

# LUNACON

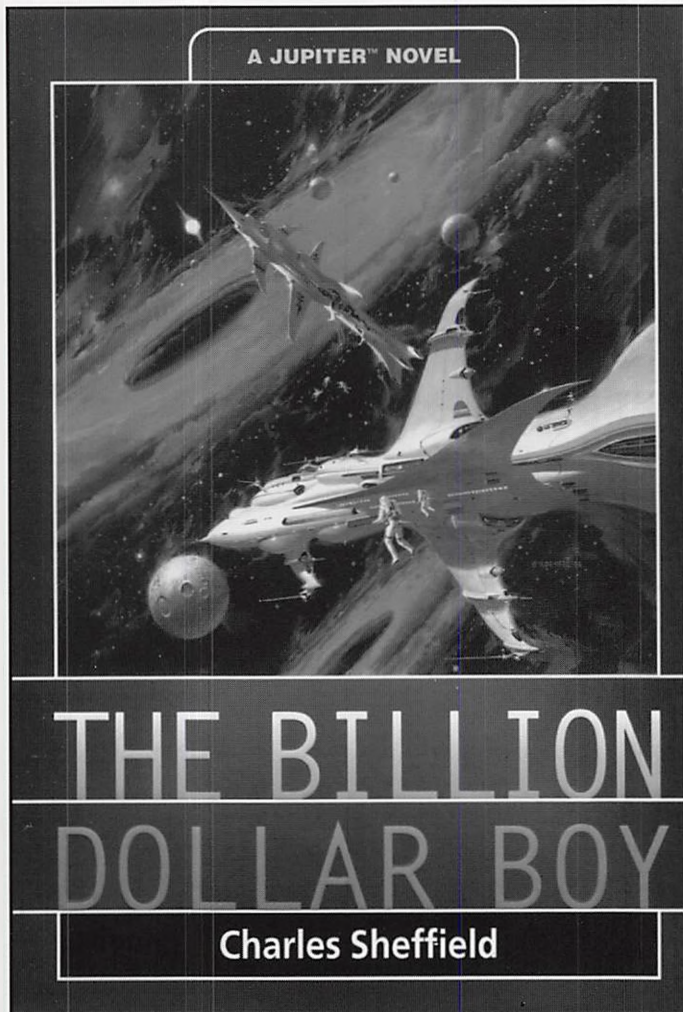
## 2001



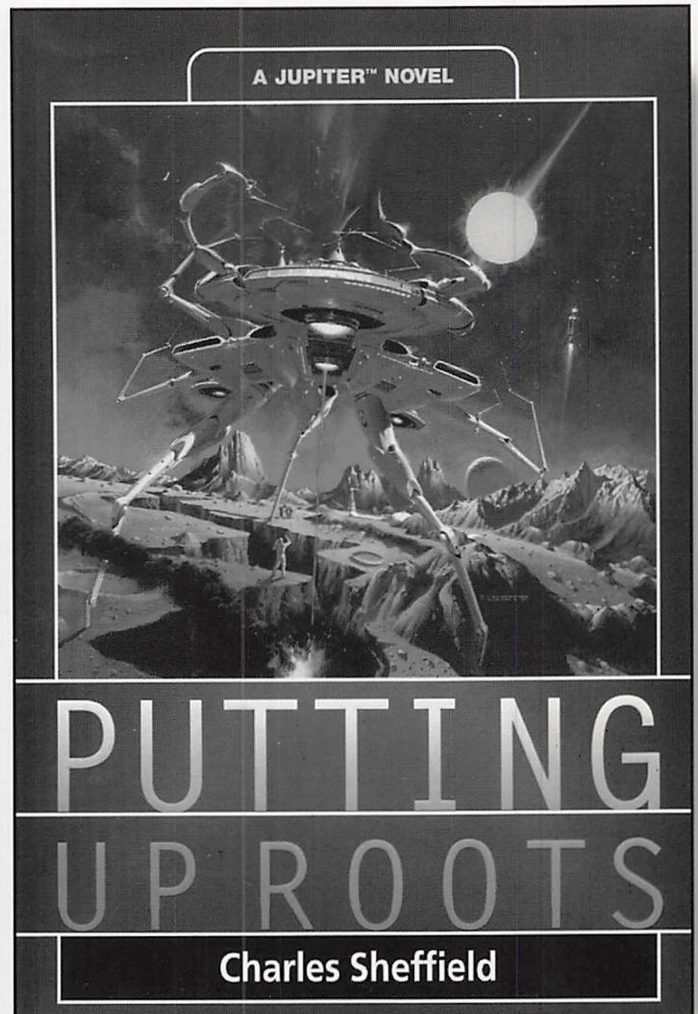


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Sheffield**

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Special Guest of Honor

**Nancy Kress**

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Artist Guest of Honor

**Jody Lee**

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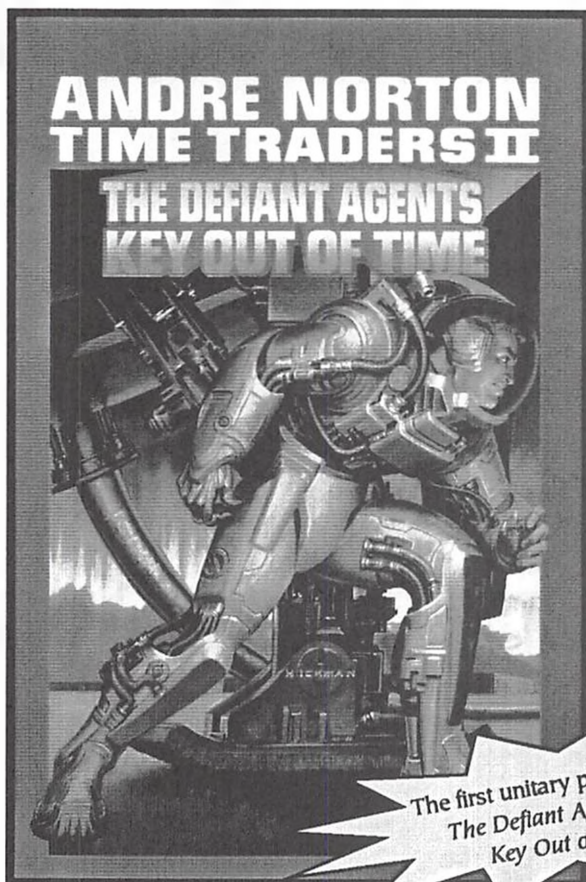


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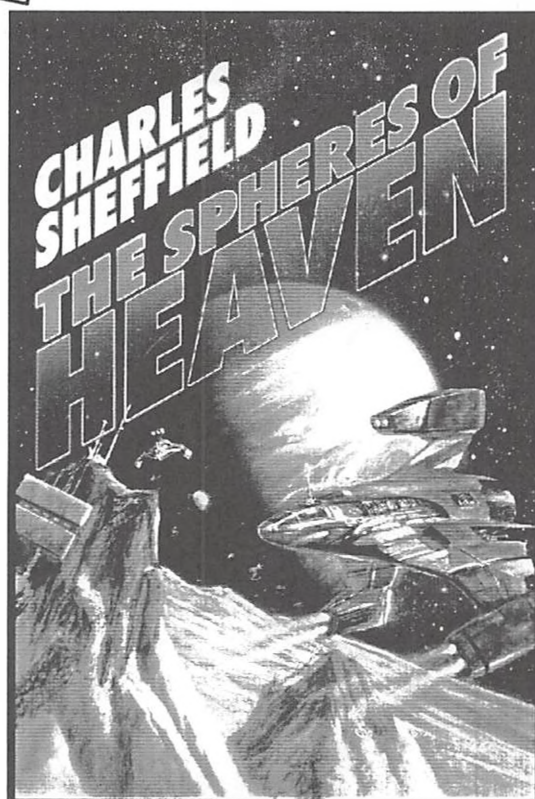
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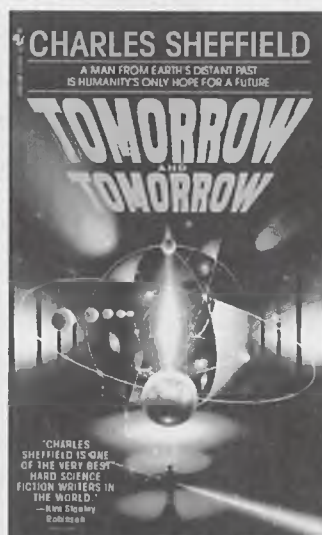
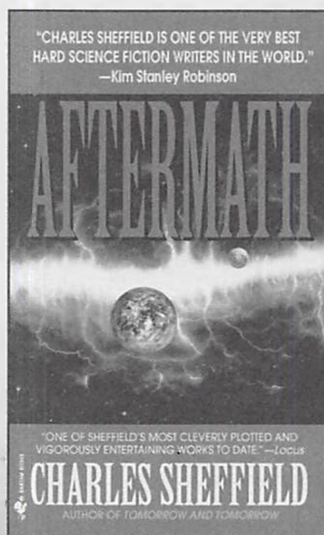
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Artwork by Stephen Youll

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# LUNACON Policies

## **Weapons:**

*No Weapons Of Any Kind Are Permitted.*

People with weapons will not be registered. Anyone found to be carrying a weapon during the convention will have his/her membership revoked without compensation. The use of a weapon as part of a costume *must be approved by the Masquerade Director prior to the event.* Going to and from the Masquerade, they must be carried in an opaque carrying case, e.g.: a paper bag.

The Convention Committee defines a weapon as anything that is classified as a weapon under New York State law, any object designed to cause bodily harm, or any replica of such object, and any other object the Committee determines to be dangerous. This includes toy weapons of all types. The Committee reserves the right to amend this definition of a weapon, depending upon each individual situation and the associated behavior. We also reserve the right to impound weapons for the duration of the convention. Actions or behavior which interfere with the enjoyment of the convention by other attendees will also result in revocation of membership without compensation. Please, if in doubt, **ask us.**

## **Smoking**

All function rooms of *Lunacon 2001* are non-smoking!!

## **Costumes:**

Please cover any revealing costumes in the public areas of the hotel - the Bar, Lobby/ Reception Areas and the Restaurants.

## **Drinking Age**

Please remember that New York State's legal drinking age is **21**. The Hotel will be enforcing this law. Alcohol may not be served at **open** parties, and you will be asked to close down if it is. An open party is one that is open to all convention members and is advertised openly at the convention. A closed party is not advertised, is invitational in nature, and runs behind closed doors. **Please note:** All parties **must** be in designated party areas. Parties held in other areas will be closed down.

## **Convention Badges:**

Please wear your badge. You will need it to get into **all** convention activities.

Most Convention activities will be closing at **3 am** so that we can all get some much needed rest.

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We would like to express our appreciation and thanks to the following people and organizations without whose assistance *Lunacon 2001* would not have been possible: our *Guests of Honor*, the *Rye Town Hilton*, *Mapleton Printing and Offset*, *Science Press*, *Jeff Hicks*, *Sondra Lehman*, the publishers and others who have generously supported our Book Exhibit and Raffle (and the Lunarian's Donald and Elsie

Wollheim Scholarship Fund), Panix for assistance with the Internet Room, *Michael Burstien* (with assistance from *Charles Sheffield* and Nancy Kress) and *Susan de Guardiola* for contributions to the Progress Report, our fellow Committee members (and the people who live *with* them), and a special thank you to our hardworking Volunteer Staff.

**-LUNACON 2001**

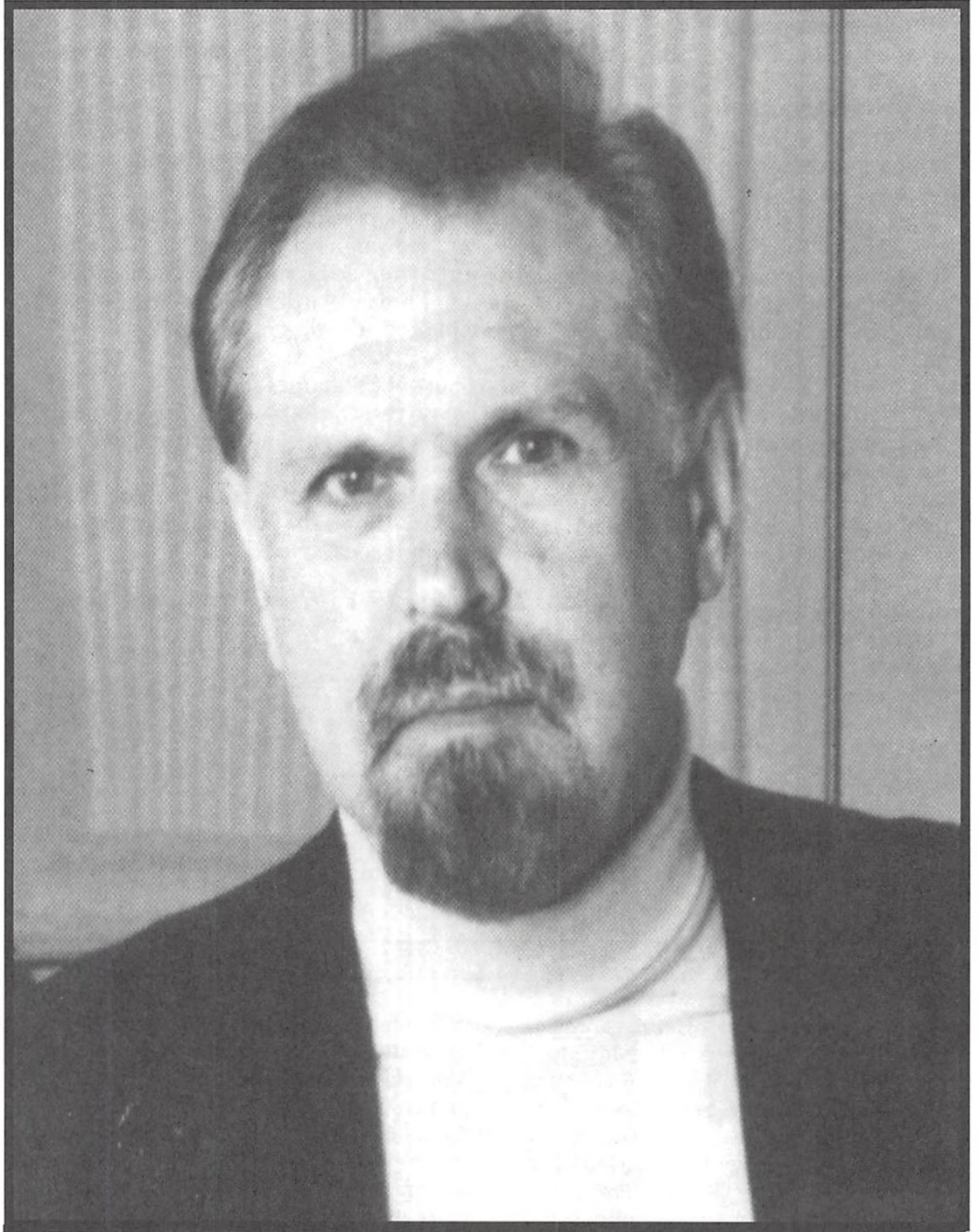
## **Acknowledgements:**



**Writer  
Guest of  
Honor:**

# Charles Shef

*"Now Charles writes hard SF, which as you know is science fiction played with the net up and with a handy portable device that will shrink any balls actually hit at the net so that they will pass through without impediment."*



**An Appreciation by Kim Stanley R**

# field

I got to know Charles Sheffield when I was living in the Washington, DC area, and he and Roger MacBride Allen and I used to get together for lunch. During that time Roger dedicated a book to Charles, calling him "the sanest man in the business." Either this is wrong or else the business is even stranger than I thought. Charles may seem normal—a British space scientist with American daughters, who knows a great deal of poetry by heart and writes surrealist hard sf novels—but behind that ordinary seeming exterior lurks a truly unusual man. Actually I do not know exactly how unusual Charles is because he is British and it's hard to tell. He has never told me anything about his past and from that I deduce that he had a typical British education, public school and Cambridge perhaps. This education was designed to stiffen the upper lip sufficiently to run the empire without undue sentimentality, and it works quite well, although afterwards the products of the system, like Spock, have to reconcile their human and Vulcan sides. It was characteristic of Charles's generous thoughtfulness and also his unwillingness to intrude that when Lisa

and I had our first child he saw our beginner innocence, and went out and got us some diapers and threw them in our door, and indeed we had forgotten we would need these and were very grateful, but we had to shout our thanks at Charles's back as he receded down the street. Thanks again, Charles!

Now Charles writes hard SF, which as you know is science fiction played with the net up and with a handy portable device that will shrink any balls actually hit at the net so that they will pass through without impediment. This of course makes for a great game, in which anything is possible but everything seems real. Charles is one of the best currently working this game, extending its limits and testing the possibilities. Once he entered a utopian novel contest by submitting a dystopia, and though the book did not win the utopia contest it did win an unrelated award for literary excellence. As a result the prize changed from half a million dollars to a trip to Kansas, but I am sure Charles enjoyed the trip to Kansas very much.

Since then he has made other trips



Charles Sheffield has published forty-one books of science and science fiction, over a hundred science fiction short stories, and more than a hundred and fifty scientific papers and articles. He has had best-sellers of both fact and fiction, was the winner of the 1991 Japanese Sei-un award for best science fiction novel (*The McAndrew Chronicles*) translated into Japanese, and winner of the 1992 John W. Campbell Memorial Award for Best Science Fiction Novel (*Brother To Dragons*). His 1993 novella *Georgia On My Mind* won both the Nebula and Hugo Awards.

His most recent novel is *The Spheres Of Heaven* (Baen, February 2001) and his most recent non-fiction work is *Borderlands Of Science* (augmented paperback edition, Baen, November, 2000). He writes a weekly syndicated column, THE BORDERLANDS OF SCIENCE, for newspapers and web distribution, and has discovered that when you write a weekly column, Monday arrives every other day.

Born in England and educated at St. Johns College, Cambridge, he is a theoretical physicist who has served as President of the Science Fiction Writers of America, is a Fellow and Past-President of the American Astronautical Society, and a Fellow of the American Association for the Advancement of Science.

He lives in Maryland and is married to Nancy Kress, who



*He knows the stakes involved; that a culture ignorant of science is in trouble, and a culture that renounces science is doomed.*

to collect other awards, given for other stories that have tested boundaries and charted new ground. Once in conversation he observed to me that one could quantize SF aesthetics by creating a two-axis grid in which literary quality was charted along the x axis, while scientific understanding and originality were plotted along the y axis. We both sat stunned as we contemplated the awesome power of this graphing, its clarity such that neither one of us dared to suggest the location on the grid of even a single fellow sf writer, but only hoped that we could both hangglide out there into the northeast quadrant as far as we could go, for a few more passes.

Charles is certainly a worthy recipient of the Isaac Asimov Memorial Award. Like the good doctor, Charles has written a great deal of science fiction that both conforms to what science says is possible, and is extremely exciting and often surrealistic in its power as imagery. And like Asimov, Charles has written a great deal of science fact, telling people the significance of what science has discovered. This is a very important task, which it occurs to me is something like a work of translation; in this case, a translation from the complex, very crowded, and often mathematical realms of science, into the larger world of human history. As with any other act of translation, the translator in this enterprise has to know both languages well to be

able to do the work properly. It's often said that translation is best accomplished by someone translating into their native language, but the best solution of all is to find someone who is truly bilingual. In this sense Charles is very well suited for the work. He knows science from the inside, having been a practicing space scientist for many years. He has also lived in two very different countries, with long stays in countries even more dissimilar than England and America, and his knowledge of history and literature is deep.

He knows the stakes involved; that a culture ignorant of science is in trouble, and a culture that renounces science is doomed. So he has put a great deal of effort into writing about a vast array of scientific matters, making them comprehensible and interesting, and putting them in their larger context, of the human enterprise and progress in history. There can never be enough of this kind of work, and there are only a few people capable of doing it at the level Charles has accomplished. The world is in trouble because of our ignorance of science; most people aware of this fact wring their hands and moan and groan, and often declare the situation hopeless; but Charles has actually done the hard work of trying to make a difference, by the full use of his gifts and skills. The award is one way to thank him for that.

--Stan

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**Just a few of the authors who joined us last year...**

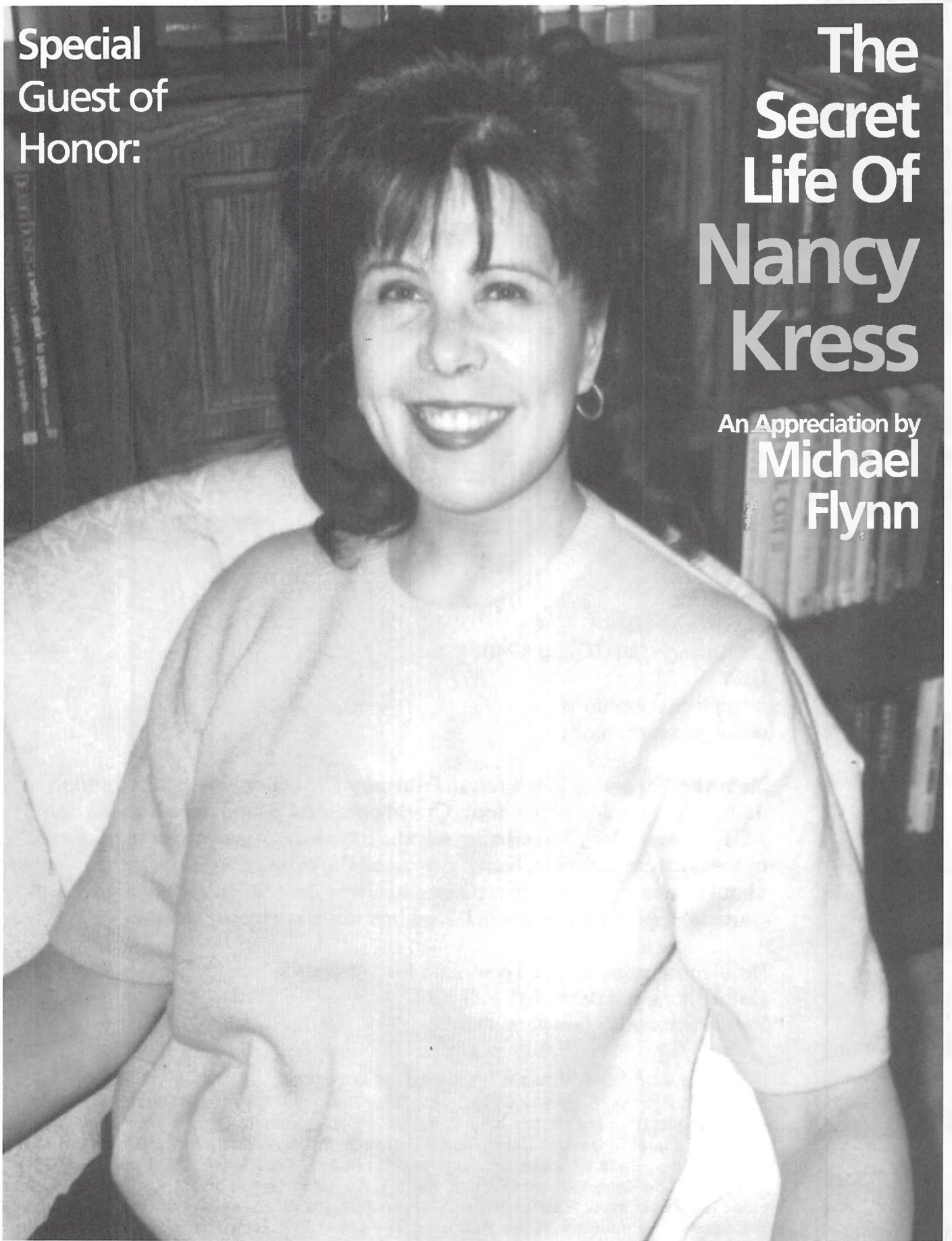
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Special  
Guest of  
Honor:

# The Secret Life Of Nancy Kress

An Appreciation by  
**Michael  
Flynn**



**N**ancy Kress once spent several hours locked up with a score of lonely, desperate men. She enjoyed it at the time, but had mixed feelings afterward.

So why do you read these program book panegyrics, if not in the hopes of a little scandal? Do you want to hear how a writer who started out writing fantasies has become known as one of the better writers of hard science fiction? Okay, biological science fiction, it maybe isn't "hard," but it is at least high viscosity. People sometimes assume that Nancy has a degree in biology or genetics or something, but 'tain't so. However, she does do her homework (which, when you think on't is how most people get those degrees in biology and such). This is not surprising, given that she was once a school teacher. You can hear it in her precise diction and wonderfully clear way of speaking. She sounds like a perfectionist.

She is a perfectionist. This is not a put-down, for what is the alternative to striving for perfection but striving for imperfection, which while rather more achievable is surely less laudable? Someone once asked Hemingway what was the most difficult part of writing and he answered, "Getting the words right." It's hard to argue with that, Hemingway being dead and all, but it is a clue to Nancy's writing. One time she rewrote a

story that had already been accepted. I do not recommend this. Nancy does not recommend it, either, since the editor preferred the original version. But here is a person who constantly questions her own work... and seems to come up with the right answers more often than not.

"They do get wild," she once wrote, "these virtual realities made of words, don't they? My current project... has been at times so uncooperative that I've sent it to its room with nothing but bread and water. Alas, this doesn't help. The prose only gets pallid and weak."

She has written some wonderfully engaging prose over the years, none of it pallid and weak. *Brain Rose* was the first of hers I read. *Maximum Light, Probability Moon, Stinger...* These are only a sample of the delightful range of her writing.

And let us not forget the short fiction, which you can find in *Beaker's Dozen, The Aliens of Earth*, and elsewhere. She even wrote a story in which the protagonist was God, who has entered the world in an arts competition for a prestigious grant.

She also thinks about the art and craft of writing and sometimes goes about talking of it. Which leads us back to those twenty lonely, desperate men, aforesaid. No, this was not a panel at Luna-

**Nancy Kress** is the author of eighteen books: three fantasy novels, seven SF novels, two thrillers, three collections of short stories, one YA novel, and two books on writing fiction. She is perhaps best known for the "Sleepless" trilogy that began with *Beggars In Spain*. The novel was based on a Nebula- and Hugo-winning novella of the same name; the series then continued with *Beggars And Choosers* and *Beggars Ride*. The trilogy explores questions of genetic engineering, social structure, and what society's "haves" owe its "have-nots." In 1996 Kress temporarily switched genres to write *Oaths And Miracles* (Forge, 1996), a thriller about Mafia penetration of the biotech industry. This was followed in 1998 by *Stinger* (Forge/Tor), about the introduction of a genetically-engineered and very nasty form of malaria into Maryland. Her most recent books are *Yanked!* (Avon), a YA time-travel novel, and *Beaker's Dozen* (Tor), a well-received collection of short stories. Forthcoming in 2000 is *Probability Moon* (Tof). Like much of Kress's fiction, this novel is concerned with the genetic foundations of human behavior. Unlike recent work, however, *Probability Moon* takes place off-World, and includes such grand old SF tropes as aliens and a space war.

In addition to writing fiction, Kress regularly teaches at various places, including Clarions East (University of Michigan) and West (Seattle). She has also taught summer writing conferences in Cleveland, Ohio; Rochester, New York; and Juneau, Alaska. She is the monthly "Fiction" columnist for *Writer's Digest* magazine, which she regards as a sort of extension of teaching. In a former life she was a copywriter for Xerox, Bausch & Lomb, and various other corporations. She now lives in Maryland with her husband, Charles Sheffield, who also writes science fiction.



"Some people win," she once wrote, "and some people lose; sometimes that is apportioned justly; sometimes it's not."

con, but at a medium security men's prison where Nancy was invited to talk about SF. The good news is that no one walked out. Well, it was a prison. But even so, she found the group extremely responsive, eager, and appreciative. They asked questions for three hours, built up a tremendous rapport. Afterwards, she learned that the group included four child molesters and two rapists, which, as I said earlier, left her with mixed feelings about the experience.

A reviewer once described one of her stories as "another of the twisted and despairing lives Kress specializes in." (He meant in her writing, of course.) But what the forest looks like depends on the angle from which you view it. "Some people win," she once wrote, "and some people lose; sometimes that is apportioned justly; sometimes it's not." There is a whole spectrum of possibilities ranging from the absurdist position, which holds everything to be unconnected and all of modern life meaningless, to the pop fiction position, which holds that the world is ordered and morality is vindicated: "Lovers always end up together; murders are always solved." Nancy doesn't like either of these two, but prefers the richer ambiguity that lies between them, "neither creating an understandable, black-and-white world nor an absurdist, impenetrable one." And perhaps there are child molesters and rapists who are engaging and personable and ask interesting

questions. That is the ambiguous reality.

The first time I met Nancy was at a Balticon some [unspecified] while back. She was guest of honor and gave a talk that addressed, *inter alia*, the inexplicable absence of children from most SF. (Granted, it would interrupt the action if the Hero had to break off fighting the baddies to pick up the kids from day care or attend a parent-teacher meeting, but sometimes that will be the case.)

We have met since then at later cons for high wit and conversation. At one, a Philcon, I invited Nancy to lunch with me and Charles Sheffield and then had to run out *in media res* because I had forgotten a workshop I had promised to help at. I left them there at the table playing Name that Poet. (They were reciting lines to each other, the challenge being to complete the lines and name the writer. Charles was winning, which bemused Nancy, the English major. I mean, Charles is a *physicist*, for crying out loud.) One thing led to another and later, they recited other lines to each other and became a couple. They hold me responsible and, so far, neither has been cross with me for leaving them alone that day. This is good, for I have a high regard for the both of them.

They tell me it will never happen, but if there is ever a Sheffield/Kress collaboration, I for one will not be disappointed to read it.

-Michael

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## CHAPTER TWO: Tharsis Province, Mars

When the comlink shrilled in his brother-in-law's comfortable living room, Tom Capelo said, "If that's for me, I'm not here."

"Incoming message in real-time from Earth, United Atlantic Federation, for Dr. Capelo, priority one," the house system said.

"I'm not here. In fact, I'm not anywhere. I've vanished from timespace."

"Tom," Martin Blumberg said with weary patience.

"System, tell them I'm caught in a space tunnel."

"It won't do that," Martin said. "Only your system will do that. This is a normal system. House, put the call on screen."

Capelo's younger daughter said, "Daddy, you're not really in a space tunnel." After a moment she added, "Are you?"

"Caught with all my molecules disassembled."

"Oh, he's just acting stupid again," the older daughter told her sister, with enormous disgust. "You're such a baby."

"I am not! I'm five!"

"So what? I'm ten, and that's twice as old."

"Transferring message," the house system said. A section of the

living room wall, which had previously shown the Martian sunset outside the room, darkened briefly, then brightened into an image of a sharp-featured man in a darkened bare room. The image said formally, "This is Dr. Raymond Pellier at Harvard University, UAF, calling for Dr. Thomas Capelo. Please activate two-way visual and audio. There will be a six-minute delay between transmission points. Acknowledge immediately."

"Asshole," Capelo said, into the six-minute delay.

"Daddy said a bad word," said Sudie, the five-year-old.

"Frozen star," Capelo said in a heavily fake Russian accent.

"Stop acting so fizzy, Daddy," ordered Amanda. "You always embarrass us."

"I'm not embarrassed," Sudie said stoutly. "What's embarrassed mean?"

Martin stood. "Girls, your father is receiving an important message from his Department Chair, and I think he needs to do it in private. Let's go find Aunt Kristen."

The two children, unmoving, looked at their father. Capelo said, "You might as well go. I'm only going to tell the frozen star that I'm disassembled."

"Daddy—"

"All right, all right, I'm not disassembled. You two never let me be anything fun. House, activate two-way visual and audio. Ray, you're acknowledged. 'Give sorrow words.'"

Martin took his nieces by the hands and led them away, closing the door behind him. Capelo waited the

twelve minutes for his message to be received on Earth and responded to. While he waited, he paced restlessly around the room, touching objects. Bookshelves with actual books, a vase of genemod flowers from the garden at the far side of the dome, a severe metal table topped with a severe slab of red Martian stone—why did all Kristen’s furniture look so austere? His sister used to have a healthy sense of excess, back when they were kids. But now look: books lined up neatly, flowers sedate in a severe vase. Somehow excess had vanished when she’d married Martin, that most sensible of men. Patient Martin, putting up with his crazy brother-in-law. Although probably it was for the sake of the girls. Give them a sense of family. Kristen probably said to Martin, poor things. Well, that was all right, Capelo himself would put up with anything for Amanda and Sudie, even Kristen’s ugly furniture. Even Mars, with its too-close horizon and grossly inadequate gravity. Even Raymond Pellier. Even—

“Dr. Capelo,” the image of his department chair said, “I have just received a message from the Solar Alliance Defense Council. A representative is currently on her way to see you in person, and will probably arrive shortly after this message does. I’m calling you first to let you know this representative is on her way so you may prepare yourself. Also, to tell you that I’m arranging indefinite leave of absence for you from the university so you can accept the mission the Council is sending you on.”

“What?” Capelo said, although of course the image wouldn’t hear him for six minutes. “Mission? What mis-

sion, Ray? I’m not a fucking soldier!”

“I know you’re always interested in your graduate seminar, so I want to reassure you that Dr. Gerdes will be covering both that and your thesis advisees.”

“Gerdes? Gerdes? He can’t advise the way across campus!”

“Let me just add, Dr. Capelo, the department and the university’s congratulations on your being tapped for an assignment vital to the war effort. Transmission finished.”

“House, turn off the system,” Capelo said.

He poured himself another drink. “Assignment vital to the war effort.” What crap. The Council had probably concocted another of those exploratory committees of scientists they were always putting together to forecast what the Fallers would do next and what protocols should be designed to meet it...as if anyone knew what the bastards would do next. But undoubtedly the Council had requested “a top Harvard physicist,” good window dressing for PR purposes, see if you can dig up a Nobel winner or at least a short-list candidate, and just look, citizens of the Solar System, at the efforts we’re making to protect you! And Ray, that pompous bureaucrat, had jumped at the chance to unload difficult touchy Capelo somewhere beyond a distant space tunnel so the Physics Department could have some peace.

Well, forget it. Capelo wasn’t going. Let someone else enact the farce that there was any way to protect citizens from Fallers. If anybody had reason to know better, he did.

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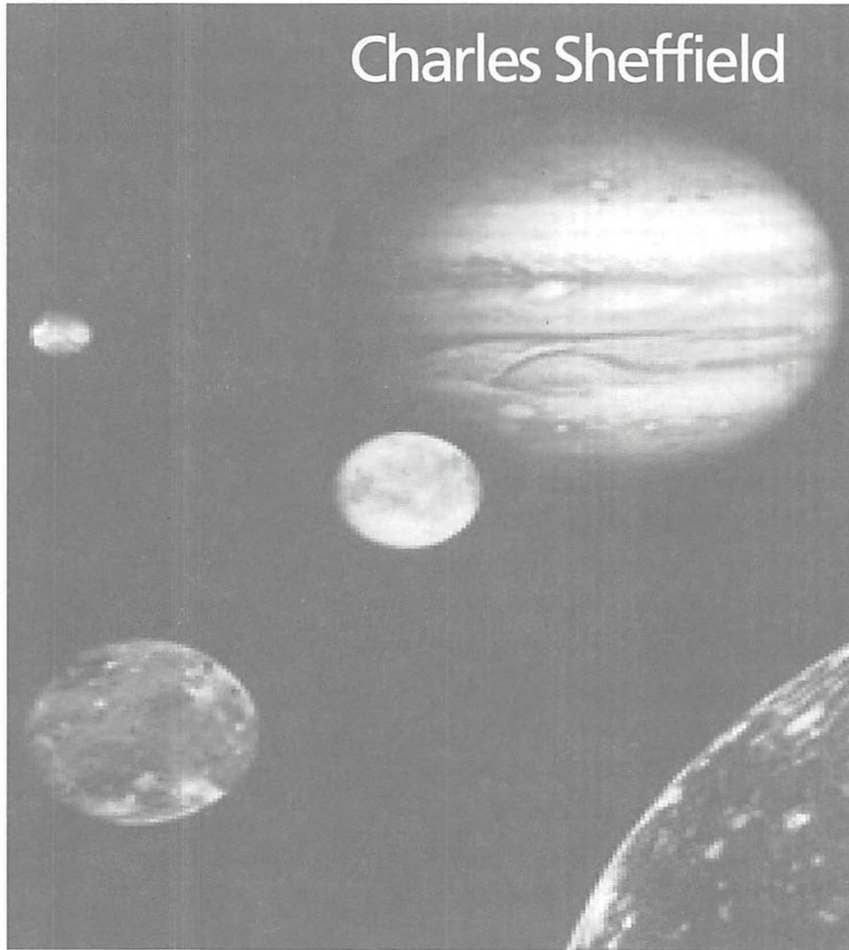
## Nancy Kress

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# Keep watching the skies.

Charles Sheffield



**T**here's something impressive about sticking your neck out in a big way, then being proven wrong almost at once. Astronomy and aviation seem to be particularly rich fields for this.

For instance, since ancient times six planets were known. They were Mercury, Venus, Mars, Jupiter, Saturn, and the Earth-Moon system. Then in 1781, William Herschel discovered a seventh one, Uranus (he originally wanted to

call it "George's Star," after King George III, but fortunately he was talked out of it). After Herschel's discovery, the philosopher, Hegel, declared that seven planets were all there could ever be. He had proved it, he said, by strictly logical arguments. Unfortunately for Hegel, the minor planet Ceres was found soon afterwards, in 1801. Hegel's views on the discovery are not recorded, though he could well have grumbled that although Ceres was a planet, it was a very small one. He had to live with Ceres for the remaining thirty years of his life, although he died before the discovery of the planet Neptune, in 1846, or Pluto, in 1930.

You might think that people would have learned from Hegel's misfortune. But no. In 1844 another philosopher, Auguste Comte, made the flat assertion that we could never learn anything about the composition of distant stars or planets. He was a little luckier than Hegel, because he died in 1857 --three years before the invention of the spectroscope made it possible to say a great deal about far-off stars and planets.

Other scientists have not been much more fortunate. Lord Kelvin, in 1892, declared that heavier-than-air flying machines were impossible. The most famous American astronomer of his day, Simon Newcomb, said the same thing in 1900. The Wright brothers made him eat his words just three years later. In 1920, a New York Times editorial made an equivalent assertion about the impossibility of a rocket ever rising above the Earth's atmosphere. While in 1957, the British Astronomer Royal, Sir Richard Woolley, firmly and famously declared, "Space travel is utter bilge."

What have we learned from all this? Not quite enough. Less than thirty years ago, reputable astronomers were saying that although there might well be planets around other stars, we could never know of their existence. The closeness of the planet to the star, and the weakness of its reflected light com-

pared to the star's own brilliance, meant that no telescope would ever be able to pick out the tiny gleam of the planet against the star's glare.

Today we know of dozens of planets orbiting distant stars. How is this possible, since we have still never actually seen one?

We use a method that has been understood in principle for more than three hundred years, ever since Isaac Newton described the law of gravity. Although we normally say that a planet goes around a star, it is more accurate to say that the two of them orbit around each other. The presence of the planet introduces changes in the position of the star; very small ones, because the planet is so much lighter than the star, but possibly enough for the star's movement to be detected.

We can attempt that detection in two different ways. First, we can look for small changes in the star's apparent position in the sky relative to other stars, with a period equal to the period of the planetary year. The change will be tiny, but if the planet is large, the movement of the star may be big enough to measure. This method sounds good, but it has not so far been successful.

The other, and successful, method of detection also relies on the fact that the star and planet orbit around each other. However, in this case we look for a shift in the wavelength of the light that we receive from the star.

When a star is approaching us because the planet is moving away from us, the starlight will be slightly shifted toward the blue part of the visible spectrum. When the star is moving away from us because the planet is approaching us, the star's light will be shifted toward the red part of the spectrum. Both these shifts are caused by something known as the Doppler effect, which is exactly the same phenomenon as causes a police car's siren to sound higher in pitch when it races toward you, and lower in pitch when it has gone past and is moving away from

you. The tiny shift in the star's light spectrum caused by the Doppler effect allows us to infer the existence of a planet. Coupled with the information about the period of the changes, we can also estimate the mass of the planet.

Since both methods of detection depend for their success on the planet's mass being an appreciable fraction of the star's mass, it is no surprise that so far we have been able to detect only massive planets, Jupiter-sized or bigger and several hundred times as massive as the Earth. This does not mean, of course, that only big planets exist around other stars. The instruments that we have are just not sensitive enough to detect small planets.

In the past few months, a third method has been used that comes much closer to direct observation. If a star possesses a planet, sometimes it may pass directly between us and the star. When that happens, the dark planet will cut off some of the star's light. It will be only a small fraction of the total, but we can look for the dip in light intensity during the transit of the planet across the star's bright face. Such a dip was observed, but again the planet was a large one, far bigger than the Earth.

So other stars do have planets, and every month we learn of new examples. However, the question of life elsewhere in the universe makes us ask something rather different. There are planets around other stars, but are any of these Earth-like planets, in both size and other properties?

I don't know. Nobody does. However, with the specters of Hegel, Comte, Kelvin, and Newcomb peering over our shoulders, I am certainly not going to suggest that we will never know.

-Charles

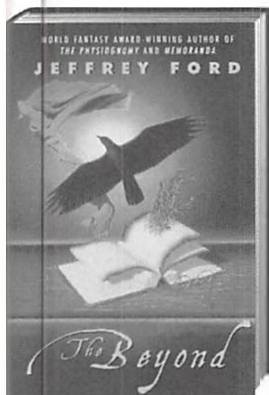
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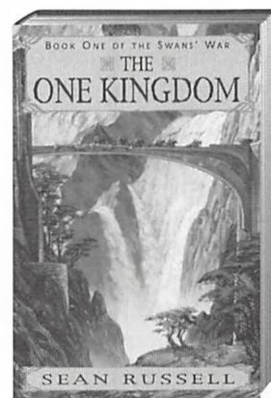
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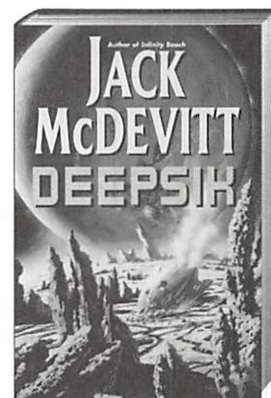
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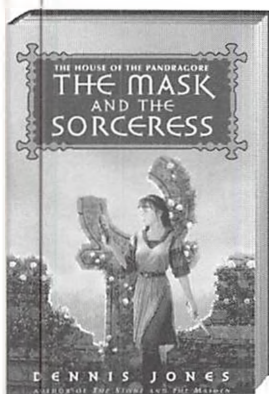


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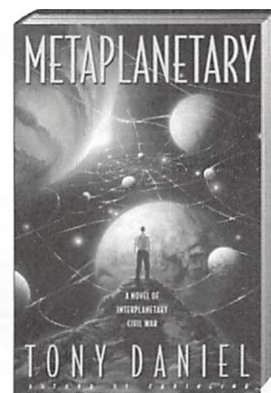


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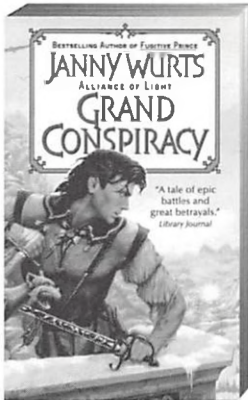
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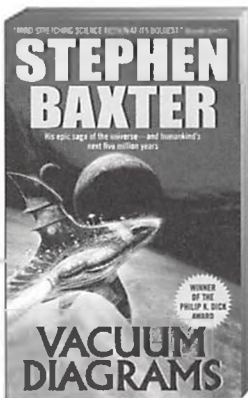
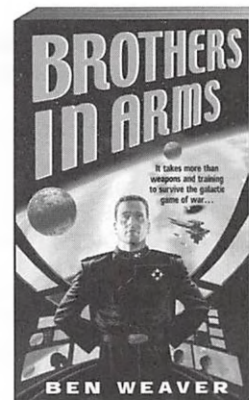
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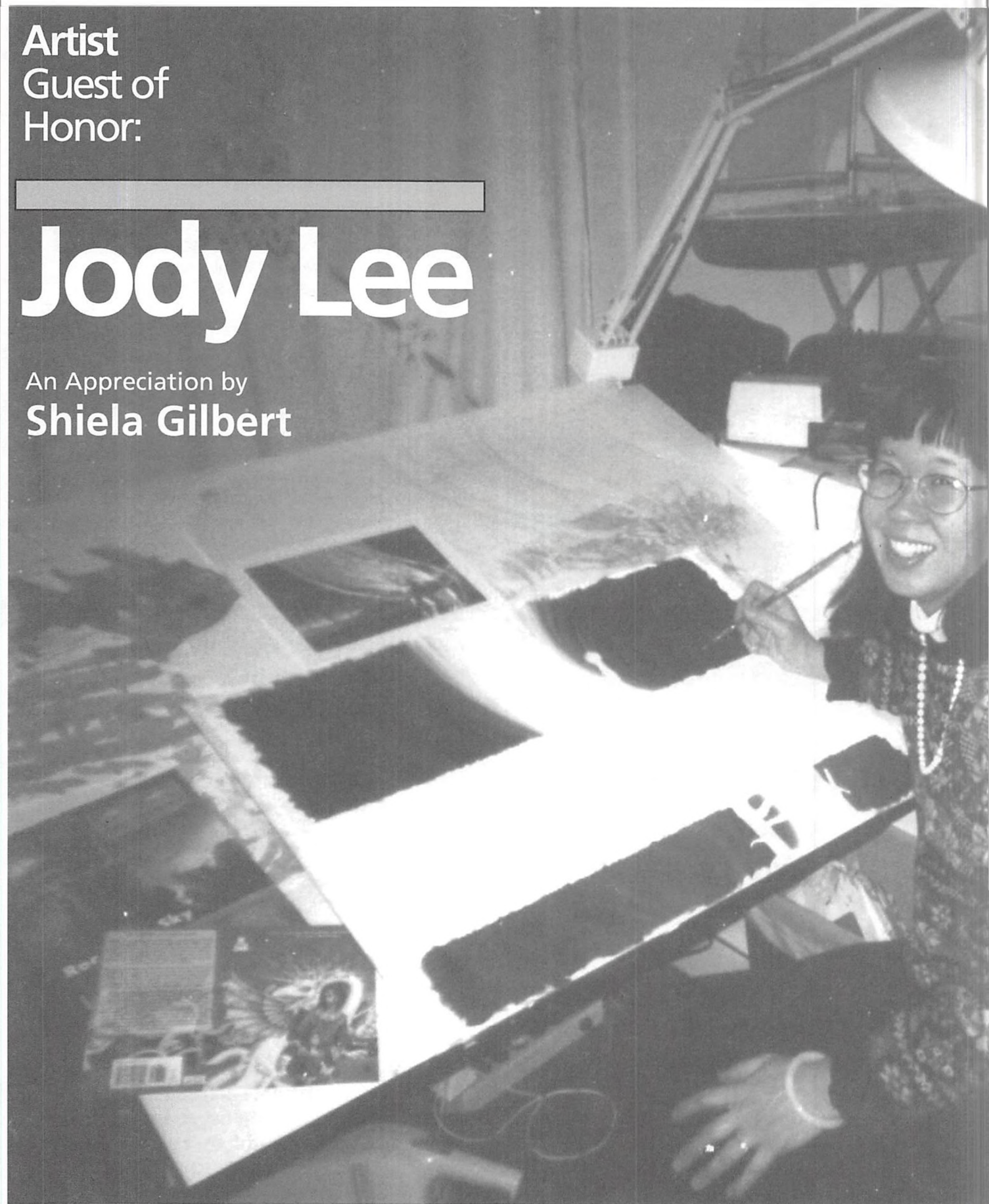


Artist  
Guest of  
Honor:

---

# Jody Lee

An Appreciation by  
**Shiela Gilbert**





Jody Ann Elizabeth Lee is a transplanted Californian, who has lived and worked in New York for the better part of the last decade (a career decision which has proven profitable for both Jody and those of us for whom she puts her creativity to work). Of course, her talent speaks for itself, and you'll be fortunate enough to see a good deal of it here at the convention. You'll be equally fortunate -- whether you are an aspiring artist, or just interested in art -- if you sit in on Jody's scheduled program items.

But enough about the here and now. Who is Jody Lee, and how does she come up with those wonderful cover pieces? Well, I first met Jody through a cover she had done for Don Wollheim the year before I myself joined DAW. The cover was for Jo Clayton's fantasy novel, *Changer's Moon*, and it marked the beginning of Jody's career in paperbacks and of her long association with DAW Books. Jody recalls that Don took a look at her portfolio, warned her against doing any large insects or using the color khaki green, and sent her on her way with a copy of Jo's manuscript. And so it began.

Since then, Jody has had numerous commissions for DAW: her striking covers for Merveces Lackey's novels of Valdemar (*Arrows of the Queen*); the beautiful pieces for Mickey Zucker Reichart's Renshai Books; Kate Elliot's "Crown of Stars" series, and the numerous pieces for Jo Clayton's novels. She also did a

---

Jody Lee was trained at the California College of Arts and Crafts in Oakland in 1976 and 1977, and at the Academy of Art College in San Francisco, where she was a scholarship winner and graduated with a BA with Distinction in 1890.

She lives in White Plains, NY, with her husband, Tom Ingram, a financial copnsultant for Merrill Lynch, and thier children Ty and Jessica. When not busy with work or parenting, Jody and her husband practice physical fitness and sailboating.

She has had work exhibited at the Delaware Art Museum in Wilmington and the Society of Illustrators in New York., and has won the Jack Gaughan Award for best Emerging Artist and the Chesley W. Bonestell Award for Best Paperback Cover of the Year.

She has been Artist Guest of Honor at Boskone (Boston, 1992), Icon Iowa City, 1993), Minicon (Minneapolis, 1995, Balticon



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marvelous job on Dell Books' Lloyd Alexander fantasy novels, and their Madeleine L'Engle *Time* quartet.

"Why fantasy art?" you might ask. The answer is a truly fannish one. Jody was actually introduced to our world by the friends she made in the Society for Creative Anachronism, and we have them to thank for luring Jody away from children's books and greeting cards. Not only did they kindle her interest in fantasy, but they provided her with much useful research in which gives her work its aura of authenticity. In fact, she still has her armor and swords, which come in extremely handy as props for photo shoots. Like many another top illustrator,

Jody has studied the techniques of those who have gone before, and she draws inspiration from such diverse sources as Gustav Klimt, Botticelli, N.C. Wyeth, Frank Frazetta, Leo and Diane Dillon, Japanese design, and modern jewelry. In fact, we often kid Jody when she comes into the office that her outfits are coordinated to match the particular painting she is delivering. So now, hopefully, you know a little more about Jody and her art than you did before. What you don't know is what a charming and caring person Jody is and just how dedicated she is to her craft. So make it your business to say hi to her this weekend.

-Sheila

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*Renowned US Fantasy/sci-fi artist*

### Science: Lee M. Silver

*Author of "Remaking Eden: How Genetic Engineering and Cloning Will Transform the American Family"*

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*The World's Fastest Filker, Multiple award-winning author of such classics as "A Boy and His Frog" and "Heat of the Blood"*

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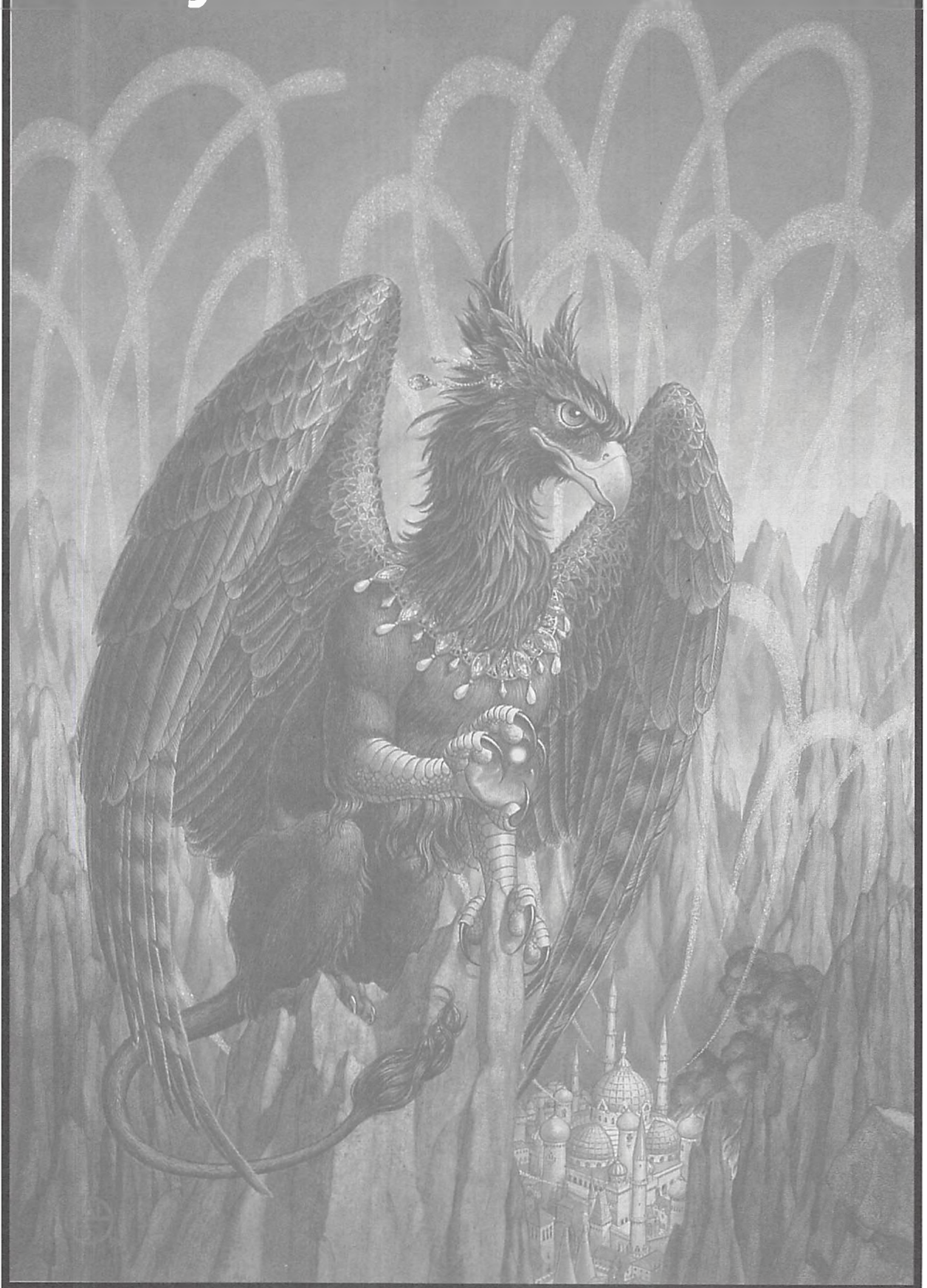
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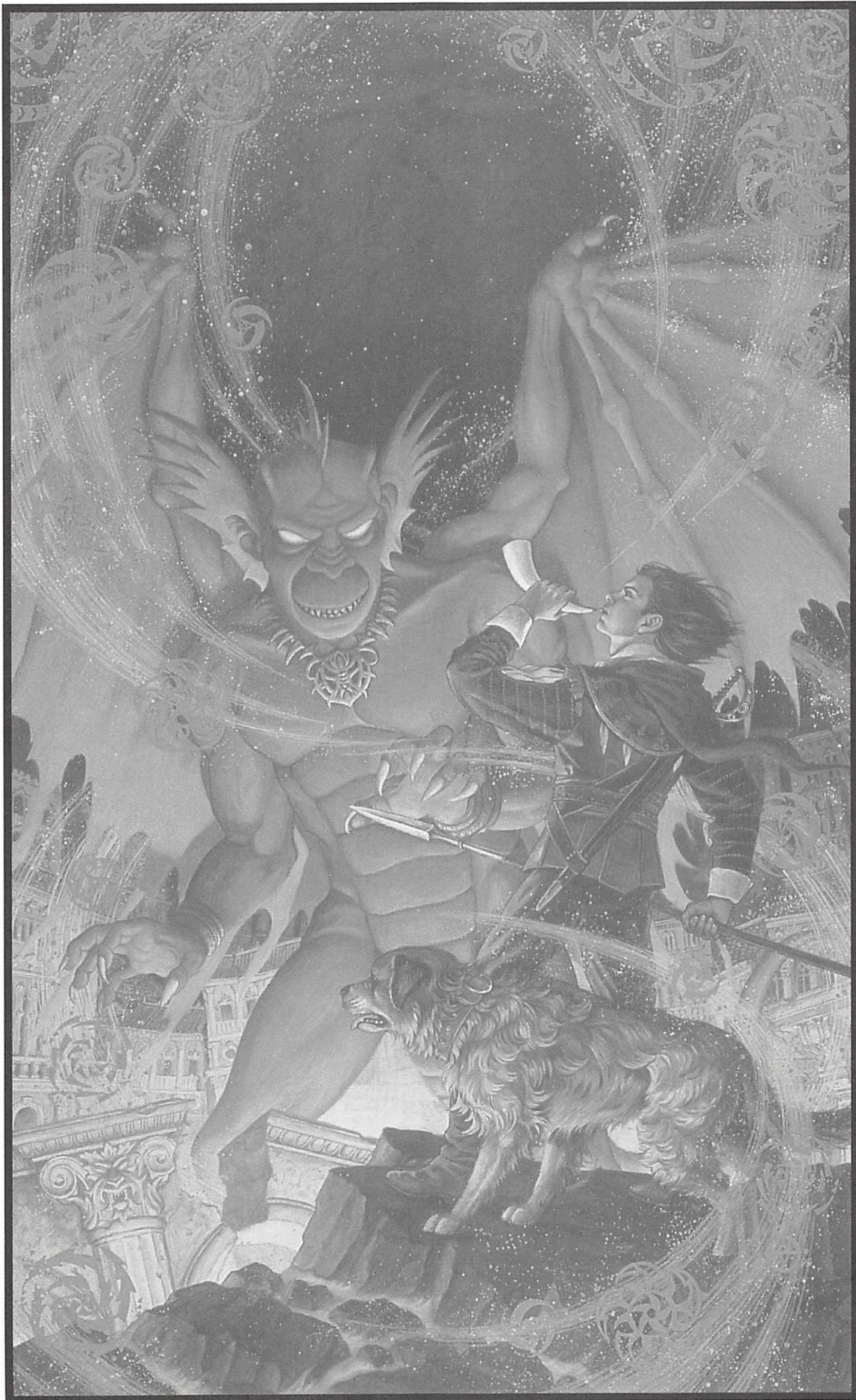
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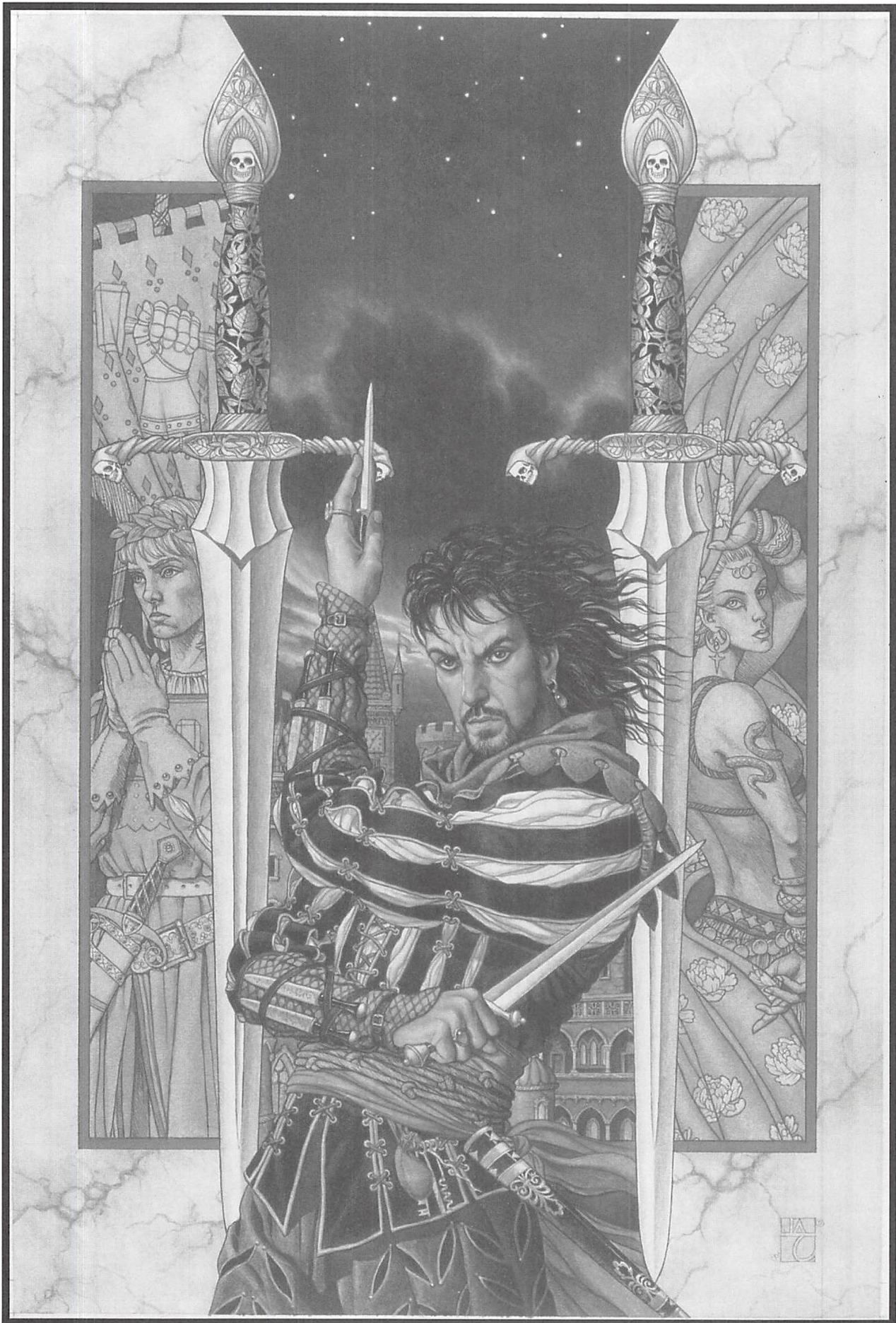
# A Jody Lee Portfolio



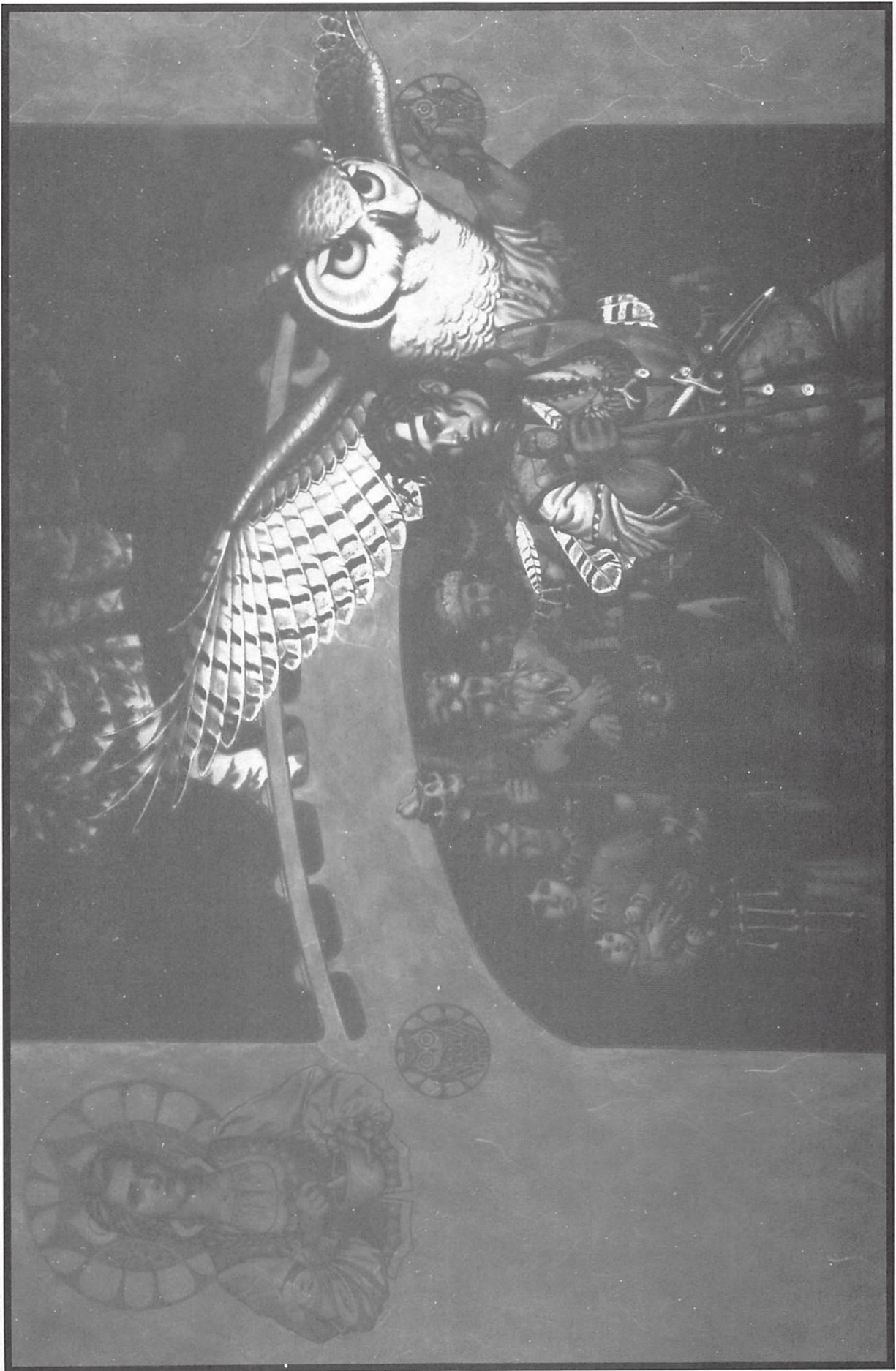




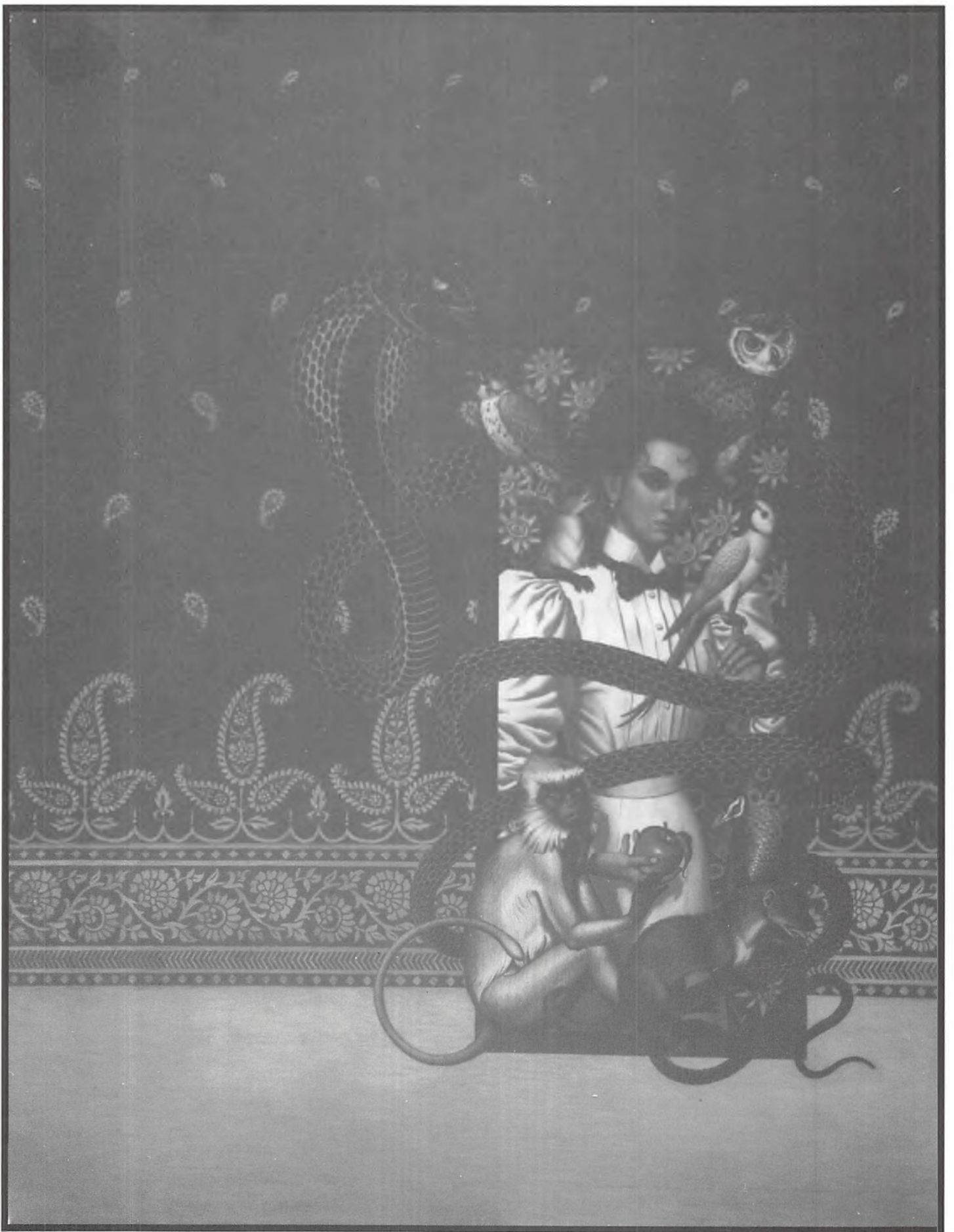




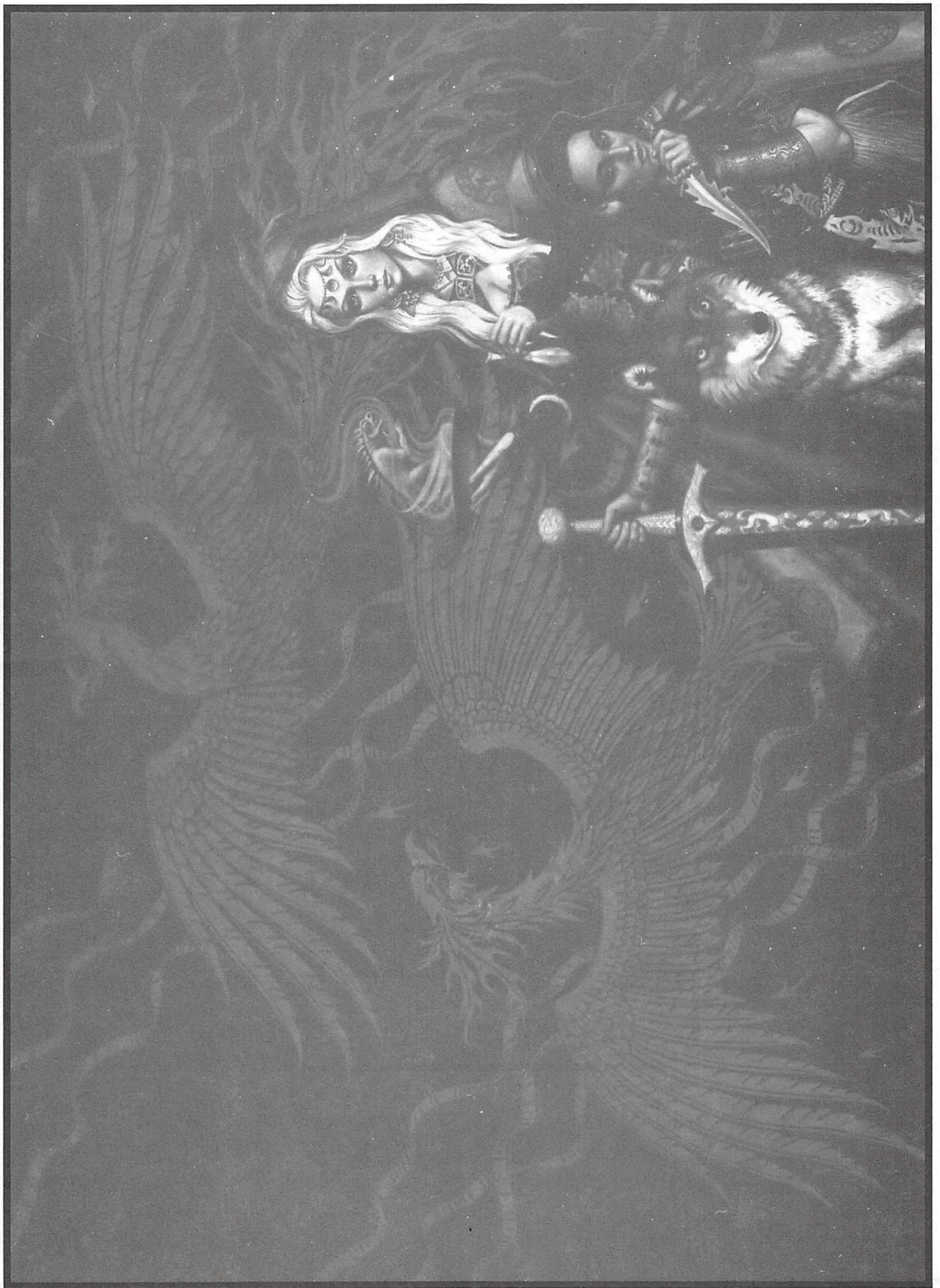














*John acts as if he believes that he can find something in common with everyone and anyone he meets in*

Fan Guest  
of Honor:

**John  
Hertz**



# Tuning in Hertz

by Moshe Feder

John Hertz claims to have no passions, but he certainly has more intense "interests" than many people, so it's ironic that many of us tend to see him only as one thing, the promulgator of Regency Dances. No doubt that contribution to fandom and to Lunacon was influential in his being chosen as Fan Guest of Honor for this year's convention, but in fact he deserves to be known for many other reasons.

Among other things, he's one of fandom's best and most insightful essayists -- his Apa-L zine VANAMONDE is practically a minigenzine, with a readership of 300 beyond the apa. He's a valuable convention-report fannish journalist -- his Westercon reports are eagerly awaited every year. He's a fanhistorical and fansociological scholar who was brave enough to start work on Fancyclopedia III and still hopes to see it completed and issued. He's a polished masquerade MC and expert Worldcon masquerade judge. As the reviver of artshow docent tours he's helped to make artshows a much more rewarding part of the convention-going experience. As a fanzine fan myself, I appreciate his talents as a faned whose memorial zine for Rick Sneary, BUTTONTACK, contained MZB's first fanwriting in years, and whose LACon 2 program book and, especially, pocket program, are models of their kind. Plus, of course, he's just a great guy to hang around with. Yes, this is true of all of the best fan GoHs, but most of them aren't amateur epistemologists!

Born in Chicago in 1949, John was

an SF reader from an early age (and still rates the writing of that era most highly), but was not an active fan as a kid. Like many profans, he felt alienated from his age cohort, and like many alienated kids, his childhood hobby was magic, which he was good enough at to teach at summer camp and perform on TV. His fannish birth came in Los Angeles in 1969, thanks to the coincidence of living in the same rooming house as Jack Harness. Jack saw the embryonic fannishness in John and introduced him to Apa-L and LASFS. John still resides in LA and in the years since he has become a key member of that fan community, one of the first people you think of when you say "LA fandom." Luckily for us, he has also chosen to become at least a part-time member of our community with his annual visit for Lunacon.

Though he looks great in the beautifully tailored Regency clothes he'll wear once during a con -- if you've never seen this, picture the man on the Johnnie Walker label -- your first sighting of John is much likelier to be in ordinary casual clothes topped by a striking propeller beanie. It says something about John's view of fandom and his sense of humor about it that he's one of the few fans to have brought this cartoon signifier into the real world.

That sartorial choice is also emblematic of John's ongoing effort to realize fannish ideals in his everyday fanac. John acts as if he believes that he can find something in common with everyone and anyone he meets in fandom. His conscious decision not

John Hertz is probably best known for infecting fandom with English Regency Dancing. He produces a fanzine called *Vanamonde*, and is a contributor to *File 770* and *SF Chronicle*. John moderates panels, judges Masquerades, and leads Art Show tours.

He was Fan Guest of Honor at Lunacon 2001 (New York), and InCon 2000 (Washington). With Len and June Moffat, he edited the tribute to Rick Sneary, *Button Tack* (1992). He wrote the Program Boom for the 1984 Worldcon, L.A. Con III. He likes Basho, Miamonides, and Nabokov. His



*John Hertz, to the contrary, is conversationally radioactive, and talking to him can lead to wonderful chain reactions of opinion, controversy, reconsideration, and*

to overspecialize helps to make this largely true. He's just as happy to talk about Nabokov as Niven, to compare authentic greasy spoons or fine wines, to ponder Maimonides' *Guide for the Perplexed* and the philosophy in Tim Powers' *The Anubis Gates*, to discuss costuming or fanzines.

John says his role as fandom's dance instructor is accidental. When it was decided to turn the Heyer Teas into the more elaborate Regency Dances, his involvement since college in folk dancing as a hobby made him a natural choice to research the how-to books of the early 19th century British dancing masters. Then he had to figure out how to teach the stylized, elaborate patterns of movement to, of all people, fans. Fans, after all, are not renowned for grace and coordination. John even calls *himself* "a very clumsy guy" in most other areas of life and says, for example, that he has "never been able to throw or catch a projectile" with any accuracy. (Sounds like a classic fan-type to me!) Interestingly, his mother was a professional dancer (his father, like John, was a lawyer), but John maintains that if dancing is the exception to his clumsiness, it is because he has worked at it.

John is rightfully proud of having introduced a new convention tradition to fandom, but perhaps deserves even more credit for the way he's done it. His social engineering is as effective as his dance teaching, because he somehow managed the subtle trick of keeping Regency dancing connected to mainstream fannishness. He "naturalized" this

non-stefnal activity to fannish citizenship, a conversion reminiscent of the way Pogo became fannish in the fifties. The dancing has become another bit of fannish whimsy, like the propeller beanie, rather than a "special interest" activity like filking, costuming or the SCA, that's spun off from fandom or whose devotees tend to segregate themselves at cons.

Conversations are like atomic reactions. Some people, alas, are like moderators, the material that slows down or soaks up the neutrons of discourse. John Hertz, to the contrary, is conversationally radioactive, and talking to him can lead to wonderful chain reactions of opinion, controversy, reconsideration, and even agreement. Genuinely but humbly erudite, John has that virtue, all too rare in fandom, of knowing how to disagree, even argue, civilly. It's hard to talk to him for long without learning something, and you can be certain that he will continue to respect you whether or not you part in complete mutual agreement.

So please remember that whatever John is wearing, this is fandom, not Regency London. You don't need a formal introduction to strike up a conversation with him. Don't stand on ceremony; step up and introduce yourself. You'll find him thoughtful, precise, modest, and soft-spoken, but certainly not shy! He'll probably be judging the success of his fan-guest-of-honorship by the number of interesting new fellow fans he meets and speaks with in the course of the weekend. If you're

## Fall

The Moon escapes clouds,  
With no star to comfort her,  
So we can see them. (236)

Daisies at a cafe,  
Breakfast in Los Angeles:  
Our October. (336)

A thousand grapevines;  
I at seventy miles an hour.  
The live. I live. (384)

Sweep of folded hills  
Low and soft and yet you are  
A hundred miles away. (389)

Even a possum  
Tugs the heart to watch at death  
Illusion, Buddha? (386)

Reaching for the stars,  
Wealth if immaterial  
Yields the best reward. (396)

## Winter

Winter sunset ah!  
Fifty pinks, a hundred golds,  
My failures and joys. (294)

In Los Angeles  
Leaves eventually fall.  
January sun. (353)

Red clouds hide the dawn.  
It was more than just a dream,  
My empty bed. (184)

I send electrons;  
Nothing catches them: they are  
As alone as I. (296)

Outside is the dark.  
We who are wise kindle fire.  
What do you mean, "sun"? (364)

## Spring

Irish, is it true  
That your women cannot count?  
Nay, they count for much. (255)

White first dandelion,  
Is your head like Delany's?  
You both break new ground.  
(250)

Clouds and cold in June.  
What could we have forgotten,  
That spring won't begin? (265)

Bougainvillea,  
Blue bracts blazing, bloomlets red  
"Buy my purples," world? (331)

Afternoon airplane  
Catches sun that I can't see;  
Dusk is only here. (332)

Bougainvillea!  
Please remember who you are.  
What are those orange bracts?  
(339)

On Interstate 10,  
Thanking pavement, motor, fuel,  
I find the future. (391)

## Summer

Orange honeydew,  
Summer flesh perfectly ripe.  
Oh, I ate the rind! (330)

Gold and orange sky,  
Purple mountains' majesty  
Patiently waiting. (366)

Open hand of clouds,  
Sunny sunner afternoon;  
I can grow wiser. (374)

Now one with white bracts.  
What is it you want of me,  
Bougainvilleas? (378)

## The Seasons

A collection of  
poems by  
**John Hertz**

In his *File 770*, Hugo  
Award winner **Mike  
Glyer** reviewed John  
Hertz's fanzine  
*Vanamonde*, and said  
John had "the heart of  
a poet".

These poems are in the  
Japanese *haiku* form  
(5-7-5 syllables). The  
number in parentheses  
is the issue of  
*Vanamonde* in which  
they appeared.

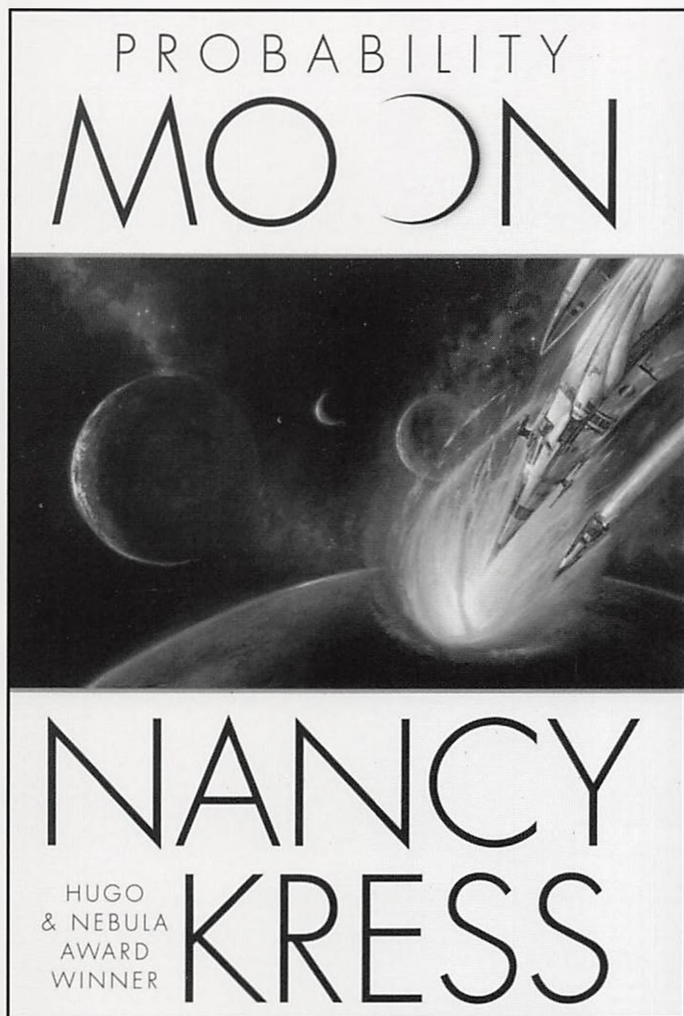


# Past Lunacons

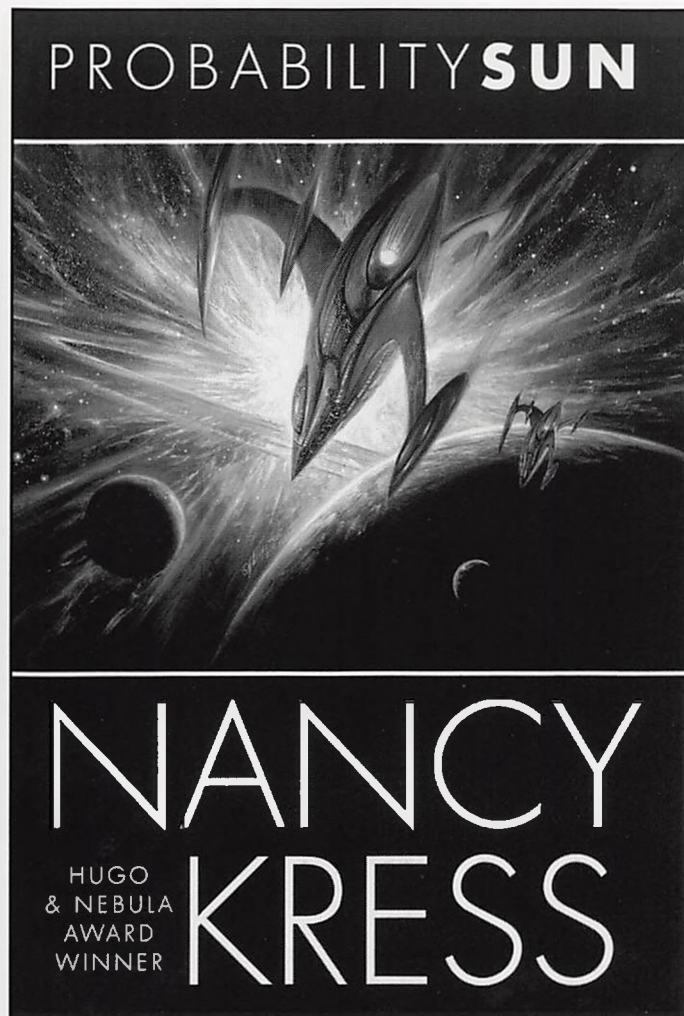
Year	Date	Guests of Honor	Attendance
1957	May 12		65
1958	April 13	Frank R. Paul	85
1959	April 12	Lester Del Rey	80
1960	April 10	Ed Emsch	75
1961	April 9	Willy Ley	105
1962	April 29	Frederik Pohl	105
1963	April 21	Judith Merril	115
1964	No Lunacon	New York World's Fair	
1965	April 24	Hal Clement	135
1966	April 16 - 17	Isaac Asimov	235
1967	April 29 - 30	James Blish	275
1968	April 20 - 21	Donald A. Wollheim	410
1969	April 12 - 13	Robert A. W. Lowndes	585
1970	April 11 - 12	Larry T. Shaw	735
1971	April 16 - 18	Editor: John W. Campbell Fan: Howard DeVore	900
1972	March 31 - April 2	Theodore Sturgeon	1,200
1973	April 20 - 22	Harlan Ellison	1,600
1974	April 12 - 14	Forrest J. Ackerman	1,400
1975	April 18 - 20	Brian Aldiss	1,100
1976	April 9 - 11	Amazing/Fantastic Magazines	1,000
1977	April 8 - 10	L. Sprague & Catherine de Camp	900
1978	February 24 - 26	Writer: Robert Bloch Special Guest: Dr. Rosalyn S. Yalow	850
1979	March 30 - April 1	Writer: Ron Goulart Artist: Gahan Wilson	650
1980	March 14 - 16	Writer: Larry Niven Artist: Vincent Di Fate	750
1981	March 20 - 22	Writer: James White Artist: Jack Gaughan	875
1982	March 19 - 21	Writer: Fred Saberhagen Artist: John Schoenherr Fan: Steve Stiles	1,100
1983	March 18 - 20	Writer: Anne McCaffrey Artist: Barbi Johnson Fan: Don & Elsie Wollheim	1,500
1984	March 16 - 18	Writer: Terry Carr Artist: Tom Kidd Fan: Cy Chauvin	1,400
1985	March 15 - 17	Writer: Gordon R. Dickson Artist: Don Maitz Fan: Curt Clemmer, D.I.	800
1986	March 7 - 9	Writer: Marta Randall Artist: Dawn Wilson Fan: Art Saha Special Guest: Madeline L'Engle	1,100
1987	March 20 - 22	Writer: Jack Williamson Artist: Darrell Sweet Fan: Jack Chalker Toastmaster: Mike Resnick	1,200
1988	March 11 - 13	Writer: Harry Harrison Artist: N. Taylor Blanchard Fan: Pat Mueller Toastmaster: Wilson Tucker	1,250
1989	March 10 - 12	Writer: Roger Zelazny Artist: Ron Walotsky Fan: David Kyle Editor: David Hartwell	1,450
1990	March 16 - 18	Writer: Katherine Kurtz Artist: Tom Canty Publisher: Tom Doherty	1,500
1991	March 8 - 10	Writer: John Brunner Artist: Frank Kelly Freas Fan: Harry Stubbs Publishers: Ian and Betty Ballantine Science: Prof. Gerald Feinberg	1,300
1992	March 20 - 22	Writer: Samuel R. Delany Artist: Paul Lehr Fan: Jon Singer Special Guest: Kristin Katherine Rusch Featured Filkers: Bill & Brenda Sutton	1,350
1993	March 19 - 21	Writer: Orson Scott Card Artist: Barclay Shaw Fan: Alexis Gilliland Publishing: Richard Curtis	1,250
1994	March 18 - 20	Writer: Vonda N. McIntyre Artist: James Warhola Fan: Walter R. Cole Special Musical Guest: Dean Friedman Comic Industry Guests: Walt & Louise Simonsen Featured Filker: Peter Grubbs	1,300
1995	March 17 - 19	Writer: Poul Anderson Artist: Stephen Hickman Fan: Mike Glycer Featured Filker: Graham Leathers	1,300
1996	March 15-17	Writers: Terry Pratchett and Esther Friesner Visual Humor Guest: Phil Foglio Fan: Bruce Pelz	1,300
1997	March 7 - 9	Writer: C. J. Cherryh Artist: David A. Cherry Fan: Michael J. Walsh Media Guest: Michael O'Hare	1,250
1998	March 20 - 22	Writer: Octavia E. Butler Artist: Donato Giancola Fan: John & Perdita Boardman	1,250
1999	March 24-26	Writer: Vernor Vinge Artist: Bob Eggleton Fan: Stu Shiffman	1,200
2000	March 5-7	Writer: George Alec Effinger Artist: Lisa Snellings Fan: Jon Singer Special Guest: Barbara Hambly	1,400
2001	March 23-25	Writer: Charles Sheffield Artist: Jody Lee Fan: John Hertz	????

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—*Locus*

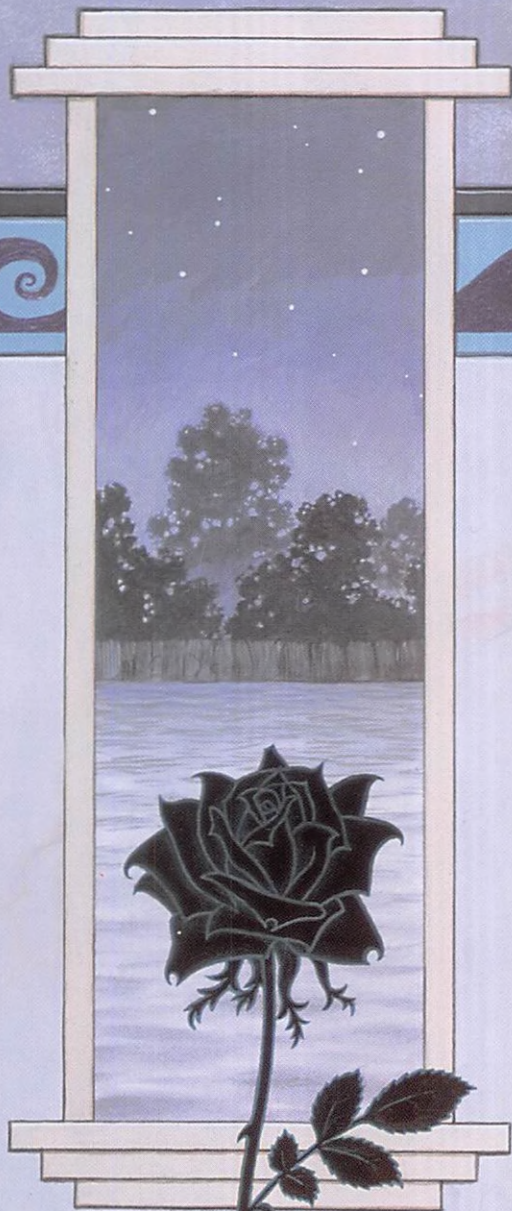
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