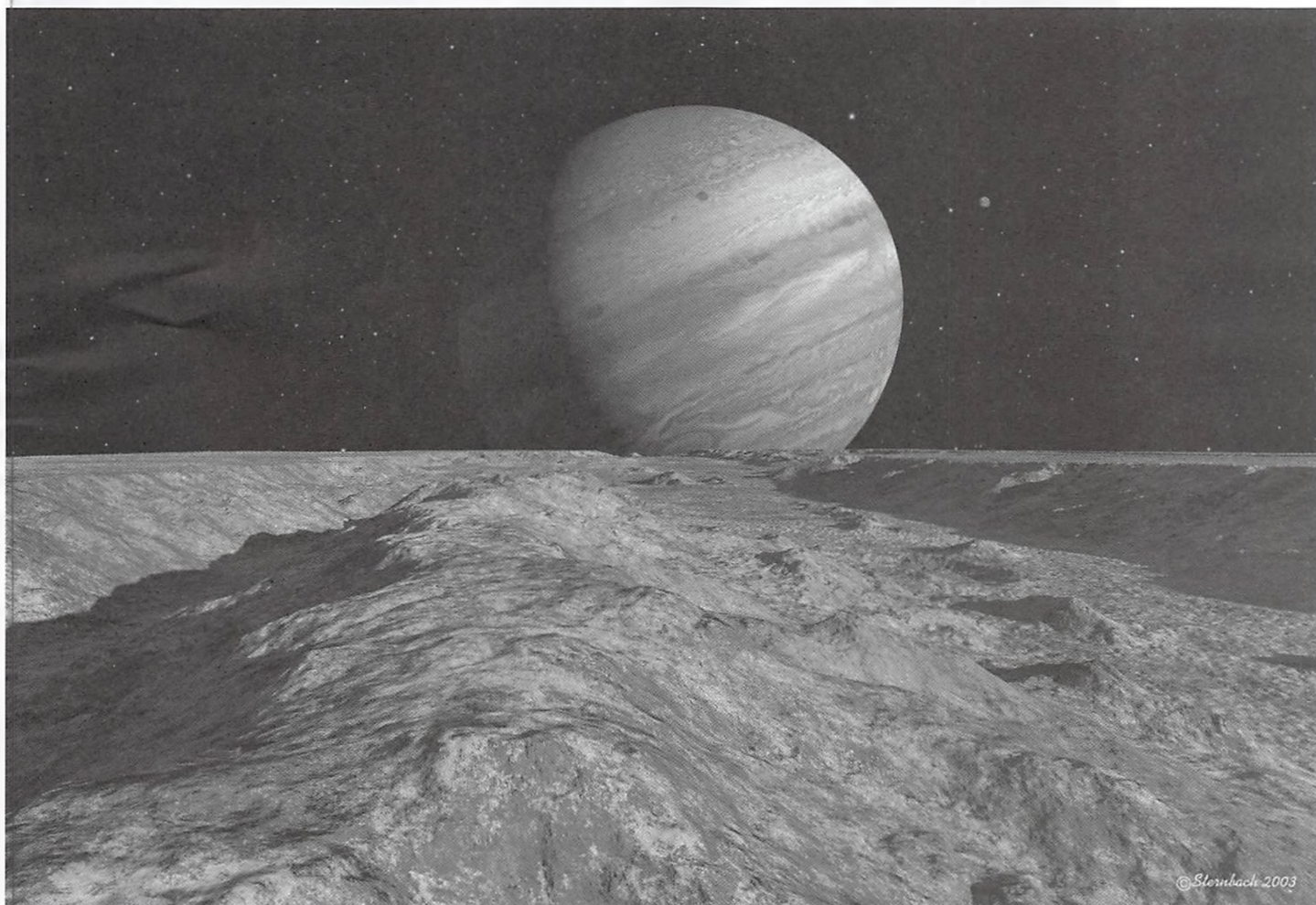
“I have no special visions for the Mars community of the future that haven’t already been imagined for the past fifty years or more. Even if I am not able to witness the first human landing on Mars — though I have no doubt that it will happen before 2030 — I will hope that any permanent settlement will be built to accommodate growth and to be flexible enough to change as the community discovers different and

better ways of doing things. Colonies on other worlds have been likened to Antarctica with multi-national bases, as breakaway independent states, or as exploiters of unlimited natural resources. Anything is possible. But for the Mars community to become a true representative of civilization, its citizens, by the very nature of their positions and like the systems of the spacecraft that brought them, will be required to work together, solve problems, and survive. Mars will not be opened to habitation as quickly as land rushes attempted to open the western United States; that haste cost human lives. Lessons learned aboard Mir, ISS, and all long-term space flight to come will add invaluable knowledge to our ability to maintain a viable presence on Mars.”

-- Rick Sternbach on colonizing Mars

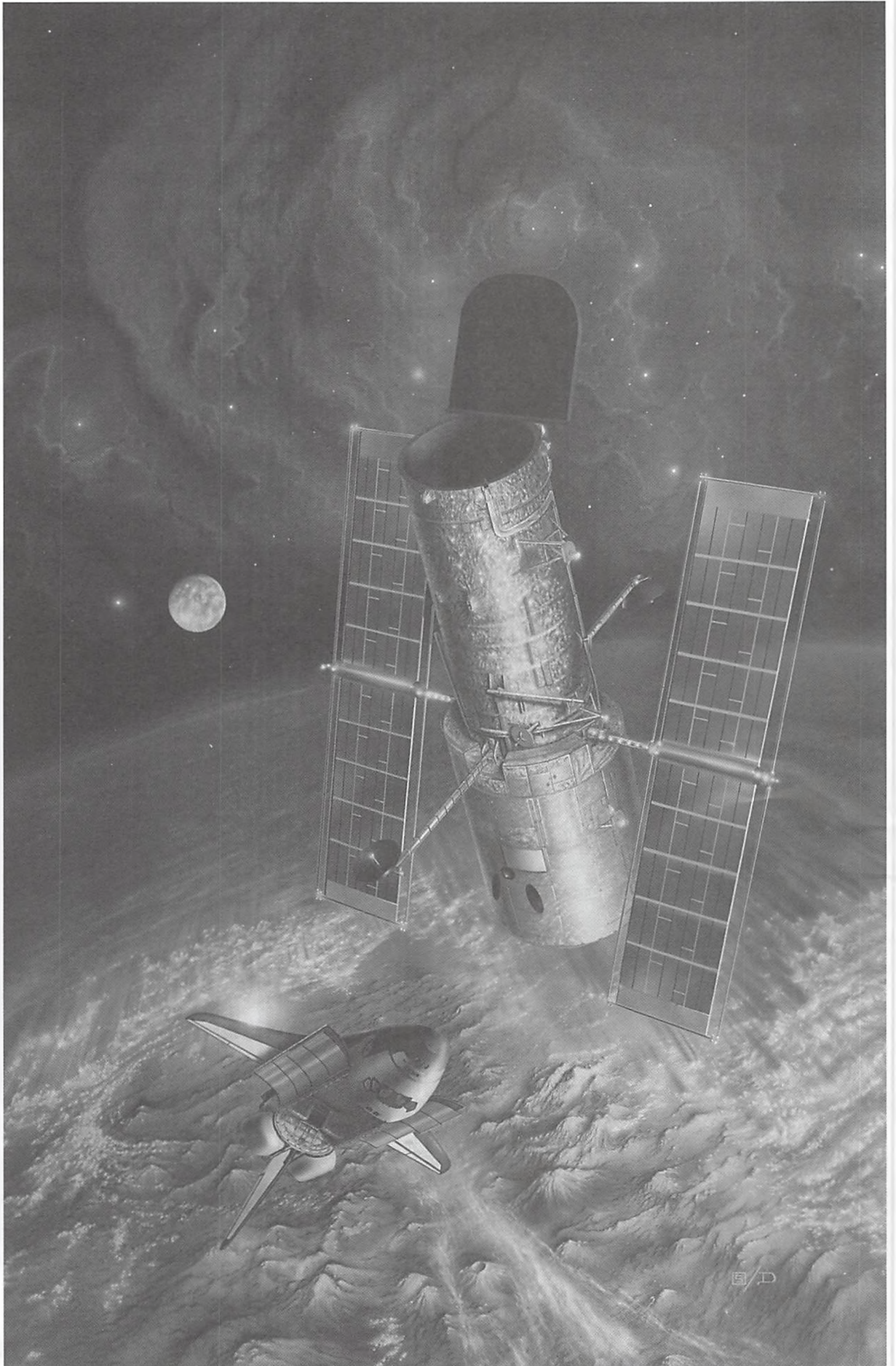
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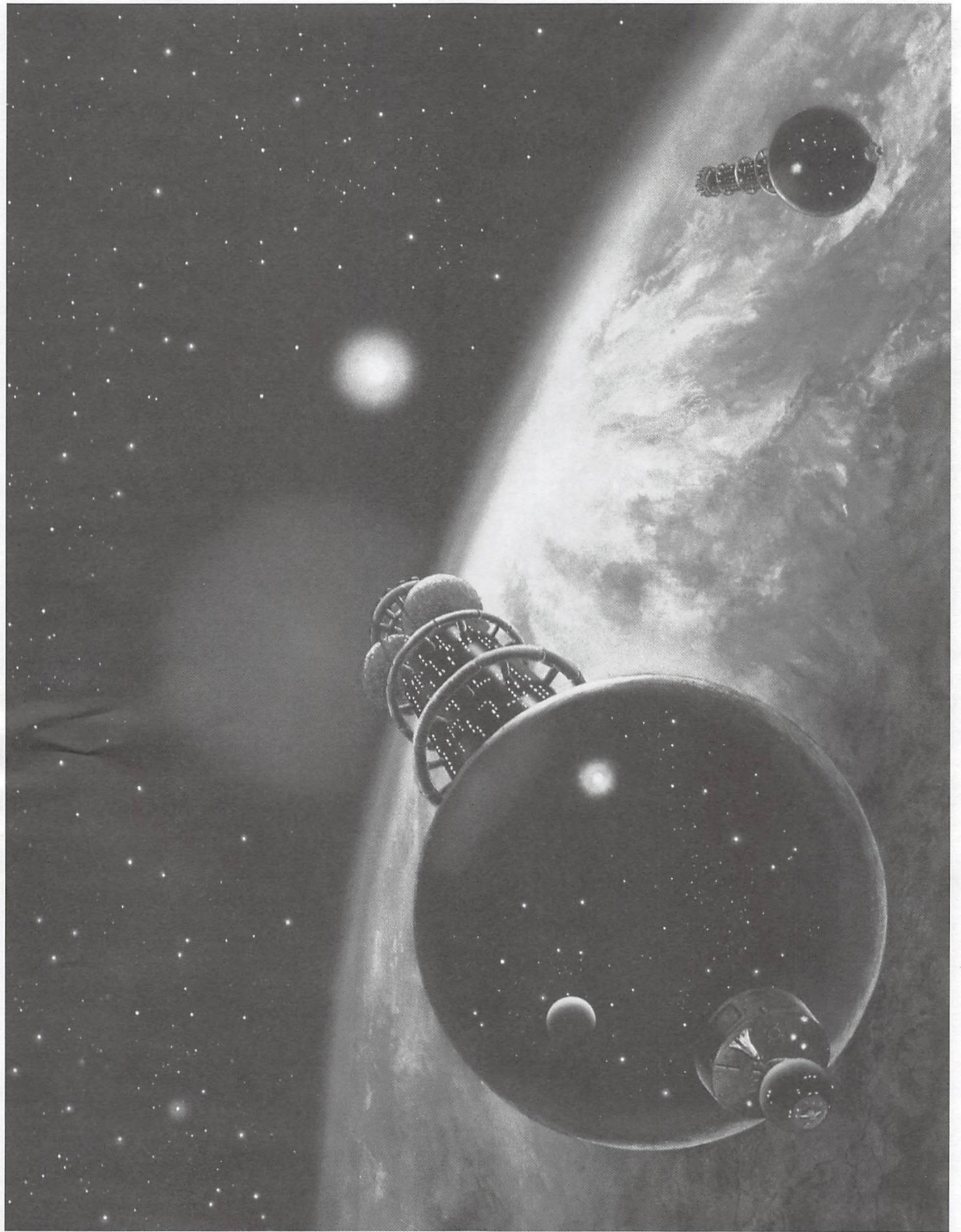
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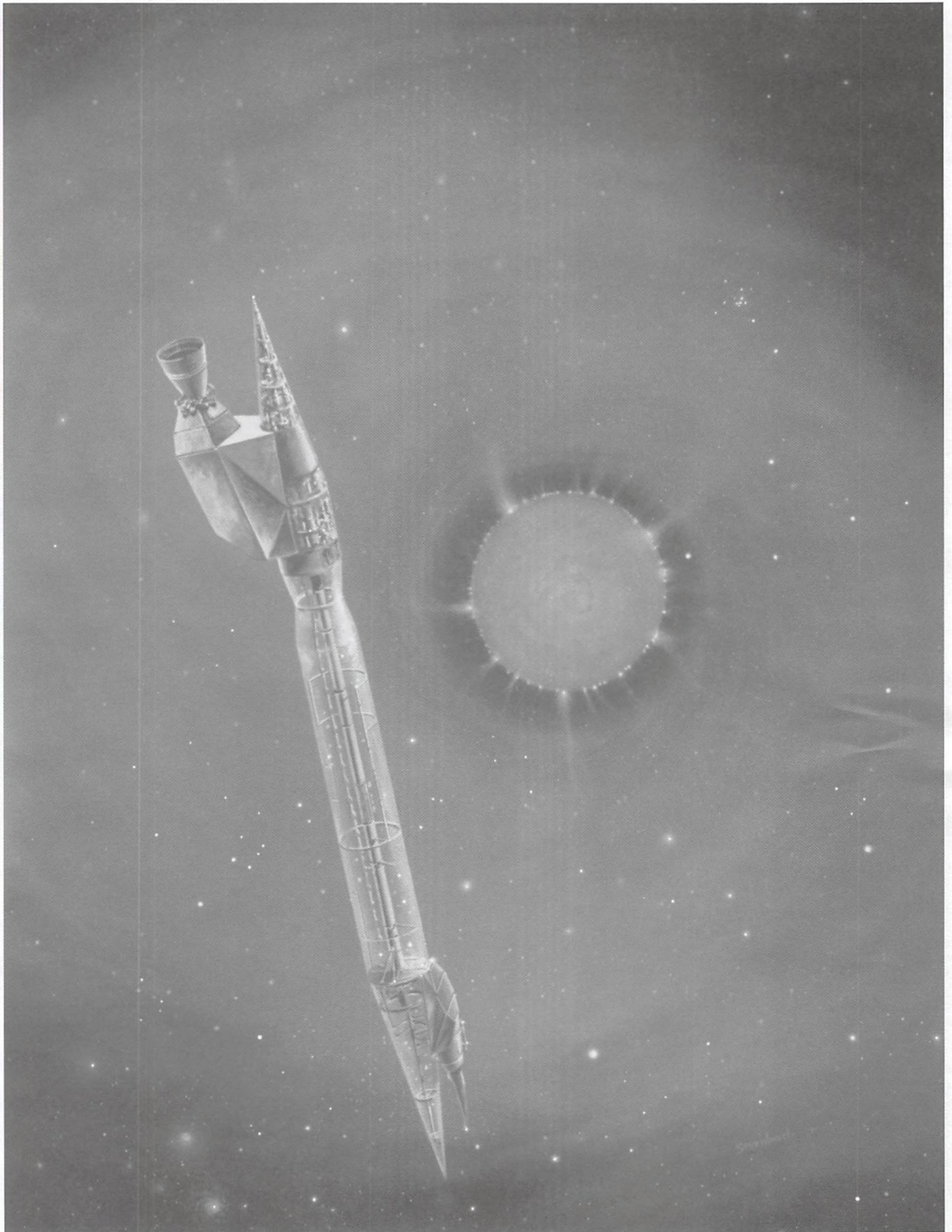
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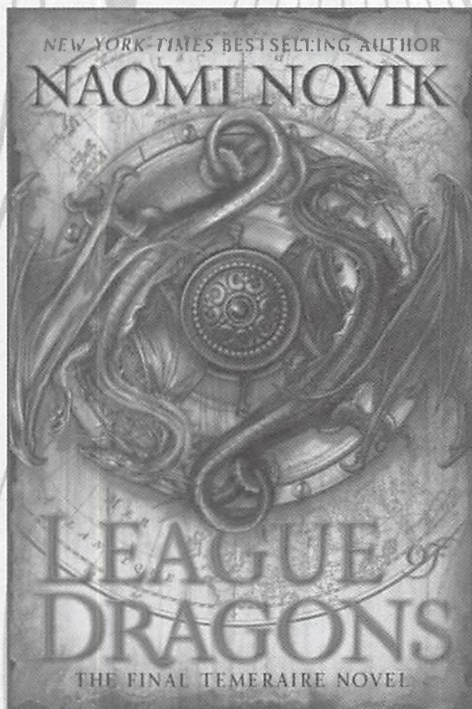


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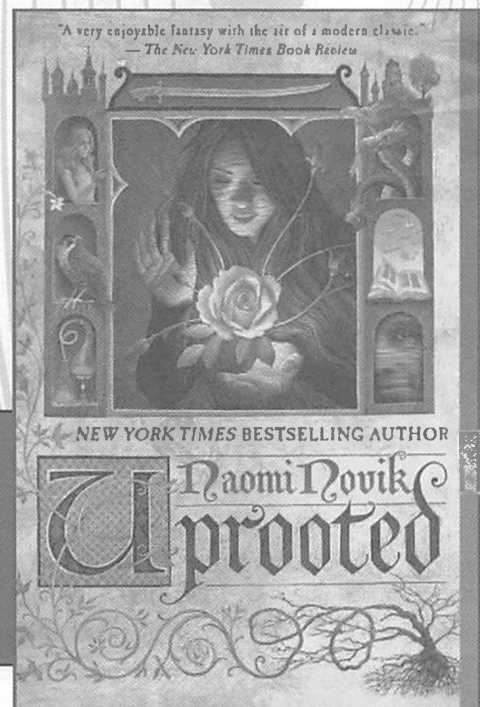


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Naomi Novik: The Consolations of Story

By Zen Cho

I've had the pleasure of following Naomi Novik's work for more than a decade – and "pleasure" is definitely the right word for it. Writers are a dime a dozen, but a storyteller like Naomi, possessing a near-miraculous ability to patch directly into the pleasure centres of the brain, is more precious than rubies.

Naomi's best known for her hugely popular alternate history Temeraire series, which follows the adventures of the enchanting Temeraire -- dragon, scholar and activist -- and his captain Will Laurence during the Napoleonic war. We encounter dragons first in the guise of a fighting force -- a sort of winged cross between Pokemon and men-of-war, who are also capable of affection and reading Newton. But in the course of eight (soon to be nine) novels, Naomi explores the full implications of the existence of an additional sentient race in a world as complex and diverse as our own, with startling impact on the arc of history as we know it.

The Temeraire novels are the sort of books you can press on anybody: epic in scope, intimate in feel, and packed with humour, adventure and feeling. They're entertainment in the highest degree, but they're not just entertainment. They wear their intelligence lightly.

At first glance her most recent novel *Uprooted*, a standalone, seems like a departure. Its first line sets it in a fairytale tradition instantly familiar to any fantasy reader:

"Our Dragon doesn't eat the girls he takes, no matter what stories they tell outside our valley."

This is a story about girls, about home, about stories and truth. The Dragon, a mysterious wizard who lives in a tower, protects protagonist Agnieszka's village from the corrupted Wood in exchange for a maiden, chosen from among the villagers under his protection to serve him for ten years.

Agnieszka's grown up convinced that he'll take her best friend, brave, beautiful Kasia. Instead, he takes Agnieszka. What unspools from there is Naomi's best and truest work yet, in which her skills as a storyteller are deployed in service of an imaginative, tender tale. It's a tale that centres female friendship, community, tradition and power. In the end it's the Dragon who's the princess in the tower -- the object of desire, delineated in terms of the female gaze -- and Agnieszka whose courage changes the world.

For all their surface differences, the Temeraire novels and *Uprooted* share all the best features of a Naomi story -- the features that make her such a very reassuring author to read and return to, again and again. Tension is ratcheted up skilfully, but you are certain there will be a thoroughly satisfying resolution of it. You can never quite predict where the story will end up from where it starts, but the narrative logic stacks up: the ending may be unexpected, but it feels justified.

No appreciation of Naomi's writing would be complete without mentioning her fanfic, which is how I found her. She's incredibly prolific, with more than 400 stories in around 100 fandoms. Naomi's fic, as much as her original fiction, showcase her extraordinary versatility as a writer: she's written fic for everything from *The Fast & The Furious* movies to George Washington, and she's an author you follow into strange fandoms, knowing you'll be rewarded for it. I return to her fanfic as often as I do to any of my favourite novels, when in need of the consolations of story.

It's also in fandom that one sees the full range of her talents and extraordinary energy as an organiser, vidder and coder. Long before



Photo by Beth Gwinn

I encountered her fanfic, I wandered the hinterlands of fanfic archives running off software Naomi had developed. She's founded a convention, fanfic challenges (including the Yuletide obscure fandom fanfic exchange, a communal writing exercise that is bigger than Christmas to its thousands of participants), and of course, the Organisation of Transformative Works, a nonprofit for preserving and providing access to fanworks.

Of course, she didn't do any of that alone, and Naomi would be the first to acknowledge it. I've always admired Naomi's commitment to community, her conviction that success is to be shared and passed on, and the entirely practical steps she takes to ensure that.

In person Naomi is energetic, intelligent, warm and straightforward. She gives the impression of knowing exactly who she is and what she wants. She's far more interested in talking about her latest fandom than about how great she is.

I remember speaking to an early fan of hers at WorldCon 2007. The first three Temeraire novels had just come out to general acclaim and Naomi was nominated for the Campbell Award for Best New Writer, which she won. (Of course, "early" is relative. This was maybe around 50 fandoms and 200 stories ago.)

"She seems to have come out of nowhere," said the fan.

Well, no, I thought. She came from us.

We're lucky to have her, and so are you.

An Excerpt from *League of Dragons*

By Naomi Novik

The Chevalier was not dead when they found her, but the scavengers had already begun to pick at her body. A cloud of raucous crows lifted when Temeraire's shadow fell over the clearing, and a stoat slunk away into the underbrush, coat white, muzzle red. As he dismounted, Laurence saw its small hard shining eyes peering patiently out from beneath the bramble. The French dragon's immense sides were sunken in between her ribs so deeply each hollow looked like the span of a rope bridge. They swelled out and in with every shallow breath, the movement of her lungs made visible. She did not move her head, but her eye opened a very little. It rolled to look on them, and closed again without any sign of comprehension.

A dead man sat in the snow beside her, leaning against her chest and staring blindly forward, in the ragged remnants of what had once been the proud red uniform of the Old Guard. He wore epaulets and the front of his coat was pockmarked with many punctures where medals had once hung, likely sold to whichever Russian peasants would sell him a pig or a chicken for gold and silver. Flotsam from Napoleon's disintegrating *Grande Armée*: the dragon had most likely been driven by hunger to go too far afield, searching for food, and having spent her final strength could not then catch up the remaining body of her corps. She had come down a day ago: the churned ground beneath her was frozen into solid peaks, and her captain's boots were drifted over with the snow which had fallen yesterday morning.

Laurence looked for the sun, descending and only barely shy of the horizon. Every scant hour of daylight now was precious, even every minute. The last corps of Napoleon's army were racing west, trying to escape, and Napoleon himself with them. If they did not catch him before the Berezina River, they would not catch him; he had reinforcements and supply on the other side—dragon reinforcements, who would spirit him and his troops safely away. And all this devouring war would have no conclusion, no end. Napoleon would return only a little chastened to the welcoming cradle of France and raise up another army, and in two years there would be another campaign—another slaughter.

Another laboring breath pushed out the Chevalier's sides; breath steamed out of her nostrils, billowing like cannon-smoke in the frigid air. Temeraire said, "Can we do nothing for her?"

"Let us lay a small fire, Mr. Forthing, if you please," Laurence said.

But the Chevalier would not take even water, when they melted some snow for her to drink. She was too far gone; if indeed she wished any relief with her captain gone and a living death already upon her.

There was only one kindness left to provide. They could not spare powder, but they still had a few iron tent-poles with sharpened ends. Laurence rested one against the base of the dragon's skull, and Temeraire set his massive claw upon it and thrust it through with a single stroke. The Chevalier died without a sound. Her sides rose and fell twice more while the final stillness crept slowly along her enormous body, spasms of muscle and sinew visible beneath the skin. A few of the ground-crew stamped their boots and blew on their hands. The snow heavy upon the pine-trees standing around them made a muffled silence.

"We had better get along," Grig said, before the final shudders had left the Chevalier's tail; a faint note of reproach in his high sparrow-voice. "It is another five miles to the meeting-place for tonight."

He alone of their company was little affected by the scene, but then the

Russian dragons had cause enough to be inured to cruelty and hunger, having lived with both all their days. And there was no real justification for ignoring him; they had done what little good there was to be done. "See the men back aboard, Mr. Forthing," Laurence said, and walked to Temeraire's lowered head. The breath had frozen in a rim around Temeraire's nostrils while they flew. Laurence warmed the ice crust with his hands and broke it carefully away from the scales. He asked, "Are you ready to continue onward?"

Temeraire did not immediately answer. He had lost more flesh than Laurence liked these last two weeks, from bitter cold, hard flying, and too little food. Together these could waste the frame of a heavyweight dragon with terrifying speed, and the Chevalier made a grim object lesson to that end. Laurence could not but take it to heart.

He once more bitterly regretted Shen Shi, and the rest of their supply train. Laurence had already known to value the Chinese legions highly, but never so much as when they were gone, and all the concerns of ensuring their supply had fallen into his own hands. The Russian aviators had only the most outdated notions of supply for their beasts, and Temeraire, with all the will in the world, had too much spirit to believe that he could not fly around the world on three chickens and a sack of groats if doing so would put him in striking distance of Napoleon again.

"I am so very sorry Shen Shi and the others had to go back to China," Temeraire said finally, in an echo of Laurence's thoughts. "If we were only traveling in company, perhaps..."

He trailed off. Even the most relentless optimism could not have imagined a rescue for the poor Chevalier: three heavyweights together would have had difficulty in carrying her. "At least we might have given her some hot porridge," Temeraire said.

"If it is any consolation to you," Laurence said, "remember she came into this country as a conqueror, and willingly."

"Oh! What would the dragons of France not do for Napoleon?" Temeraire said. "When you know how much he has given them, and how he has changed their lot: built them pavilions and roads through all Europe, and given them their rights? You cannot blame her, Laurence; you cannot blame any of them."

"Then at least you may blame *him*," Laurence said, "for trading so far on that loyalty to bring her and her fellows into this country in a vain and unjustified attempt at conquest. It was never in your power to prevent her coming, or to rescue her. Only her master might have done so."

"I do," Temeraire said. "I do blame him, and Laurence, it would be beyond everything, if he should escape us now." He heaved a deep breath, and raised his head again. "I am ready to go."

A Naomi Novik Bibliography

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20	1986	Nancy Springer
26	1992	Donald Kingsbury, Michael F. Flynn, Shella Finch
27	1993	Allen Steele
32	1998	Harry Turtledove
36	2002	Phil & Kaja Foglio
37	2003	Steve Miller & Sharon Lee
39	2005	Steve Barnes & Tananarive Due
41	2007	Larry Niven
43	2009	Charles Stross
45	2011	Ben Bova
46	2012	Jody Lynn Nye
47	2013	Joe Haldeman
49	2015	Jo Walton



Murder Ballads: About the Band



Photo Supplied by Murder Ballads

by Sarah Opotzner

Murder Ballads is a long-distance folk-blues collaboration between committed eclecticists, Catt Kingsgrave and Adam Fromm.

Raised by a Rhodesian Ridgeback and a fire goddess in the Arizona desert, and with all the gifts to show for it that you'd expect from that sort of upbringing, Catt brings her bass, her stirring contralto, and well, mostly she forgets her kazoo. Adam, a peripatetic polymath whose shoulder angel and devil have never mastered the art of invisibility, is nimble and expressive on guitar and vocals. They intersperse their logophilic original works with covers that are never anything like what you'd expect.

They've been at this since 2010, throwing house concerts, mostly with the homeowners' blessing, releasing their debut album (*Pretty in Scarlet*) in 2012, and performing at a number of cons. Such concerts include the infamous guerrilla jam with the artificial potted ficus at Arisia 2015, Music Guest of Honor at Philcon 2015, and a collaboration with Stranger Ways at Arisia 2016.

But what *is* Murder Ballads, you ask? Murder Ballads is just as morbid as it might sound, and poignant, and also rude and irreverently funny, powerful and stirring, and sometimes there are squirrels. It's like great whiskey, dark chocolate, pomegranate seeds, and a single stale Easter Peep set gloriously ablaze at dusk on the Fourth of July. Murder Ballads is the duo of Catt Kingsgrave and Adam Fromm, two singer-songwriters with decades of background performing and recording before joining forces in 2010. Catt is a writer and musician who started writing songs at 13 upon receipt of her first guitar (a Lyle that she still performs with today) and promptly found herself in the Texas folk scene, culminating

with her five-year stint as a founding member of the seminal Dallas band Ravens before making her way to Troy, NY. Meanwhile, Adam took a quieter path from his Illinois birthplace and his mother's borrowed nylon-string Goya to his eventual home in Worcester, MA, releasing a pair of self-produced CDs along the way.

Catt and Adam met through mutual friends sometime in the middle of the last decade, and first came together onstage when Catt invited Adam to join her for a performance of "Battle Raven," an old Ravens song of hers. There soon followed a period of the two repeatedly guest-appearing at each other's solo gigs until they realized they weren't fooling anyone, least of all themselves, and named themselves Murder Ballads after the folk tradition of songs describing sinister intentions and untimely demises. Their first album, *Pretty in Scarlet*, was released in 2014 following a successful crowdfunding campaign and the repeated three-hour commute between their homes that continues to plague them, and contains a capricious selection of originals old and new, traditional songs reverent and reconfigured, and covers ranging from Dave Carter to Sisters of Mercy.

Murder Ballads' sound is an eclectic blend of whatever strikes their fancy: sincere folk originals, bluesified treatments of Anglo-Celtic standards, reimaginings of favorites in whatever genres they have lying around, trips through cockeyed humor (their biggest hit is called "The Ballad of Captain America's Disapproving Face"), and yes, the occasional actual murder ballad. You can find their music, the latest info, and links to their Facebook and Twitter pages at <http://murder-ballads.com> <<http://murder-ballads.com/>>. *

* Actual murder not included.

In Memoriam

- Patrick H. Adkins (author, fan)
Joe Alaskey (*Looney Tunes* voice)
Renee Alper (fan, filker)
Cliff Amos (fan)
Brad Anderson (cartoonist)
Don Anderson (fan)
Murphy Anderson (comics artist)
Paul Anderson (fan)
Stuart "Viking Stu" Andrews (fan)
Tom Arden (fantasy writer)
Jon Arfstrom (fan, pulp artist)
Gary Arlington (comic book shop owner)
Yal Ayerdhal (thriller/sf writer)
Dick Ayers (comic book artist)
Richard L. Bare (*TZ* director)
Neal Barrett, Jr. (sf author)
Christopher Barry (sf director)
Charles Barsotti (cartoonist)
Alexandra Bastedo (actress)
Gary Becker (Nobelist economist)
Dr. Jacob David Bekenstein (physicist)
Lynda Bellingham, OBE (actress)
Harve Bennett (producer)
Stuart "Shorty" Bergman (fan)
Jim Berry (cartoonist)
Joe Bethancourt (fan)
Theodore Bikel (actor)
Jon Bing (sf writer)
Blue Petal (fan)
David Bowie (musician, actor)
Fred D. Brammer (fan)
Norman Bridwell (cartoonist)
Martin E. Brooks (bionic actor)
Ned Brooks (fan)
Rick Brooks (fan)
Randy Brunk (fan)
Stan Burns (fan)
Jeff Canfield (fan)
Joël Champetier (sff author)
Stepan Chapman (sf author)
Wesley A. Clark (computer designer)
Richard Clear (bookseller)
Brian Clemens (screenwriter, tv producer)
Roger Clendening (fan, filker)
Dr. Sir John Cornforth (Nobelist chemist)
Kathleen Conat (fan)
Robert Conquest, OBE, CMG (sf author, poet)
Robert Conroy (sf/ah author)
Richard P. Coogan (actor)
John Cooper (comic book artist)
Cal Cotton (fan)
Yvonne Craig (actress)
Wes Craven (horror director, screenwriter)
Jeremy Dale (comic book artist)
William Dana (*X-15* test pilot)
Velma J. (Vijay) deSelby-Bowen (fan)
Dr. Carl Djerassi (chemist)
Roy Doty (cartoonist)
Fred Duarte (fan)
Tony Dyson (R2-D2 builder)
Umberto Eco (author)
Bruce Edwards (C.S. Lewis scholar)
Jean Louise Ellenbacher (*Lady Nadira*; fan)
Joseph Frederick Engelberger (roboticist)
Wayne England (*Magic: The Gathering* card artist)
kT Fitzsimmons (fan)
Stan Freberg (madman adman)
Johan Frick (sf writer, fan)
Dale Gardner (astronaut)
Robert Gerber (fan)
Vic Ghidalia (sff anthologist)
H.R. Geiger (artist/designer)
Dan Gerson (animation screenwriter)
Blaine Gibson (Disney sculptor)
Mihail Gramescu (sf writer)
Bari Greenberg (fan, filker)
Martin Greenberg (sff publisher)
Michael Gross (*Ghostbusters* designer)
Daniel T. Grotta (Tolkien biographer)
Dr. Gerald Guralnik (physicist)
Gyro (fannish guide dog)
Judy Harrow (fan)
Hank Hartsfield (astronaut)
David G. Hartwell (editor, Lunacon GoH)
Irwin Hasen (cartoonist)
Bob Hastings (actor)
Dr. Richard F. Heck (Nobelist chemist)
Michael Hemmingson (sf author, screenwriter)
C.J. Henderson (horror, crime, comics writer)
Liz Holzman (animation director)
James Horner (film composer)
Bob Hoskins (actor)
Gary Hutzel (*Trek* VFX artist)
Bruce Hyde (*Trek* actor)
Larry Ivie (horror writer, artist)
Mike Jelenski (fan)
Wolfgang Jeschke (author, fan)
Jor Jennings (fan, writer)
Ericka Ann Johnson (fan)
George Clayton Johnson (*Trek* screenwriter)
Russell Johnson (*Gilligan's Island* actor)
Louis Jourdan (actor)
Carol Kabakjian (fan)
Dr. Susan Kahn (fan)
Paul Kantner (musician)
Jean Karaty (cartoonist)
Margaret F. Keifer (fan)
Daniel Keyes (author)
Robert Kinoshita (sf robot designer)
Valeri Kubasov (cosmonaut)
Alan Kupperberg (comics artist)
Jay Lake (fan)
David J. Lake (H.G. Wells scholar)
Joel Lane (fantasy author)
Glen A. Larson (screenwriter, producer)
Jack Larson (actor)
Larry Latham (artist, animator)
Toni Lay (fan)
Sir Christopher Lee (actor)
Harper Lee (author)
Tanith Lee (author)
Walt Lee (sf film historian)
Lemmy (fan, musician)
Page Lewis (fan)
Tom Loback (gaming, Tolkien artist)

Jay Maeder (comics author)	Michael Pell (fan)	Yoshihiro Tatsumi (manga artist)
Patrick Macnee (actor)	Dr. Martin Perl (Nobelist physicist)	Robert Taylor (screenwriter, animator)
Florin Manolescu (sf/f writer, critic)	Thomas Piccirilli (horror author)	Rod Taylor (actor)
Robert E. Margroff (sf author)	Jay Pike (comic book artist)	Melanie Tem (horror author)
David Marquart (fan)	William Pogue (astronaut, author)	Kathy Thornton (fan)
Gabriel Garcia Marquez (writer)	Sir Terry Pratchett, OBE (author, Lunacon GoH)	William Tienken (fan)
Arlene Martel (<i>Trek</i> actress)	Gerard Quinn (sf illustrator)	Murray Tinkelman (sf illustrator)
William C. Martin (fan)	Liviu Radu (sf author)	Ray Tomlinson (computer programmer)
Adrienne Martine-Barnes (fan, author)	Joe Raftery (filker)	Dr. Charles Townes (Nobelist physicist)
Don Matheson (<i>Land of the Giants</i> actor)	Harold Ramis (writer, director, actor)	Morrie Turner (cartoonist)
Melissa Mathison (screenwriter)	Arthur Rankin (animator)	Joe Viskocil (sfx artist)
Rik Mayall (<i>Blackadder</i> actor)	Jeff Rice (horror author)	Gregory Walcott (<i>Plan 9 from Outer Space</i> star)
Ib Melchior (sf filmmaker)	Alan Rickman (actor)	Ken Weatherwax (actor)
Bart Merrigan (fan)	Jack Robins (fan)	Bud Webster (fan, fantasy author)
Ann Methe (fan)	Alan Rodgers (horror author, editor)	D. West (fan artist)
Ray Meyers (model sculptor)	Mark Rogers (author-illustrator)	Grace Lee Whitney (actress)
Marvin Lee Minsky (AI scientist)	Felice Rolfe (fan, Hugo winner)	Art Widner (fan)
Edgar Mitchell (6th man on the Moon)	Christopher Rush (<i>Magic: The Gathering</i> card artist)	Robin Williams (actor)
Mizuki (cartoonist)	Peggy Rae Sapienza (fan, SMOF)	Rena Wolper (sf book publisher)
Ron Moody (actor)	Roy Scarfo (space artist)	Rocky Wood (HWA President)
Chuck Miller (sff publisher)	Robin Schindler (costumer, anime fan)	Patrick Woodroffe (sf artist)
Tom Moore (cartoonist)	Eric Scott (fan)	Morning Glory Zell-Ravenheart (fan)
Anne Morrel (fan)	Lorenzo Semple, Jr. (screenwriter)	Efrem Zimbalist Jr. (actor)
Dale Mortensen (Nobelist economist)	Carol Severance (sf author)	Vilmos Zsigmond (<i>CE3K</i> cinematographer)
Dr. Boris Morukov (cosmonaut)	Michael Shea (sff author)	
Jef Murray (fantasy illustrator)	Lucius Shepard (sf author)	
Dr. John Nash (Nobelist mathematician)	Susan Sheridan (<i>HHGG</i> actress)	
Dave Needle (computer engineer)	Stu Shiffman (fan, Lunacon FGoH)	
Leonard Nimoy (actor)	Sam Simon (co-creator of <i>The Simpsons</i>)	
Yasushi Nirasawa (anime illustrator)	Stanley Skirvin (fan)	
Nancy Nutt (fan)	Roger Slifer (comic book writer)	
Jon Ogden (Heinlein fan)	P.F. Sloan (songwriter)	
Maureen O'Hara (actress)	Prof. George Slusser (sf lit curator)	
Noriyoshi Ohrai (sf illustrator)	Dick Smith (makeup artist)	
Kate O'Mara (<i>Dr. Who</i> actress)	Leonard Starr (cartoonist)	
Fred Ordway III (space scientist)	Roy Steffensen (actor)	
Mick O'Connor (fan)	Bhob Stewart (artist, writer, editor, fan)	
Peter O'Toole (actor)	Graham Stone (sf bibliographer, fan)	
Gary Owens (announcer, voice actor)	Jannick Storm (sf author)	
Jake Page (science columnist)	Edward Summer (comic book writer)	
MyrnaSue Parmentier (fan)	Carol Ann Susi (actress)	
Michael Parry (horror author)	Sally A. Syrjala (fan)	
Bill Patterson (fan, author)	Jeremy Tarcher (<i>Trek</i> scriptwriter)	
Melody Patterson (actress)		

Past Lunacons

YEAR	DATE	LOCATION	GUEST(S) OF HONOR	CHAIR	ATTENDANCE
1957	May 12	213 West 53rd St., Room 205, NYC	No Guest of Honor	Frank Dietz	65
1958	April 13	213 West 53rd St., Room 205, NYC	Frank R. Paul	Frank Dietz	85
1959	April 12	213 West 53rd St., Room 205, NYC	Lester Del Rey	Frank Dietz	80
1960	April 10	213 West 53rd St., Room 205, NYC	Ed Emshwiller	Frank Dietz	75
1961	April 9	213 West 53rd St., Room 205, NYC	Willy Ley	Frank Dietz	105
1962	April 29	Adelphi Hall, NYC	Frederik Pohl	Chris Moskowitz	105
1963	April 21	Adelphi Hall, NYC	Judith Merril	Frank Dietz	115
1964	NO LUNACON				
1965	April 24	Hotel Edison, NYC	Hal Clement	Frank Dietz	135
1966	April 16-17	Hotel Edison, NYC	Isaac Asimov	Charles Brown	235
1967	April 29-30	Hotel Roosevelt, NYC	James Blish	Frank Dietz	275
1968	April 20-21	Park Sheraton Hotel, NYC	Donald A. Wollheim	Ted White	410
1969	April 12-13	Hotel McAlpin, NYC	Robert A.W. Lowndes	Ted White	585
1970	April 11-12	Hotel McAlpin, NYC	Larry T. Shaw	Fank Dietz	735
1971	April 16-18	Hotel Commodore, NYC	<i>Editor:</i> John W. Campbell <i>Fan:</i> Howard DeVore	Frank Dietz	900
1972	March 31-April 2	Statler-Hilton Hotel, NYC	Theodore Sturgeon	Don Lundry	1200
1973	April 20-22	Statler-Hilton Hotel, NYC	Harlan Ellison	Al Schuster	1600
1974	April 12-14	Statler-Hilton Hotel, NYC	Forrest J. Ackerman	Art Saha	1400
1975	April 18-20	Hotel Commodore, NYC	Brian Aldiss	Jack Chalker	1100
1976	April 9-11	Statler-Hilton Hotel, NYC	<i>Amazing and Fantastic Magazines</i>	Don Lundry	1000
1977	April 8-10	Biltmore Hotel, NYC	L. Sprague & Catherine de Camp	Devra Langsam	900
1978	Feb 24-26	Sheraton Heights Hotel, Hasbrouck Heights, NJ	<i>Writer:</i> Robert Bloch <i>Special Guest:</i> Dr. Rosalyn S. Yalow	Ben Yalow	450
1979	March 30-April 1	Sheraton Inn at LaGuardia, East Elmhurst (Queens), NY	<i>Writer:</i> Ron Goulart <i>Artist:</i> Gahan Wilson	Thom Anderson & Art Saha	650
1980	March 14-16	Sheraton Heights Hotel, Hasbrouck Heights, NJ	<i>Writer:</i> Larry Niven <i>Artist:</i> Vincent Di Fate	Steve Rosenstein	750
1981	March 20-22	Sheraton Heights Hotel, Hasbrouck Heights, NJ	<i>Writer:</i> James White <i>Artist:</i> Jack Gaughan	Linda Deneroff	875
1982	March 19-21 (Lunacon 25)	Sheraton Heights Hotel, Hasbrouck Heights, NJ	<i>Writer:</i> Fred Saberhagen <i>Artist:</i> John Schoenherr <i>Fan:</i> Steve Stiles	Stuart C. Hellinger	1100
1983	March 18-20	Sheraton Heights Hotel, Hasbrouck Heights, NJ	<i>Writer:</i> Anne McCaffrey <i>Artist:</i> Barbi Johnson <i>Fans:</i> Donald & Elsie Wollheim	Elyse Rosenstein	1500
1984	March 16-18	Sheraton Heights Hotel, Hasbrouck Heights, NJ	<i>Writer:</i> Terry Carr <i>Artist:</i> Tom Kidd <i>Fan:</i> Cy Chauvin	Larry Carmody	1400
1985	March 15-17	Sheraton Inn at LaGuardia, Travelers Inn, East Elmhurst (Queens), NY	<i>Writer:</i> Gordon R. Dickson <i>Artist:</i> Don Maitz <i>Fan:</i> Curt Clemmer, D.I.	Teresa C. Miñambres, D. I.	800
1986	March 7-9	Westchester Marriott, Tarrytown, NY	<i>Writer:</i> Marta Randall <i>Artist:</i> Dawn Wilson <i>Fan:</i> Art Saha <i>Special Guest:</i> Madeline L'Engle	Val Sussman	1100
1987	March 20-22	Westchester Marriott, Tarrytown, NY	<i>Writer:</i> Jack Williamson <i>Artist:</i> Darrell Sweet <i>Fan:</i> Jack L. Chalker <i>Toastmaster:</i> Mike Resnick	Elan Litt & William Morrison	1200

1988	March 11-13	Westchester Marriott, Tarrytown, NY	<i>Writer:</i> Harry Harrison <i>Artist:</i> N. Taylor Blanchard <i>Fan:</i> Pat Mueller <i>Toastmaster:</i> Wilson Tucker	Seth Breidbart	1250
1989	March 10-12	Westchester Marriott, Tarrytown, NY	<i>Writer:</i> Roger Zelazny <i>Artist:</i> Ron Walotsky <i>Fan:</i> David Kyle <i>Editor:</i> David Hartwell	Val Sussman Ontell	1450
1990	March 16-18	Westchester Marriott, Tarrytown, NY	<i>Writer:</i> Katherine Kurtz <i>Artist:</i> Thomas Canty <i>Publisher:</i> Tom Doherty	Jonathan Bayer	1500
1991	March 8-10	Sheraton Stamford, Stamford, CT	<i>Writer:</i> John Brunner <i>Artist:</i> Kelly Freas <i>Fan:</i> Harry Stubbs <i>Publishers:</i> Ian & Betty Ballantine <i>Science:</i> Prof. Gerald Feinberg	Dennis McCunney	1200
1992	March 20-22	Rye Town Hilton, Rye Brook, NY	<i>Writer:</i> Samuel R. Delany <i>Artist:</i> Paul Lehr <i>Fan:</i> Jon Singer <i>Featured Filkers:</i> Bill & Brenda Sutton <i>Special Guest:</i> Kristine Kathryn Rusch	Stuart C. Hellinger	1350
1993	March 19-21	Rye Town Hilton, Rye Brook, NY	<i>Writer:</i> Orson Scott Card <i>Artist:</i> Barclay Shaw <i>Fan:</i> Alexis Gilliland <i>Publishing:</i> Richard Curtis	William Morrison	1250
1994	March 18-20	Rye Town Hilton, Rye Brook, NY	<i>Writer:</i> Vonda N. McIntyre <i>Artist:</i> James Warhola <i>Fan:</i> Walter R. Cole <i>Comics Industry:</i> Walter & Louise Simonson <i>Featured Filker:</i> Peter Grubbs <i>Special Musical Guest:</i> Dean Friedman	Paul Birnbaum	1300
1995	March 17-19	Rye Town Hilton, Rye Brook, NY	<i>Writer:</i> Poul Anderson <i>Artist:</i> Stephen Hickman <i>Fan:</i> Mike Glycer <i>Featured Filker:</i> Graham Leathers	Mark L. Blackman	1300
1996	March 15-17	Rye Town Hilton, Rye Brook, NY	<i>Writers:</i> Terry Pratchett Esther Friesner <i>Visual Humor:</i> Phil Foglio <i>Fan:</i> Bruce Pelz <i>Special Origami Guest:</i> Mark Kennedy	Ira Donewitz	1300
1997	March 7-9	Rye Town Hilton, Rye Brook, NY	<i>Writer:</i> C.J. Cherryh <i>Artist:</i> David Cherry <i>Fan:</i> Michael J. Walsh <i>Media:</i> Michael O'Hare	John William Upton	1250
1998	March 20-22	Rye Town Hilton, Rye Brook, NY	<i>Writer:</i> Octavia E. Butler <i>Artist:</i> Donato Giancola <i>Fans:</i> John & Perdita Boardman	Eileen Madison	1250
1999	March 5-7	Rye Town Hilton, Rye Brook, NY	<i>Writer:</i> Vernor Vinge <i>Artist:</i> Bob Eggleton <i>Fan:</i> Anthony R. Lewis	Seth Breidbart	1200
2000	March 24-26	Rye Town Hilton, Rye Brook, NY	<i>Writer:</i> George Alec Effinger <i>Artist:</i> Lisa Snellings <i>Fan:</i> Stu Shiffman <i>Special Guest:</i> Barbara Hambly	Stuart C. Hellinger	1200
2001	March 23-25	Rye Town Hilton, Rye Brook, NY	<i>Writer:</i> Charles Sheffield <i>Artist:</i> Jody Lee <i>Fan:</i> John Hertz <i>Special Guest:</i> Nancy Kress	Ira Donewitz	1150
2002	March 15-17	Rye Town Hilton, Rye Brook, NY	<i>Writer:</i> Alan Dean Foster <i>Artist:</i> James Gurney <i>Fans:</i> Ron & Val Ontell <i>Special Guest:</i> Peter F. Hamilton <i>Toastmistress:</i> Roberta Rogow	Dominick Corrado	1050

2003	March 21-23	Rye Town Hilton, Rye Brook, NY	<i>Writers:</i> Spider & Jeanne Robinson <i>Artist:</i> Rowena <i>Fans:</i> Joni & Todd Dashoff <i>Mistress of Ceremonies:</i> Susan de Guardiola	Paul Birnbaum	1200
2004	March 19-21	Rye Town Hilton, Rye Brook, NY	<i>Writer:</i> Storm Constantine <i>Artist:</i> Michael Whelan <i>Fan:</i> Lucy Schmeidler <i>Special Webtoonist Guest:</i> Pete Abrams <i>Costuming:</i> Ricky & Karen Dick	Peter Cassidy	1211
2005	March 18-20	Sheraton Meadowlands, East Rutherford, NJ	<i>Writer:</i> Michael Swanwick <i>Artist:</i> Butch Honeck <i>Fan:</i> Skip Morris <i>Costumers:</i> Pierre & Sandy Pettinger	Preston Saul	1122
2006	March 17-19	Hilton Hasbrouck Heights, Hasbrouck Heights, NJ	<i>Writer:</i> Jim Butcher <i>Artist:</i> David B. Mattingly <i>Fan:</i> Byron Connell <i>Costumer:</i> Lisa Ashton	Dora Buck	1059
2007	March 16-18 (Lunacon 50)	Hilton Rye Town, Rye Brook, NY	<i>Writer:</i> Christopher Moore <i>Artist:</i> Dave Sceley <i>Fan:</i> Frank Dietz	Seth Janifer	1177
2008	March 14-16	Hilton Rye Town, Rye Brook, NY	<i>Writer:</i> Jacqueline Carey <i>Artist:</i> Johnna Y. Klukas <i>Fan:</i> Joe D. Siclari <i>Special Guest:</i> Winston A. Howlett	Dominick Corrado	1163
2009	March 20-22	Hilton Rye Town, Rye Brook, NY	<i>Writer:</i> Dave Freer <i>Artist:</i> Larry Dixon <i>Fan:</i> Leigh Grossman <i>Special Guest:</i> Mercedes Lackey <i>Toastmaster:</i> Eric Flint	MrShirt	1089
2010	March 19-21	Hilton Rye Town, Rye Brook, NY	<i>Writer:</i> Tanya Huff <i>Artist:</i> Theresa Mather <i>Fan:</i> Dominick Corrado <i>Musical Guest:</i> Allison Lonsdale	Stacey Helton McConnell	1022
2011	March 18-20	Hilton Rye Town, Rye Brook, NY	<i>Writer:</i> Lawrence M. Schoen <i>Artist:</i> Rachael Mayo <i>Special Guest:</i> Eric "in the Elevator" Zuckerman	MrShirt	821
2012	March 16-18	Hilton Rye Town, Rye Brook, NY	<i>Writer:</i> John Ringo <i>Artist:</i> Howard Tayler <i>YA Writer:</i> Tamora Pierce <i>Gaming:</i> Andy & Kristin Looney	Stacey Helton McConnell	862
2013	March 14-16	Hilton Westchester, Rye Brook, NY	<i>Writer:</i> Michael Flynn <i>Artist:</i> William O'Connor <i>Filk:</i> Leslie Fish	MrShirt	853
2014	March 13-15	Hilton Westchester, Rye Brook, NY	<i>Writer:</i> Ryk Spoor <i>Artist:</i> Randy Gallegos <i>Special Guest:</i> Michael Flynn	MrShirt & David N. Yanolatos	600
2015	NO LUNACON				
2016	March 13-15	Hilton Westchester, Rye Brook, NY	<i>Guests of Honor:</i> Robert J. Sawyer Rick Sternbach Naomi Novik <i>Music Guests:</i> Murder Ballads	Cerberus <i>Chair Emeritus:</i> Mark W. Richards	???

A NEW VORKOSIGAN SAGA NOVEL

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McMASTER
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AND THE
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Plans, wills, and expectations collide in this sparkling science-fiction social comedy, as the impact of galactic technology on the range of the possible changes all the old rules, and Miles learns that not only is the future not what he expects, neither is the past.

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