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

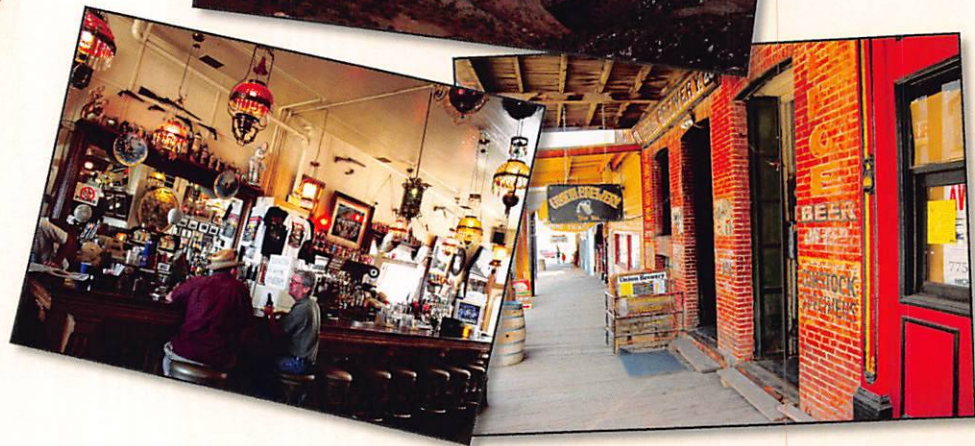


Guests of Honor

Ellen Asher
Charles N. Brown
(In memoriam 1937-2009)

Tim Powers
Boris Vallejo

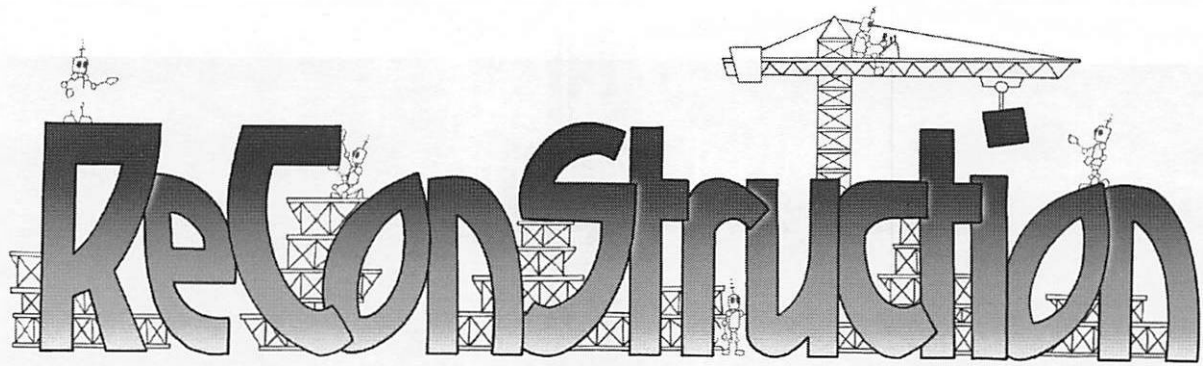
Special Guests
Bill Willingham
Tricky Pixie



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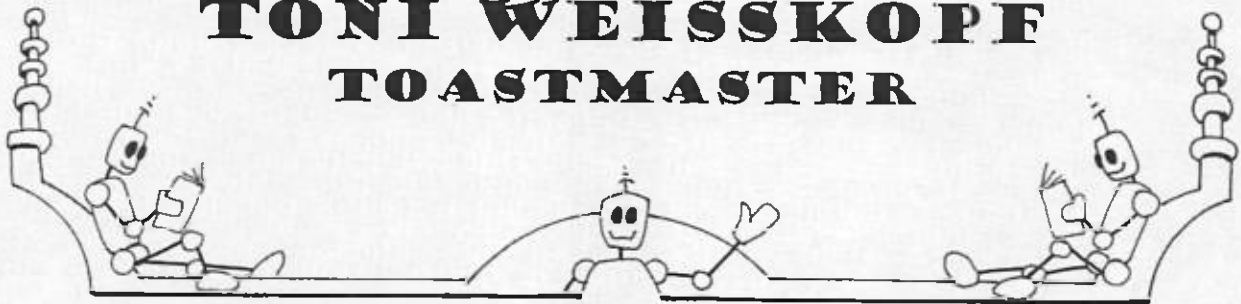
The 10th Occasional
North American Science Fiction Convention
August 5th-8th, 2010 * Raleigh, North Carolina

ERIC FLINT
GUEST OF HONOR

BRAD FOSTER
ARTIST GUEST OF HONOR

JUANITA COULSON
FAN GUEST OF HONOR

TONI WEISSKOPF
TOASTMASTER



WARREN BUFF, CHAIR

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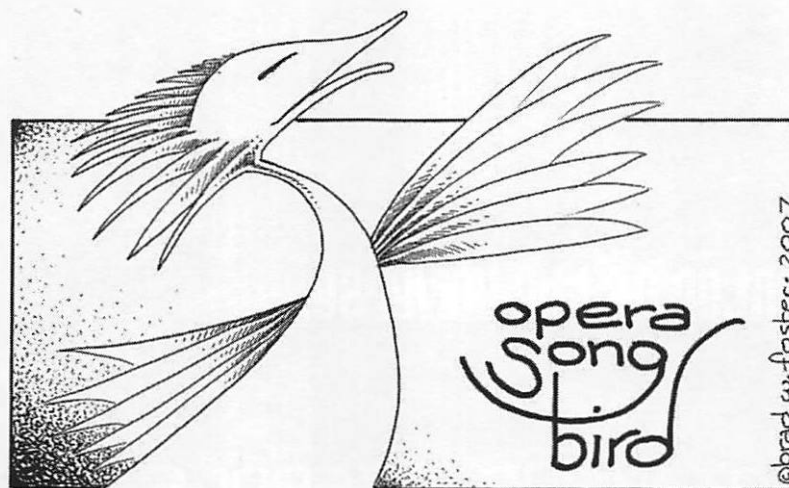
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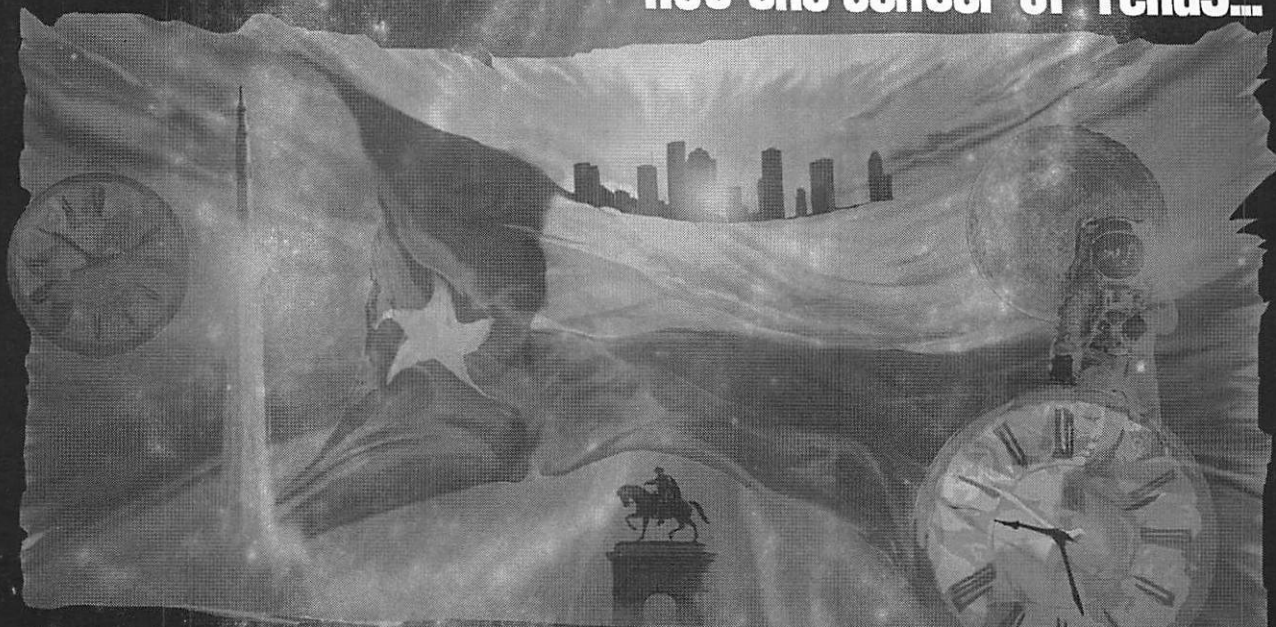
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CHAIR'S WELCOME

BY WARREN M. BUFF

Welcome to ReConStruction, the 10th Occasional North American Science Fiction Convention. For most folks, that's a strange phrase. We're used to seeing annual events, or events that just tell you their year or their number in a series, but not many events boast of being occasional. It happens with the NASFiC because, rather than being an event unto itself, NASFiC is dependent upon the Worldcon in that it only happens when Worldcon isn't on the North American continent. This year's Worldcon, Aussiecon 4, will be in Melbourne, Australia over the U.S. Labor Day weekend.

Previously, NASFiC has been to Los Angeles (twice), Louisville, Austin, Phoenix, San Diego, Atlanta, Seattle, and St. Louis in years that the Worldcon went to Melbourne, Brighton, The Hague, Glasgow, and Yokohama. This year, 35 years after the first NASFiC, we've brought the tenth to Raleigh, North Carolina.

If you're not from North Carolina, you may not have heard much about fandom around these parts. There was a club active in Charlotte in the mid-50s, and several zines have come out of the state over the years, but the modern strain goes back to fans and pros around the universities in the mid-70s, many of whom are still active today. It's my hope that if you're not from around here, you'll get a chance to meet some of the folks who make up fandom here in the South, and in North Carolina in particular. Sometimes, it seems like there's something of a gap between Southern Fandom and the rest of the great big bunch (and I don't just mean the long miles of tree-lined roads through unpopulated areas of Virginia). I'd like to see that change, and I hope that this NASFiC can be a step towards that goal.

I'd like to thank everyone who helped out with this convention and bid. In the three years it's taken to get here, I've met many wonderful people and learned a lot about fandom and its history. I'd especially like to thank the folks who've been there to give me advice, both for that and for their patience when I didn't always put it into practice. I've grown a lot and learned a lot because of all of you.

I sincerely hope that this convention will have something to appeal to everyone who attends. We've been working on putting together a great program for you, and the dealers' room, art show, gaming room, fanzine lounge, and consuite should compliment it nicely. I hope you'll have the chance to take in everything you'd like to at some point this weekend, and to meet some great new friends along the way.

Warren Buff
Chair, ReConStruction

AN IMPUDENT EDITORIAL BY GUY LILLIAN III

One hundred and fifty thousand years ago, when I was getting a Master of Fine Arts degree at the University of North Carolina in Greensboro, I attended one or two of the university's media-oriented conventions. I remember little about it, just seeing George Takei chat with a fan at an autograph table and, at day's end, watching an adolescent trufan stride pridefully down the street – in what memory insists was a *Wookiee suit*. (Couldn't have been: *Star Wars* didn't debut till four years later.)

At the time I was a little embarrassed – didn't he (or she; hard to tell) know that science fiction fandom had its *dignity*? But the millennia have changed my perspective. Whatever the persona, that fan was for real. *That* was fannish spirit! And as time has gone on – and on, and on, and on – I also came to realize, where else but North Carolina could such ebullient craziness so delightfully and defiantly bloom?

Editing this program book for the 2010 North American SF Convention has been a bittersweet experience. On the one hand – I guess the left – there's delight. For North Carolina SF fandom, this NASFiC represents the pinnacle of fannish achievement, thus far. And what glories NC has to offer! I know of no place more welcoming to an artistic spirit – I learned that, among much else, in Fred Chappell's writing program – nor any more physically beautiful. Seeing an autumn forest's colors against a stormy North Carolina sky will still the most restless soul. The accent is America's gentlest. And the ladies are surely among America's loveliest.

On the other hand – that'd be the right – I feel regret. NASFiC has come to Raleigh. National science fiction at long last gets tar on its heels. But my wife and I *can't be there*. Short weeks after ReConStruction I must go to Australia to lose a Hugo and to show my beloved Rose-Marie the outback. A journey to the antipodes *and* a trip to tarheel turf? Simply beyond us.

So we have only this souvenir tome to offer NASFiC's members. And that hurts. When Warren Buff and Tim Miller offered me this task at Anticipation, and I so offhandedly assented, I knew we couldn't show – but reading these mini-biographies of guests and program participants, and the warm accounts of great science fiction personalities that have graced the state in the past and grace it now, I wonder if it might have been a better gift for my *la belle* to bring her to Raleigh. But the choice is made, the un-cancellable tickets are in hand, and so, we are with you in spirit, and through these pages.

For help, I offer thanks. Tim Miller stoically endured my queries and crises and allowed us to visit and brought guidance and calm. Ed Dravecky copyedited with a cool and sensible eye, as did Warren Buff. Mike Willmoth supplied the program participants' biographies and pictures – some several times! Ned Brooks, Andy Porter and Bob Lichtman sent *Yandro* covers. Thanks, gentlemen. Thanks also to David Drake, Laura Haywood-Cory, my teacher Fred Chappell, and all who supplied warm accounts of warm people – the SF community of North Carolina. (A special note: you owe it to yourself and to the subject to read John Mayer's extraordinary "The Dark Muse of Karl Edward Wagner".)

Special thanks to the many program participants – and apologies to some. Because *so many* of these creative people had *so much* to mention about themselves, and because space – the final frontier – was so limited, on occasion I had to act like a real editor, and *trim* – surely the height of impudence when dealing with such accomplished souls. Also, some bios came in late or got misplaced and, as a result, are out of alphabetical order. I grovel with both apology and gratitude.

But all such feeling is dwarfed by my thanks, and my remorse, to my wife, *la belle* Rose-Marie. Somehow she tolerated my frequent rabid frustration with my own inadequacies, as she guided me through unfamiliar and infuriating computer technology, keeping this project focused and its absurd editor semi-sane. Neither man nor any editor ever had a better partner. Any flaws to be found in these pages are mine. Any quality you take away from this book, credit it to her.

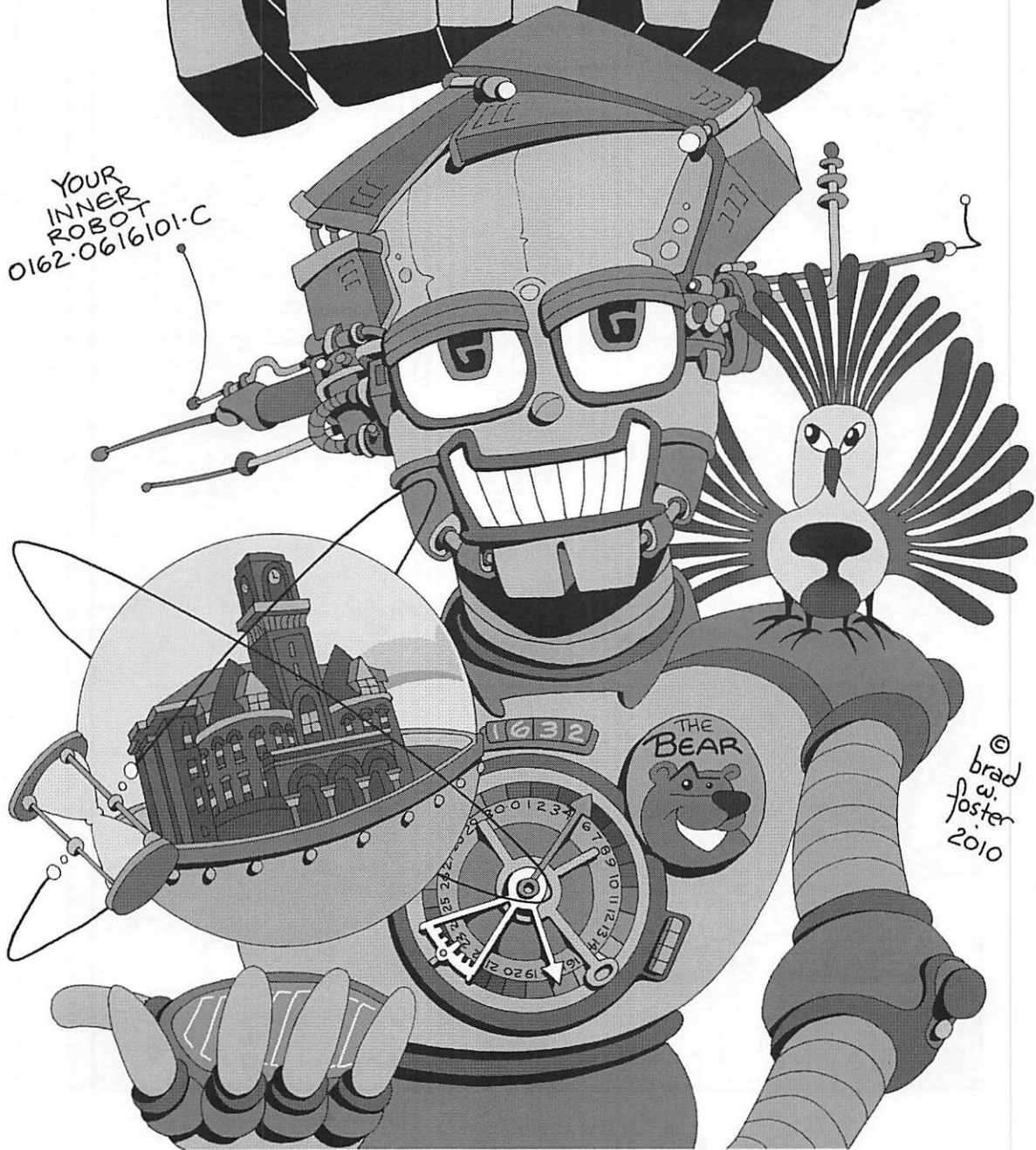
And that's enough of that. *Enjoy! Have a glorious time in North Carolina ... and at NASFiC 2010!*



GUESTS

ERIC FLINT

YOUR
INNER
ROBOT
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GUEST OF HONOR: ERIC FLINT BY DAVID DRAKE

Eric Flint is a very smart, very opinionated fellow who has never in my experience allowed the fact that he knows a great deal to prevent him from learning more. His learning curve is as steep as Henry Kuttner's was. When he started out, he was a good writer; today he's one of the very top handful of storytellers in the fantasy and science fiction field.

Eric came from a privileged background—well, from money, which amounts to about the same thing in this country—and got deep enough into Academe (an MA in history from UCLA) to realize that he didn't want any more of it. He was already a Trotskyist (Eric teaches as well as learns. He's taught me that Trotskyite is a Stalinist slur.) He became a labor organizer for the Socialist Workers Party and a blue-collar worker himself.

All that gave Eric broader knowledge than most writers, let alone politicians and philosophers, can claim. Not only does he have hands-on experience as a truck driver and machinist (among other things; ask him about his stint as a Dun and Bradstreet investigator), he's been a backroom political manipulator, a candidate for city council, and the target of a Klan-sponsored mob in Birmingham, Alabama. It comes through in his writing.

My own contact with Eric began when I outlined three novels on a premise from Jim Baen: what would happen if the real Count Belisarius were linked to a supercomputer like Raj Whitehall, the Belisarius analogue I'd created for the General series? Jim sent the outlines to Eric, who immediately called with the first of many questions.

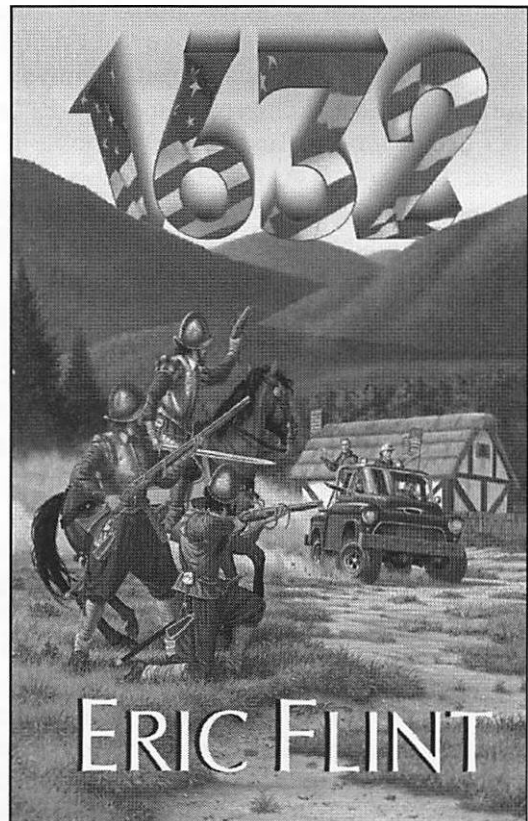
One of Eric's queries by itself would've been enough to endear him to me. I'd had bad experiences with authors who've been tapped to develop an outline of mine but who couldn't do even the most basic research. For the Belisarius Series I invented a cult of the (Hindu) demigod of Mars, Mangala, for the villains to worship. That way the writer (whoever it turned out to be) wouldn't embarrass me with his ignorance of orthodox Hindu practice.

Months into the book, Eric phoned. He'd searched everywhere to find the rituals appropriate to Mangala worship, but he just couldn't find the details. Could I help him?

I did, after I stopped laughing.

The result was at least as much Eric's book as it was mine. He brought his own personality and interests to Belisarius, and his wit infuses the dialogue. Where there were problems with the rough draft of the first book (of what became a six-book series), Eric cleaned up the trouble as soon as I pointed them out. Most important, he didn't make those mistakes the next time. I can't tell you how rare it is to deal with somebody who both listens and learns.

Eric's breakthrough success, the 1632 Series, had nothing to do with me. It started as a project for another publisher, but after an education in how publishing works at houses not run by Jim Baen, it wound up back with Baen Books. (As I said above, Eric *learns* from experience.) 1632



not only succeeded, it became a genuine publishing phenomenon. The combination of real history and engineering with Eric's exceptional storytelling ability has made the series an obsession for some fans and a bestselling triumph for Eric and Baen.

Eric has used his success not only to extend his own range but also to help others. He mentors younger writers, has edited reissues of the stories of James H. Schmitz, Murray Leinster, Christopher Anvil, Keith Laumer and other greats whom he loved as a teenager, and has run *Jim Baen's Universe* from its inception. *JBU* is the most determined and intelligent online magazine which I believe the fantasy and science fiction field will ever see.

I'm lucky to know Eric. You folks at ReConStruction are lucky to have the chance to meet him.

(David Drake is himself the author of many novels and a winner of Southern fandom's Phoenix Award.)

ERIC FLINT - MAN OF THE ENLIGHTENMENT BY DAVID BRIN

It was more than coincidence — I feel — that led Eric Flint to choose a West Virginia hill town to grab up and hurl into a violent past era, in his groundbreaking novel, *1632*. There is something about upstream folk — a gritty anchoring in reality — that seems to offer *footing* for all sorts of possibilities. And I say this as a Californian, having grown up in the “land of possibilities” where any conjured fantasy can be talked-up to seem madly believable. Terrific; science fiction thrives on open horizons. And yet, even as a kid, I felt a need for more solidity, for dreams that — while prodigious — just might sprout from what is real.

The same need and drive that Eric Flint expresses, every day.

Here is a guy who spent many years down in the trenches of real life democracy, organizing workers and fellow citizens to make better practical use of their rights and opportunities... a fellow who later decided to turn and jump the tracks, in order to make use of the greatest opportunity of all — the power to explore! And to help *others* explore a myriad potential paths of destiny. Only, when Eric became a science fiction author — and one of the field's most important editors — he could never forget the lesson of all that time spent in gritty Reality. That the best dreams are only partly about the goal, and very much about *how* to get there.

Let me step back here a moment because it is important to remember the top, salient trait of human beings. We're incredible liars! We leap and hop and make up stories. We both fool others and delude ourselves. Above all, we're geniuses at perceiving what we want to perceive. Confronted with this basic trait, countless sages said “don't trust your senses!” (They had that part right.) Only then, most of them went on to preach disdain toward the palpable world, in favor of (take your pick) faith, meditation, self-denial, Socratic logic... Even when the Western Enlightenment came along, it began with another incantation called “reason.”

Only then a splinter group branched off. Some call it the Anglo-Scot-American wing of the Enlightenment. And it took an important leap. It rediscovered the real world, embracing it in sweeping arms of pragmatic experimentation and “let's find out” curiosity.

And so we come back around to the Appalachians — where this spirit flourished, settled by cantankerous Scots and their skeptical ilk — and back to Eric Flint, who took the “let's find out” worldview of What-if Science Fiction and became one of its leading lights. A flaming proponent of one wing of SF that ponders change and unflinchingly asks: how might people cope? How might they — and we — manage to overcome all challenges and thrive? Getting specific, in what other field would you find a vigorous labor-liberal joyfully collaborating on stories and novels with deep-red conservatives?

Because things like short-term politics, while important, pale next to the matters we *really* respect. Story. Character. Plausibility. Daring. And *the next idea*. The thought experiment, or *gedankenexperiment*, is sacred to our Cult of What-if, a sect that summons our questions and boundless irreverence the same way that other groups demanded limits and obedience.

And, take note; nobody rose through the ranks of our weird priesthood higher or faster than Eric Flint.

With more than 50 books (including collaborations and anthologies) to his credit, Flint is both an impresario and a creativity machine. At the helm of *Jim Baen's Universe* magazine, Eric nurtures the same kind of vividness from authors — veteran and beginner — while stimulating readers with the kind of mental zest they'll need in rapidly-changing times.

And throughout, there remains that core: the grounding of a pragmatist. The kind of man who, while reaching for the stars, keeps two feet planted on our very real Earth.



*(David Brin is the author of **Earth and Kiln People** and is one of the lights of the science fiction field.)*

A CHAPTER FROM

1635: THE EASTERN FRONT

A castle in the countryside, near Dessau

"Please have a seat, Michael." Lennart Torstensson waved at a side table against the far wall. "There is wine, but if you prefer I can have some coffee made for you."

The Swedish general who commanded the army of the USE had a sly smile on his face. Americans had a reputation for being teetotalers among down-timers—a reputation which any number of proper hillbillies had found quite disconcerting when they learned about it.

There was some truth underneath the stories. The Americans came from a land where clean water was taken for granted. Alcohol was generally considered something a person drank in the evening, not something you consumed the whole day long. But for people in the seventeenth century, as had been true for most of human history, alcoholic beverages were a lot safer than water, unless it had been recently boiled.

So, here it was, still before noon—and Torstensson was having himself a little fun. Poking the stiff and proper up-timer, to see how high he would jump.

Mike returned the smile with a frown, as he studied the bottles on the side table.

"No whiskey?" he asked mournfully.

Torstensson chuckled. "I should know better, by now." He gestured toward the other two men in the room, who were already seated. "You have met Dodo, I believe. The more substantial fellow over there is the Duke of Brunswick-Lüneburg—and now also the Prince of Calenberg."

The very plump nobleman gave Mike a cheerful smile. "Please! Call me George. Staff meetings are dreary enough without everyone stumbling over titles." He half-rose from his seat and extended his hand, which Mike shook.

The other officer in the room did not follow suit, but Mike knew that wasn't due to rudeness. It was just the nature of the man. Dodo Freiherr zu Innhausen und Knyphausen was a professional soldier from East Frisia and had been one all his life. He'd started his career as a teenager fighting for the Dutch, and risen to the rank of captain by the time he was twenty years old. He'd been fighting for the Swedes since 1630. Mike didn't know him very well, but his best friend Frank Jackson thought highly of him. "He ain't what you'd call the life of the party, but he's solid as a rock," had been his summary judgment.

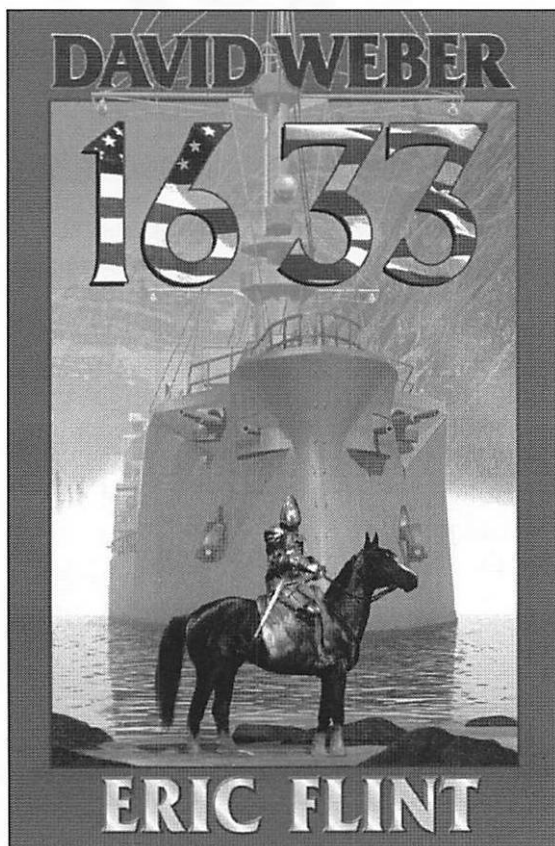
After Mike took his seat, he looked around. He had to struggle a bit to keep from grinning. Talk about chateau generals! This staff meeting of the commander of the USE army and the major generals in charge of the army's three divisions was being held in an actual castle.

Well... what the Germans called a "schloss," at any rate. The word was usually translated in up-time dictionaries as "castle," but they didn't resemble the medieval stone fortresses that Americans thought of when they used that term. Most of them, including this one, had been built during or since the Renaissance and they reminded Mike of pocket palaces more than anything else.

The derisive term "chateau generals" came from World War I, and it really wasn't fair applied to these men. They might be meeting in a castle and enjoying for the moment its little luxuries. The chairs in this particular salon were very nicely upholstered, and the walls seemed to be plastered with portraits. But all of these men would soon enough be on a battlefield and placing themselves in harm's way.

That included Mike, he reminded himself, lest his amusement get out of hand.

The four chairs in the room were not positioned evenly. The chair that Torstensson sat in faced the three chairs of his subordinates, which were arranged in a shallow arc. Torstensson's chair seemed slightly more luxurious, too. A large, low table was positioned in the center. Americans would have called it a coffee table.



After he took his seat, Torstensson was silent for a moment. He was giving Mike a look that he couldn't interpret. Slightly embarrassed, perhaps, although that would be quite out of character for the man.

Brunswick-Lüneburg smiled again, even more cheerfully than before. "Poor Lennart! A rustic Swede, he does not really have the aptitude for Machiavellian maneuvers."

The duke transferred the smile onto Mike. "He wants to use you as bait for a trap. I'd urge you to refuse, except it really is quite a delightful scheme."

Torstensson gave him an exasperated look. "Stop clowning, would you? Michael, if we eliminate the buffoonery, what George says is true enough."

Mike spread his hands a little, inviting the Swedish general to continue. But before he could say anything, Knyphausen spoke up.

"The thing is, General Stearns, you are a neophyte and the Saxon commander Von Arnim is certainly feeling desperate by now."

The professional soldier had a lean and very long-nosed face that naturally lent itself to lugubrious expressions. He had such an expression

now. "Poor bastard, with John George for an employer."

He seemed genuinely aggrieved at the plight faced by the Saxon general. Mike had to fight down another grin. Professional soldiers in the Thirty Years War tended to have a thoroughly guild-like mindset, when it came to their attitudes toward other officers. There were some exceptions like Heinrich Holk, who were generally despised. But for the most part generals on opposite sides of the battlefield were more likely to feel a closer kinship to their opponent than either one of them felt for their employers.

Knyphausen leaned back, apparently satisfied that his cryptic references to Mike's inexperience and Von Arnim's difficulties had made everything clear.

Mike looked back at Torstensson. "Could you perhaps be a bit more precise?"

Torstensson now tugged at his ear. "Well... The thing is, Michael, I would like you to behave recklessly in the coming battle. Pretend to behave recklessly, rather."

Brunswick-Lüneburg's smile seemed fixed in smile. "What he'd *really* prefer would be for you to act the poltroon at the coming battle. Flee at the first sign of a Saxon attack."

"Much as the Saxons did themselves at Breitenfeld," chimed in Knyphausen.

Torstensson gave them both an exasperated glance. "Actually, no. As a theoretical exercise, that would be indeed ideal. But battlefields don't lend themselves well to abstractions. A rout, once started—whether in fakery or not—is extraordinarily hard to stop. And I don't *actually* want your division to leave the field."

Mike settled back in his seat and once again had to suppress an expression. A sigh, this time, not a grin.

"Let me guess. The reason you want to undertake such a gambit—which is bound to be risky, especially with a divisional commander as inexperienced as I am—is because you figure we'll be outnumbered in the coming battle."

"You *do* have an experienced and capable staff," pointed out George. "Just leave it to them."

That was not quite blithering nonsense, but close. Mike's firsthand knowledge of military affairs was limited to a three-year stint as an enlisted man in the up-time American army twenty years back. He'd also done a lot of reading since he'd realized he was most likely going to end up as a general—what Civil War era Americans would have called a "political general"—after he left office as the USE's prime minister. But he knew enough to know that a good staff could only substitute so far for the character of a unit's commander.

Torstensson knew it himself, of course. A bit hastily, he added: "Mostly, it will just require steady nerves on your part. And the emperor himself told me he thought you had nerves of steel."

That last came with a friendly expression. But Mike wasn't about to let himself get sidetracked by a compliment. It was not really a compliment anyway, since he was pretty sure Gustav Adolf had said that to Lennart in a fit of aggravation due to Mike's admittedly hard-nosed approach to political negotiations.

"The more interesting issue," he mused, "is *why* you expect us to be outnumbered in the coming battle. By all accounts I've heard, John George can't field an army any larger than thirty-five thousand men. That's an official count, mind you. In the real world, you have to allow for desertion and illness. There'll be plenty of men just too drunk, too. I've been told by—your words, gentlemen, I remind you—my experienced and capable staff, that we won't actually face more than about twenty-five thousand men on the field of battle."

Torstensson was looking embarrassed again. Given the nature of the man, that was not something that Mike found at all comforting. The truth was, he *did* have an excellent staff.

"Our own army—the USE army proper, I mean—officially numbers twenty-seven thousand men. Three divisions, each with a complement of nine thousand officers and enlisted soldiers. Of course, we suffer from desertion, illness and drunkenness too. But certainly not to the same extent as the Saxons. Many of our soldiers are volunteers enlisted by the CoCs,

motivated by ideology rather than money. So I've been told by—your words, gentlemen, not mine—that same experienced and excellent staff, that we'll be able to bring at least twenty thousand men onto that battlefield. Probably more like twenty-two or even twenty-three thousand."

Knyphausen and the duke looked away. Torstensson cleared his throat. Mike pressed on relentlessly.

"Then, of course, we need to add the forces which Gustav Adolf will bring onto the field. Even allowing for the troops he'll leave stationed against Bernhard and the French in the Rhineland provinces and in the Oberpfalz against Bavaria, as well as large garrisons left in militarily-administered areas like Pomerania, he should still be able to muster a Swedish army numbering around twenty thousand men. And that doesn't include the sizeable forces that some of the provincial rulers might bring. I was told by my experienced and capable staff—such a charming phrase, too bad I didn't coin it myself—that Wilhelm V of Hesse-Kassel will bring at least seven thousand additional men."

"Closer to eight, actually," said Torstensson. Again, he cleared his throat. "Michael..."

"The way I figure it, we'll have around fifty men facing an army not much more than half that size. And that's not allowing for the difference in command. Myself excluded—and allowing for my experienced and capable staff—the quality of our commanding officers greatly exceeds that of the Saxons."

"Von Arnim's pretty good," said Knyphausen stoutly.

The plump duke sniffed. "He's not the Lion of the North. Nor is he Lennart, for that matter."

Torstensson had been holding his breath for the past few seconds. Now, he let it out in a rush. "Michael, enough! As you have obviously already deduced, the emperor will not be with us on the field. He and Wilhelm are marching instead into Brandenburg. The USE army will face the Saxons alone."

By now, Mike had figured out the truth. But he was tired of people dancing around it—starting with Gustav Adolf himself. He was damn well going to get someone to admit it out loud.

"In short, he proposes to divide his forces in order to fight two enemies simultaneously. A military error so basic and egregious—even a neophyte like me knows that much—that it is inconceivable that a general as demonstrably superb as Gustav Adolf would commit it—"

Brunswick-Lüneburg started to say something but Mike drove over it. "—unless he had what a suspicious soul would call 'ulterior motives.'"

This time Torstensson tried to interrupt but Mike drove over him too. "And the only such motive a suspicious soul like me can discern is that Gustav Adolf is bound and determined to defeat Saxon and Brandenburg quickly enough to leave most of the campaigning season available for some other purpose. Such purpose, of course, being an invasion of Poland."

He paused, finally.

After a moment, Torstensson said: "Well. Yes. That is his plan." A bit hastily he added: "We have it on good authority that the Poles will be sending a contingent to join the Saxons. So you might say they will begin the hostilities themselves."

Mike chuckled, quite humorlessly. "Exactly how big a contingent are we talking about, Lennart?"

"Not... big."

The duke's chuckle, on the other hand, had some real humor in it. "To be precise, one small unit of hussars. But the commander is an Opalinski."

"In other words, a pretext." Mike gave Torstensson a level gaze. "I don't suppose there's any point in expressing my conviction that launching a major war against Poland is folly."

Torstensson shook his head. "No, Michael, there is not. You've made your opinion on this subject clear enough in the past. On several occasions, to the emperor himself. Very bluntly, too."

The two men stared at each other for a few seconds. Then Torstensson said: "You may resign your commission, of course."

Mike shook his head. "In for a penny, in for a pound. Gustav Adolf is the head of state of the United States of Europe. Yes, he's also the king of Sweden and so on and so forth, but that doesn't matter here. He's the commander in chief, according to our constitution—and I signed that constitution myself. So whatever I think of the wisdom of his decisions, I'm duty bound to obey them."

"That constitution does not oblige you to serve personally, Michael," George pointed out. "I've studied your up-time history, you know. So, yes, your President Truman fired your general McDonald's—no, was it McCarthy?—but no one including him felt that McWhateverhisname was obliged to continue serving in the army."

"Technically speaking, you're right. But there are political issues involved here. Given the history of the USE—which is less than two years old, remember—and my position in that history, it would be dangerous for me to resign my commission over an issue like this one."

"A battlefield is likely to be far more risky," said Knyphausen, "especially one where you're directed to behave recklessly."

"I wasn't referring to the personal danger to me. I was referring to the danger to the nation."

There was silence, for a moment. Then the Frisian professional soldier nodded his head. "Well spoken, Michael," he said softly.

"Say better, well done," chimed in George. He gave Mike another of those cheerful smiles that seemed to come readily to the man. "Maybe there's something to this 'Prince of Germany' business after all."

Torstensson made a derisive sound. Close to a snort, but not quite. "Don't say that in front of the emperor," he muttered. The Swedish general pointed to one of the several side tables against the walls of the room, this one covered with maps instead of bottles of wine. "If you would, Dodo."

Knyphausen rose and went over, then came back with one of the maps and spread it across the low table in the center. As soon as he'd done so, Torstensson leaned over and pointed to a place on the map. After a few seconds to orient himself, Mike realized that the Swedish general was pointing at Leipzig. Near it, rather.

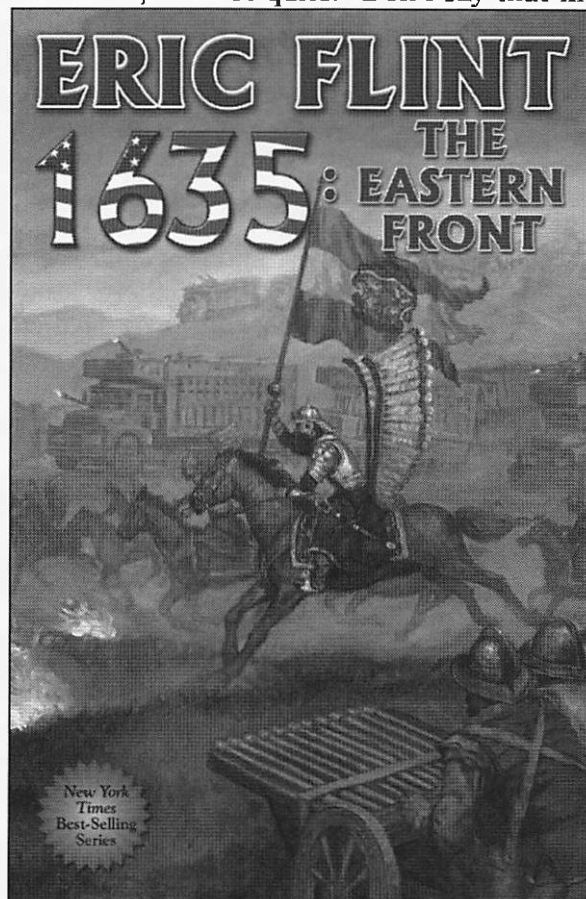
"In this area, gentlemen," said Torstensson. "I think the battle will happen here. It's good, flat terrain that will favor the Saxon cavalry."

"Favor our APCs too," grunted Knyphausen.

Mike cocked an inquisitive eye at Torstensson. "We're going to use the APCs against the Saxons? For God's sake, why?"

Before Torstensson could answer, Mike waved his hand. "Never mind. Same reason."

Torstensson nodded. Mike leaned back in his chair, and couldn't help issuing a sigh. "Well, I say it's stupid—and I don't care if Gustav Adolf is a certified military genius and I'm just a grunt."



It's still stupid. Saxony is not one of the great military powers of Europe, and those so-called 'APCs' are just armored coal trucks—which we can't replace. Not for years, at any rate. So why use them in *this* war? Not to mention that the things are fuel hogs. USE oil production has recovered from Turenne's raid during the Baltic War, true enough, but it was never very large to begin with. The Wietze oil fields just aren't that big. No European oil fields are very big, leaving aside North Sea fields we haven't got the technology to exploit and the Rumanian fields under Ottoman control. We're already lagging further and further behind civilian demand. Until—if—we can get some oil production from the expeditions to North America, we've got a perennial fuel shortage. So why make it worse using the APCs?"

Torstensson had a pained expression on his face. "Michael..."

"Never mind," said Mike, waving his head. "I know it's pointless to pursue the matter. I just want my opinion on the record."

The decision to use the APCs was just another indication of how determined Gustav Adolf was to start a war with the Poles as soon as possible. He was willing to use the APCs now rather than hold them back, even though Poland was a much stronger military power than Saxony—or Saxony and Brandenburg combined, for that matter.

But Mike's objection would just be overruled, and Mike would be stuck in the same bind he was stuck in now. The USE was simply too new and too unstable for him to risk precipitating a political crisis. Especially since he had mixed feelings on the subject, anyway. On the one hand, he thought the Polish situation did not lend itself well to military solutions. On the other hand...

Who could say for sure? The old saying "you can't export a revolution with bayonets" certainly had some truth. But a lot of it was just wishful thinking, too. Mike had read a great deal of history since the Ring of Fire, and one of the things he couldn't help notice was how often history was shaped by the outcome of wars. Napoleon was often denounced as a tyrant, but the fact remained that many of the revolutionary changes he made were not overturned after his defeat—not even by those he'd defeated and forced to accept those changes.

So... There was no way of knowing the outcome of a war between the USE and Poland. If was possible, in the event of a clearcut USE victory, that serfdom in eastern Europe would be destroyed. Not by Gustav Adolf and his armies, maybe. But one thing you could be sure of was that Gretchen Richter and her Committees of Correspondence would be coming into Poland on the heels of those armies. And they hated serfdom with a passion.

In fact, they were already there. Mike knew from his correspondence with Morris Roth in Prague that Red Sybolt and his radical cohorts were active in Poland. Possibly even in the Ukraine by now.

On balance, he thought a military approach to eradicating serfdom in eastern Europe had far more risks than benefits. Still, it was tempting. Military solutions had the great advantage of being clear and definite.

Appearing to be, at any rate. Often, though, that was just a mirage. Mike's close friend Frank Jackson was a Vietnam veteran, and could expound for hours on the stupidity of politicians who thought a map was the territory.

He looked back down at the map in front of him and wondered if he was looking at another such mirage.

"Near Lützen, then," said George. "Hopefully, this time there will be a better outcome."

In the universe Mike had come from, the Swedes had won the battle of Lützen in 1632—but Gustav Adolf had also been killed there. So, a tactical victory had become a strategic defeat.

"I will not be leading a reckless cavalry charge," said Torstensson firmly.

But that didn't really matter, thought Mike. There were a thousand ways that tactical victories could turn into strategic defeats.

(1635: The Eastern Front will be released in hardcover by Baen Books in October 2010.)

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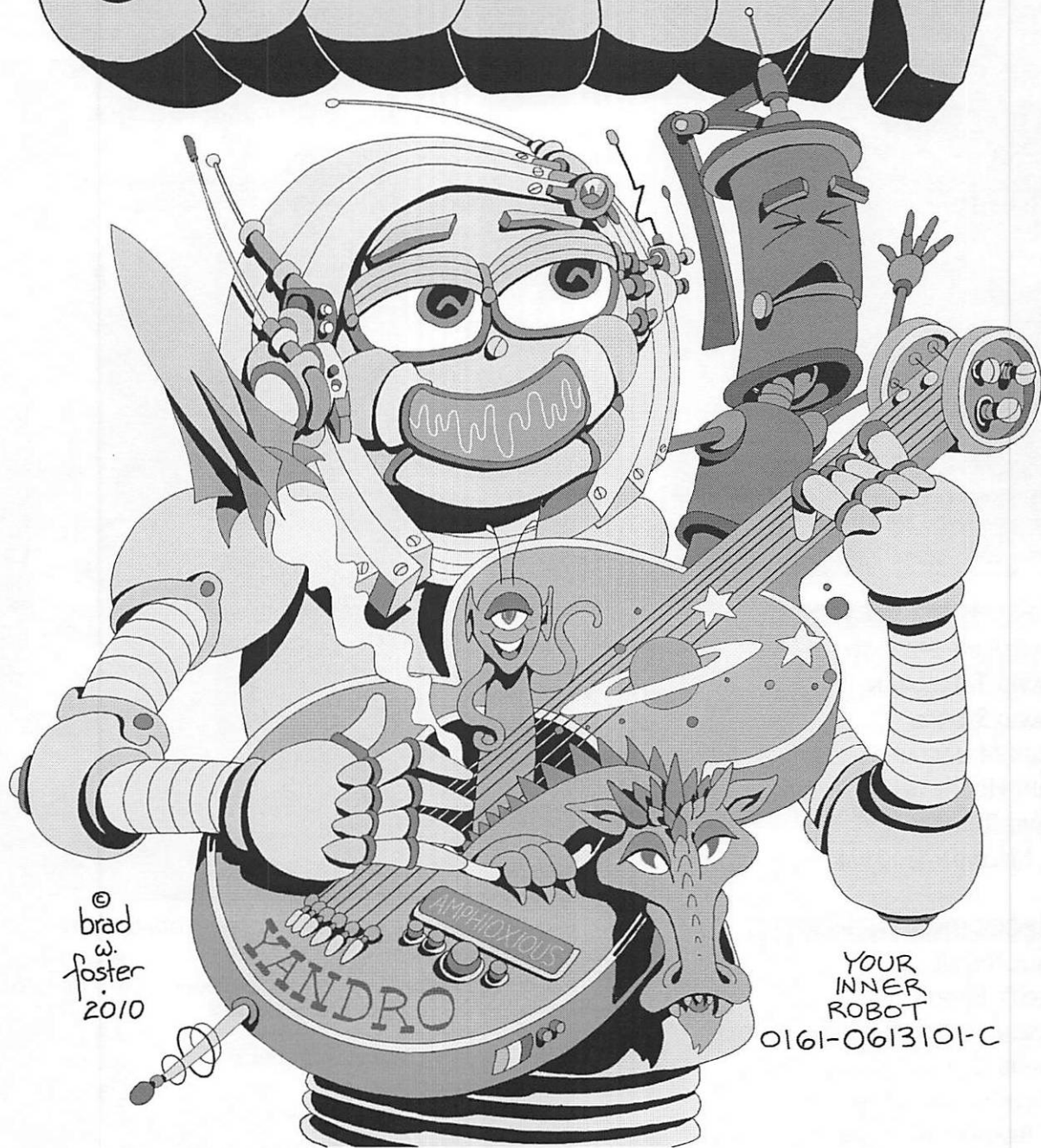
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JUANITA COULSON



FAN GUEST OF HONOR: JUANITA COULSON, MULTI-FACETED FAN BY BRUCE COULSON

Juanita Coulson was born February 12, 1933 (the same date as Darwin and Lincoln). At an early age, she discovered a flair for the performing and creative arts, while reading the adventures of a time-traveler who solved historical problems in inventive ways. (Alley-Oop, of course; who were *you* thinking of?) Her mother supported Juanita, providing unbelievable (for that era) tolerance both then and when Juanita went unchaperoned to SF cons with strange people.

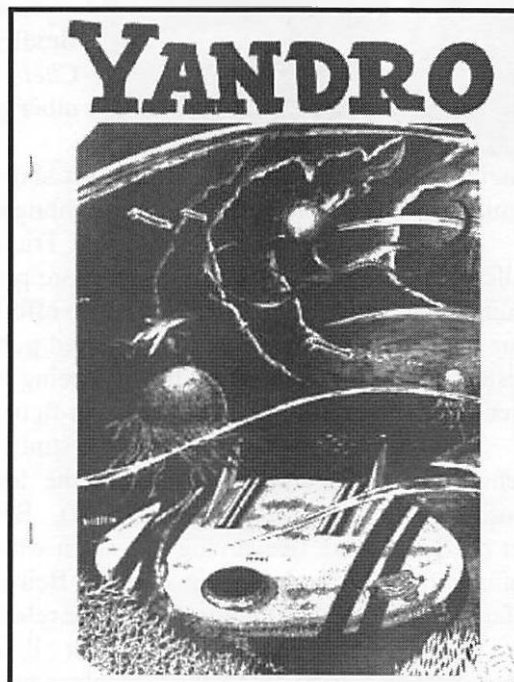
Forward to 1951. Juanita is studying teaching at Ball State University. Noticing a classified ad in *Other Worlds* for ISFA, an Indianapolis fan club, she decides to venture forth, and soon became active in local fannish affairs.

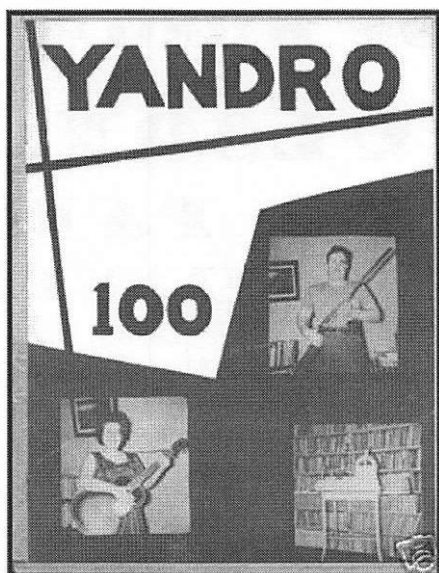
This, of course, meant local fannish politics. (You weren't an SF fan club in those days without feuds.) Figuring out through trial and error how to operate a mimeograph, Juanita and her close friend Beverly Amers (now DeWeese) begin publishing EISFA, the newsletter for the "Cool Science Fiction Club". Juanita starting going to SF cons in 1952 [Chicon 1952]. This was also her first encounter with filk; Juanita's conclusion was she certainly could sing better than that!

While ISFA was going through its periodic schisms, EISFA continued, but eventually graduation and time ended the club; but not the fanzine. With a mimeograph bought by her mother, EISFA continued to circulate, but it was clear the name was no longer appropriate. Searching for a name, Buck and Juanita settled on *Yandro*, a name from Manly Wade Wellman's short story "The Desrick on Yandro" in the collection *Who Fears the Devil?* This happened in 1955.

In addition to publishing *Yandro*, Juanita began performing music at SF cons. With her friend Lee Ann Tremper, "modern folk music" (with songs based on Heinlein or original melodies based science fiction/fantasy stories) Juanita was playing guitar and singing at Midwestcons and nearby Worldcons. (Filk as a term wasn't used commonly in the Midwest until the 1970s.)

If this wasn't enough to do, Juanita was raising a family and managing a household. Also publishing "The World's Best Second Best Fanzine" (*Yandro* was nominated 10 years in a row, but only won a Hugo once. Naturally, it was a second-rate [dented and scuffed] Hugo...), singing, creating artwork, and





attending conventions. But there's more ...

The first fan Art Show was in Pittsburgh 1960. It was put on by Bjo Trimble and...Juanita Coulson, who wanted to encourage art, both fannish and Pro. Juanita insists that this was mostly Bjo's idea, and all she did was smooth feathers and help; but for the Washington D.C. Worldcon (1964), Bjo wasn't able to attend, and Juanita did all the hosting. (No art pieces were lost at that art show.)

So, fanzine publishing, artwork for the fanzine, attending conventions, raising a family, 'filking', and helping start the Art Show at sf cons...that should be enough, right?

Nope. In the early '60s Juanita began forays in professional writing, first collaborating with Marion Zimmer Bradley ("Another Rib") and then on her own (*Crisis on Cheiron*), followed by many more works, both science fiction and other genres.

So, (deep breath), professional writing, fan writing, fanzine publishing, artwork, filking, art shows, going to cons (and huckstering at them), and raising a family/managing a household in a crumbling old farmhouse. Is that it?

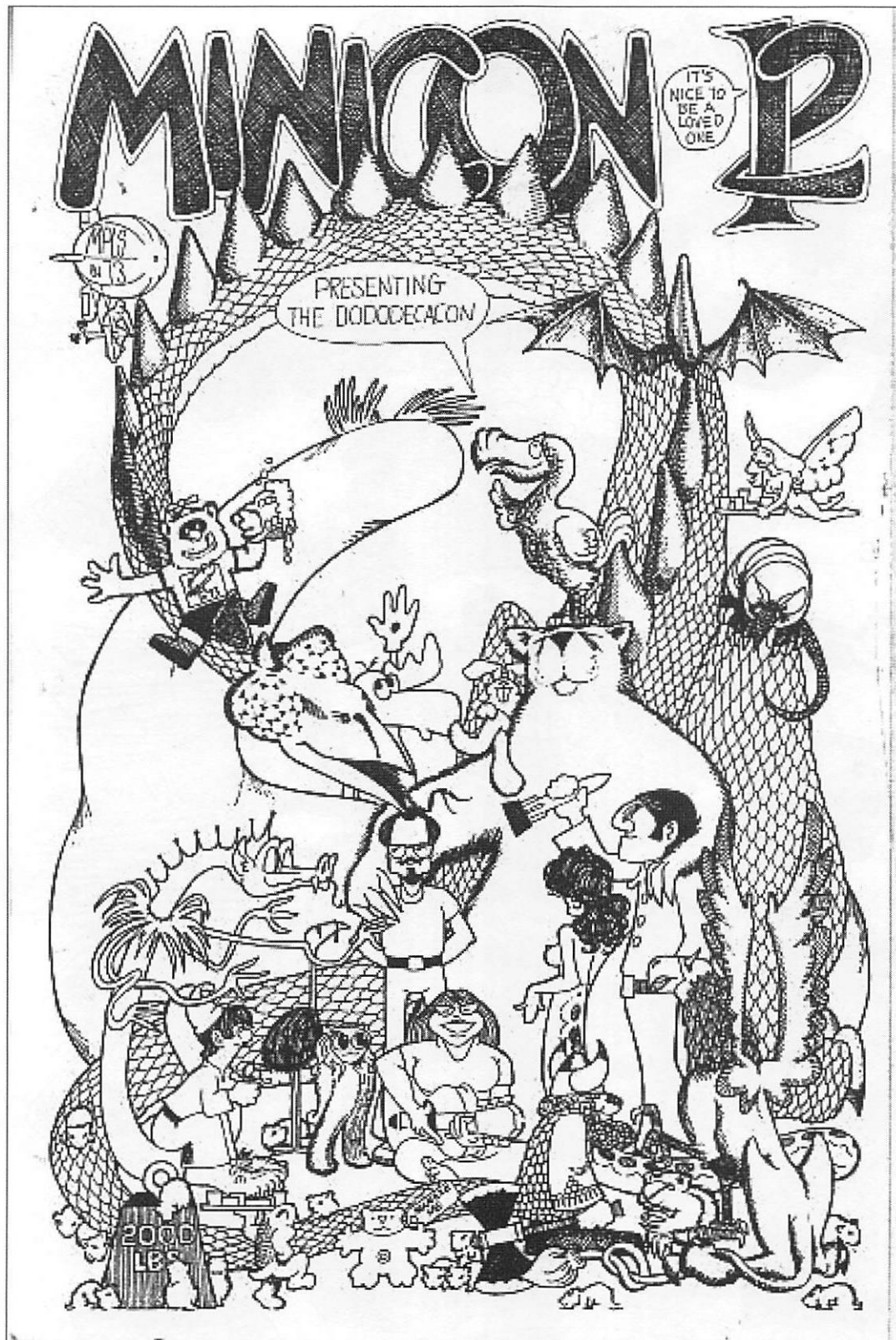
Well... *Star Trek* fandom. At Tricon (1966) Roddenberry introduced a episodic SF TV series called *Star Trek*. It proved to be far more popular than *Time Tunnel* (and much better written). Yandro promoted *Star Trek*, was involved in the effort to save *Star Trek* and (courtesy of Bjo) Juanita even got to tour the set. *Star Trek's* fan base started publishing fanzines, starting clubs... and making all the same mistakes early SF fans had. Juanita, being the nice person she is, offered advice and suggestions, and even published a *Star Trek* fanzine (non-fiction).

Is that all? Well ... there's the stint of publishing the *SFWA Bulletin*. Demonstrating how to cut stencils at a convention. Knowing the lost art of cutting stencils/artwork (including artwork that professionals said *couldn't* be hand-cut). Being Grandmistress of Filk, and helping the early Filk cons get off the ground. Re-keying the steam whistle of a riverboat with her voice (NASFiC 1979). Being a commentator on early comic books. Being a part of the early civil rights movement (including an infamous Midwestcon) before it became relevant. And

I only have so much space, after all. Juanita Coulson has been involved in many parts of fandom since her discovery that other people actually read science fiction a half-century ago. Too many incidents, both serious (St. Louis 1969, the falling doorknob zone) and funny (the Great Door Incident, the Locked Trunk Mystery) to possibly relate in a program book introduction. Go up and talk to her while you're here, get her to reminisce about the days of Fandom...and let her know what's going on now. Like many of us, although she remembers the past, her gaze is always on the future.



(Bruce Coulson is the son of Juanita Coulson.)



Juanita and her late husband Buck were among the guests caricatured ← on the Minicon 12 program book.

BRAD FOSTER

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ARTIST GUEST OF HONOR: BRAD FOSTER BY SCOTT A. CUPP

I have known Brad Foster for more years than I care to remember. I first met him at an AggieCon somewhere in the mid-1970s when he was just beginning to attract notice as an artist. But it was in the 1980s that I began to know the person behind the pens and pencils.

I searched hard to find the one word that might describe the man and his work. I thought “intricate” but discarded that. Next came “exquisite” but that was not quite it, though both words could apply. “Humorous” covered some things but no where near all. “Masterful” had its moments in my thoughts and I thought “Hoarder”, but you’ve seen the promos for those Learning Channel shows. That’s a little too harsh. Finally the word that fit was “Accumulator”.

He accumulates it all – robots, art, cats, and Cindy. (Not necessarily in that order)

When you visit stately Foster Manor (formerly Musgrave House, dwelling of the Amazing Real and Muff Musgrave), you will notice that Brad does nothing in a small way. There are hundreds of toy robots about the house. He has a fascination for robots that knows no bounds. His one solo comic book series “Mechthings” dealt with robots in a much funnier manner than the movie “Robots” ever thought of. It does not matter the style of the robot. He likes Robby or the *Lost in Space* robot just as much as the Terminator if not more. Japanese, American, British – it does not matter. If it walks, rolls, shambles, or flies and speaks in an electronic voice, he wants it. The robots line the walls, neatly organized and labeled.

And, as in the manner of all artists, there is art work everywhere. Art that he did, art that others did. Art, art, art. Art by people you’ve heard of, art by people no one has heard of. Big pieces, little pieces. I know he goes to a large number of art shows, not to make money, though I have yet to see him turn away from that capitalistic aspect. No, he goes to meet other artists, talk shop and trade for really cool things that he would otherwise not afford. If he had a good way to attach it to the ceilings in a way that would not injure the cats, it would be there,

And, there are the cats. Big cats, little cats, nowhere near purebred to something that may not even be a cat. They rule the house from their Kitty Palace play area which protects them from the big, bad Real World. I forget the current number ruling residing in stately Foster Manor these days. I’m pretty sure it is less than 100. He and Cindy



attract the strays and downhearted in a manner not dissimilar to a magnet. I think they might even spend more on cat food and vet bills than they do on themselves.

And then there is Cindy. When they first met, you could tell this was the real *Princess Bride* true love stuff. They complete each other in an amazing way. My wife, Sandi, claims to have hooked them up as a couple. They don't dispute the claim. It was a natural that they should be together.

Finally, the last thing he accumulates is those silver rocket ships on the funny bases with engraved labels, all for being voted Best Fan Artist of the year. He has six of them, spread over 3 decades. No other Fan Artist has that many (Tim Kirk has five and that was a record no one ever thought would be broken!)

The rockets did not come easily. Brad labored hard in the fields of fandom contributing art to more fanzines than anyone can count. These short little one-panel throwaways exhibit his fannish roots, his fascination with B (or lower) grade movies, and his giving nature. When you see one of his little works, you know it is Foster from the get-go.

So that is Brad. Ask about his solid black button he wears. Ask him about his Art vs. Pornography panels he has attended and hosted for more years than I recall. Ask to buy his art. Big pieces, little pieces, all the pieces. He will be glad to sell it to you. Ask his opinion on anything, he will gladly share.

So, to better define Brad Foster. Accumulator comes close but may not be the total term. Perhaps the following phrase may best convey it. *Brad Foster – science fictional for Fan Artist.*



(Scott A. Cupp is The Greatest Living Sci-Fi Short Story Writer in San Antonio, Texas.)



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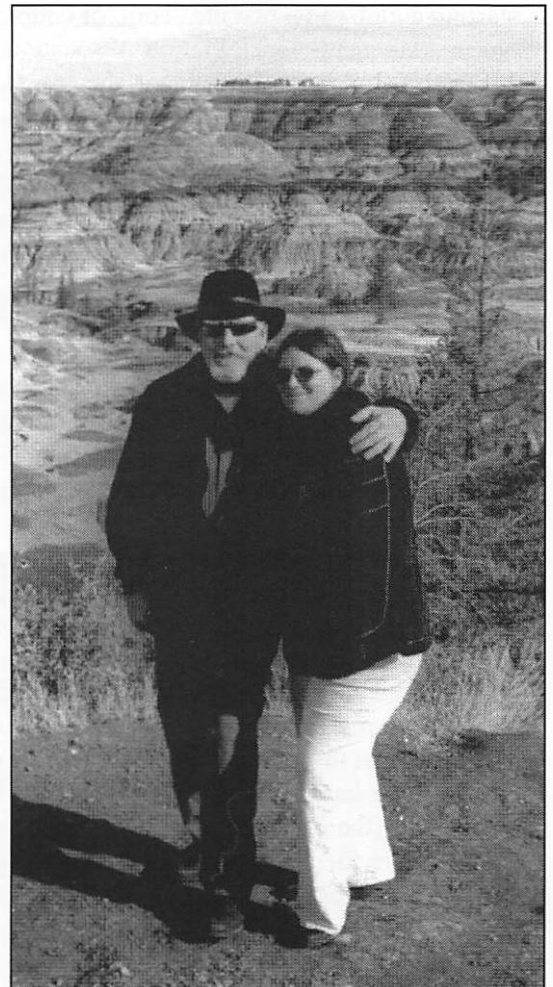


**TOASTMASTER
ANTONIA
KATHERINE FLORA
WEISSKOPF
REINHARDT
- FAN OR FILTHY PRO?
BY JULIE WALL**

In 1994, I chaired the DeepSouthCon in Birmingham, Alabama. One of the responsibilities of the DSC committee each year since 1970 has been to award the Rebel and Phoenix awards. The Rebel goes to a fan who has done a lot for Southern Fandom and the Phoenix goes to the Pro who has done likewise. Another “award” presented each year at DSC is the Rubble – given to the fan who has done the most to Southern Fandom. This is a tradition started in 1987 by Gary Robe and a gaggle of members of the Southern Fandom Press Association and others in Southern Fandom.

My committee voted to give the Phoenix to Toni, for her work as Executive Editor at Baen Books. Unbeknownst to us, the ad hoc Rubble “committee” who were in attendance at the very same DSC elected to award Toni’s alter ego, T.K.F. Weisskopf, the Rubble Award, at their party. (Toni has been a member of SFFPA since 1989, but fortuitously missed the nominating party in 1994 – proposed Rubble recipients are encouraged to attend the party and pay the assembled to either vote against or for them.) Gary Robe, et al, had decided that Toni’s use of all of her initials (AnTonia Katherine Flora) in the professional arena was pretentious and Rubble-worthy.

It made for a hilarious conclusion to the awards ceremony. The official awards we gave out that year were Lucite pyramids that had sharp points on them and Toni was able to wield hers quite threateningly against Gary. Ironically, the DSC committee was oblivious to Toni’s preference for the use of her initials in her professional status, so the Phoenix award was engraved to Toni. Luckily, she liked that year’s prize of a Barney Rubble Pez dispenser (it’s usually an ashtray and cold meal from Krystal), so Gary was saved. Toni also received the Rebel award finally in 2000, making her the first Triple Crown winner of Southern Fandom’s prizes,



All of this points up Toni's dual nature in Fandom. Like most of us, she started out as a fan. She was born in Cambridge, MA, but moved with her family to Brooklyn when she was 3 and her father began teaching physics at Columbia. Her father read SF, and her mother (later a college librarian) took Toni and her brother to parks and museums and historical sites, so books were naturally a big part of life. At the ripe old age of 10, she bought her first paperback on her own, H. Beam Piper's *Little Fuzzy*, the one with the Michael Whelan cover. (Jim Baen has much to answer for, as Toni says. He was the one who bought the Piper estate while an editor at Ace.)

When Toni was 12, her father went to work at NASA, moving her family to Huntsville, Alabama, and thus assuring that Toni would begin her fannish career in Southern Fandom. Two years later, she joined convention fandom, by attending her first, the MidSouthCon in 1980 in Huntsville. Her mother actually saw the notice in the paper. Toni was already a member of the Southern Fandom Confederation and had read about the con in the *SFC Bulletin*. Fred Pohl was to be GoH and she had just finished reading his fannish memoirs, *The Way the Future Was*, which included ribald tales of convention exploits, so she didn't think her parents would let her go. Her parents did not read the book, however, and Toni's con attendance has continued unabated ever since. Toni has also volunteered with many conventions throughout her fannish career. This includes her first WorldCon, ConFederation in Atlanta in 1986, where she worked registration with NASFA and registered Ian Ballantine as a walk-in.

At that first convention, Mike and Nelda Kennedy posted a sign-up sheet for those interested in starting a club in Huntsville. Toni, of course, signed up, thus becoming a charter member of the fledgling North Alabama Science Fiction Association, and a club fan. She also started the Science Fiction Society at Oberlin College, from whence she graduated in 1987.

As a fanzine fan, Toni was on the Southern Fandom Press Association waitlist for five years before joining in 1989. Her SFPazine, *Yngvi Is a Louse*, appeared in every mailing for many years. She also served as Official Editor from 1998-1999. To warm up for SFPA while on the waitlist, she joined the Kentucky Amateur Press Association for a few years in college. Another undertaking of hers was the editorship of the *Southern Fandom Confederation Handbook & History*, published in 1997, a follow-up to Meade Frierson's *Handbook* from 1980.

On the filthy pro side, after earning a degree in anthropology with a minor in history from Oberlin, Toni joined Baen Books as an editorial assistant, and worked her way up from there. She was Executive Editor for many years, and following the death of founder Jim Baen in 2006, became Publisher. As Publisher, Toni has expanded the Baen e-publishing program to include books not initially published by Baen, including distributing e-books for publishers Nightshade, Subterranean, and e-Reads. She's also seen David Weber, Eric Flint, and John Ringo make the *New York Times* bestseller list several times.

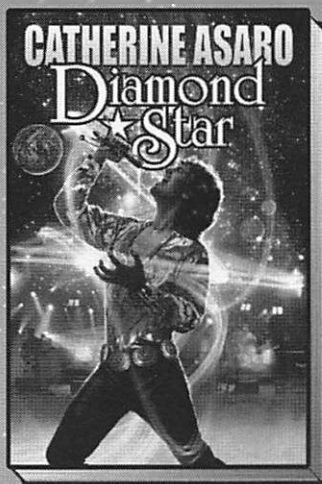
Be sure to look for Toni on some panels this weekend and do your best to make it to her Baen Books Travelling Slide Show. This is always a popular event where she shows off cover art of upcoming Baen titles, so we can find out what is in the pipeline. She usually has prizes available, which she throws at to the congregated fen.

In addition to all her work as a publisher/fan, Toni is also the mother of Katie, who turned 18 this year. Toni married the love of her life, legendary Southern Fan Hank Reinhardt in 2002. He was tragically lost to Toni and us all in October of 2007.

The latest fannish news on Toni: For the last 6-7 years, she has been one of the three Moon Princesses (the others being Linda Zielke and myself), who had been throwing moon-themed parties at conventions for no particular reason except that was fun! All the sudden last year, though, we found ourselves a cause, dreamed up on the drive home from DSC in Nashville in June of 2009. We bid for DeepSouthCon 50 to be held in Huntsville, AL, in 2012, and just this past June at ConCarolinas/DSC 48 we won the right to host that con.

(Julie Wall has been a Southern Fan for nearly thirty years. She is an editor emeritus of The Southern Fandom Confederation Bulletin, and was awarded the Rebel in 2002. She lives in Birmingham, Alabama.)

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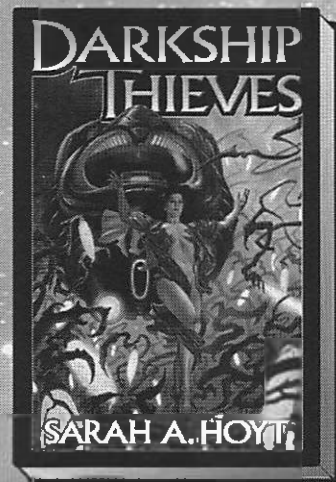
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978-1-4391-3317-0 * 448pp * \$16.00/18.99

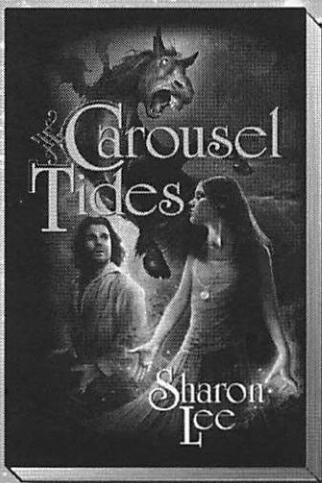
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"Lee and Miller's novels are full of action, exotic characters, plenty of plot, and even a touch of romance. The world building is outstanding." –*Booklist*

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NOVEMBER 2010

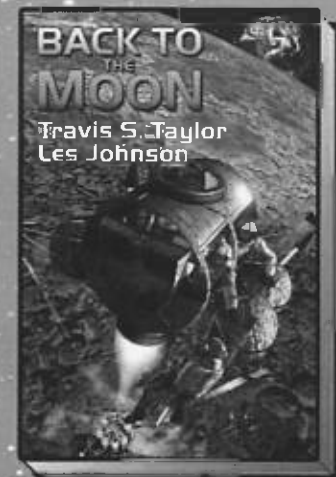
"[E]xplodes with inventive action." –*Publishers Weekly* on Travis S. Taylor's *The Quantum Connection*

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DECEMBER 2010



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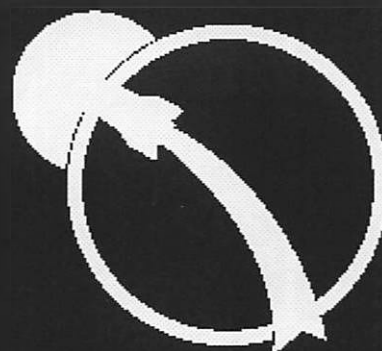
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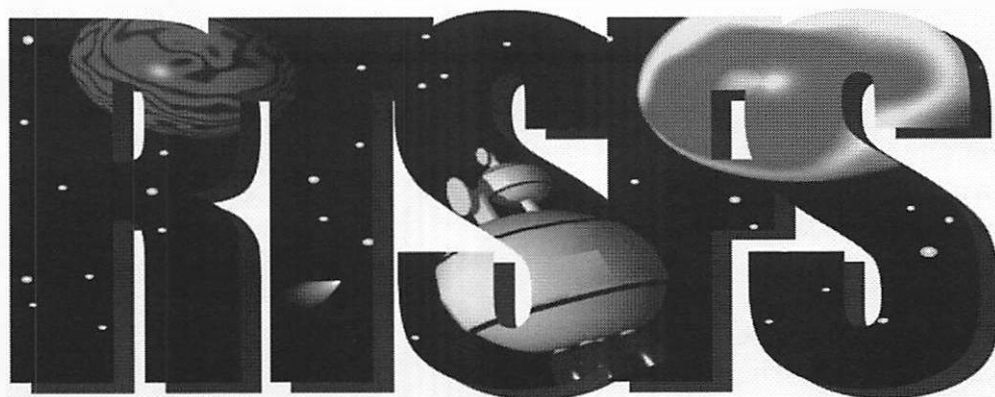
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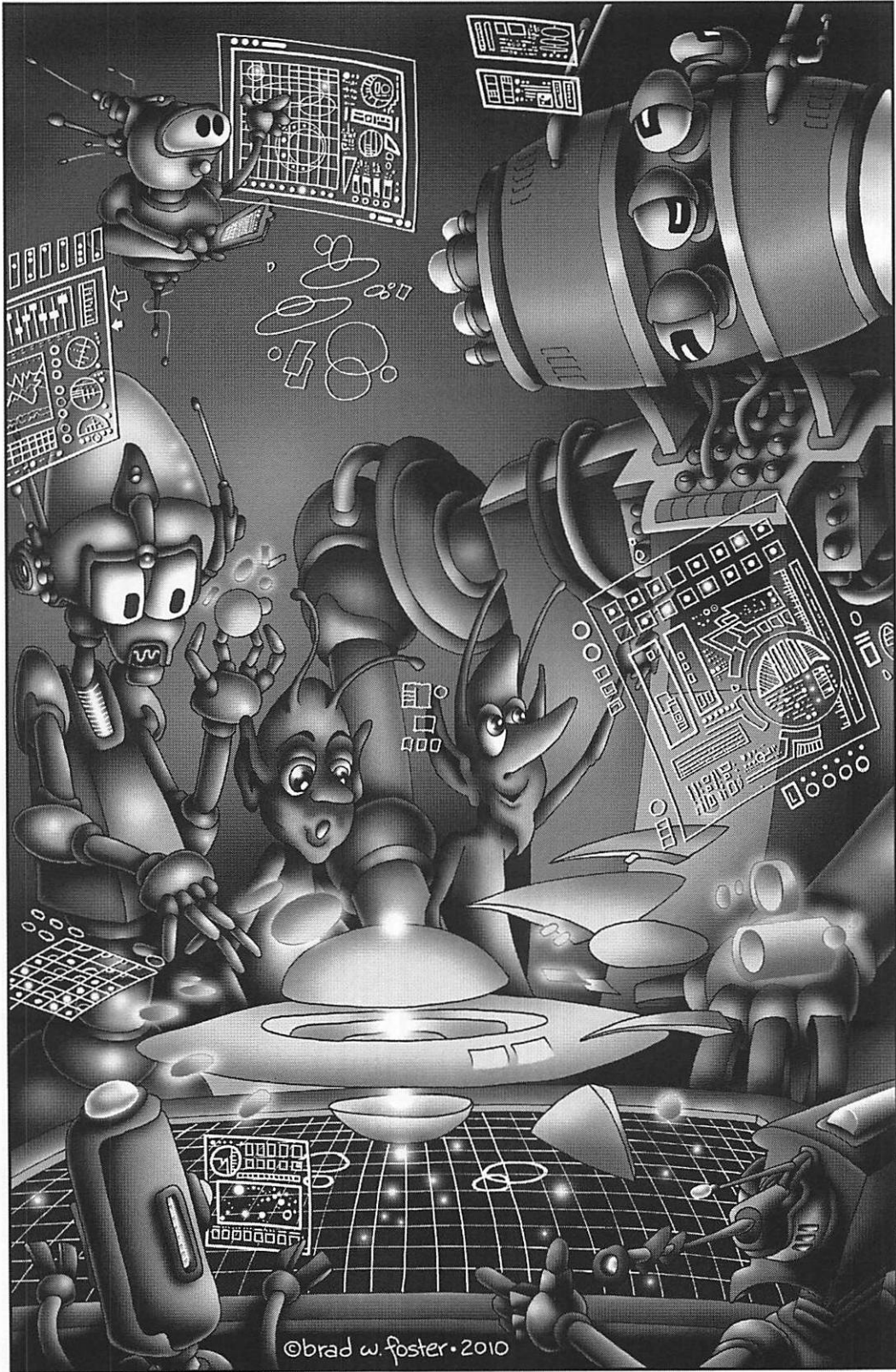
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PROGRAM

ON THE PROGRAM

LISA ASHTON is a Science Fiction & Fantasy and Historical costumer and fan, currently residing in Maryland. She started costuming after attending Noreascon in 1989 in Boston, having been to exactly one con prior to that. On viewing a Worldcon Masquerade, her first thought was not “How do they *do* that?” but “Could *I* do that?” a goal she set out to achieving immediately after. More than 20 years later, she is still trying to design and build that perfect costume, that will make people laugh, gasp and gaze in wonder.

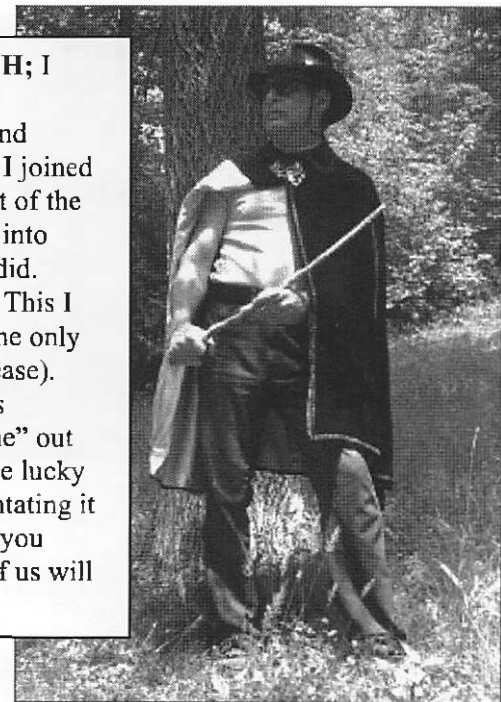
Of late Lisa has “graduated” to planning and coordinating program tracks for Costume Cons 29 and 30 (in 2011 and 2012). Her historical work has been featured on a TV documentary, *Tudor Style*, tied in with Showtime’s *The Tudors*. In mundane life, she has been a Physician’s Assistant for 25 years, where she frequently sews her surgical patients! Website: <http://www.albacon.org/index.php>.



From “The Autobiography of ‘SCRATCH’ WILLIAM BACHARACH; I wear a pin that says; Be Warned, I talk politics and take no prisoners.

In December 1969, J. B. Post talked me into going to Philcon and everything changed, I became a lifetime SF Fan based in Philadelphia. I joined the SCA, the Circuit Riders and then went to Heicon [where], I was part of the Battle of the Balcony. Following this, Fred Lerner and others talked in into trying Grad School to get my MSLS from U.K., which unbelievably, I did.

I am a professional optimist and a happy, well adjusted person. This I credit to fandom and its foundation belief in the viability of a Future. The only fly in the ointment is that I am still a bachelor (hopefully, a curable disease). Many Cons and SF meetings followed, as my friends and acquaintances multiplied around the world. I really have compassion for the “mundane” out there who struggle to think and experience being outside of the box. We lucky few; who have always been outside of the box, understand how disorientating it can be for a newbie and will watch out for you and welcome you when you make it. I now know that: the meek will inherit the Earth and the rest of us will get the Stars.



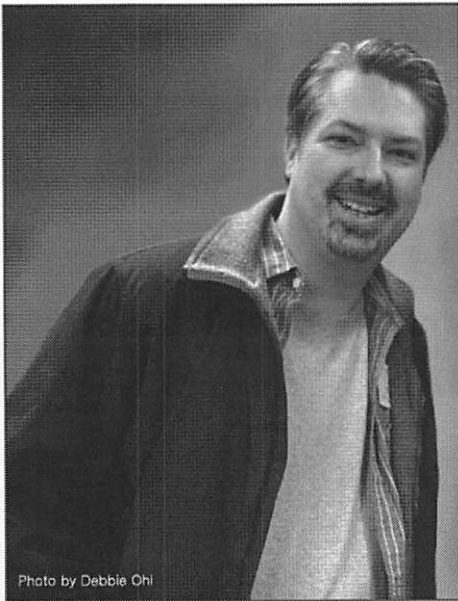


Photo by Debbie Ohi

ROB BALDER is a professional cartoonist, singer/songwriter, game designer and web entrepreneur. He writes and sings comedy songs, and has recorded two solo CDs. The title track from Rob's first CD, "Rich Fantasy Lives" won the Pegasus award for Best Filk Song of 2007. In January 2006, he and six other comedy music performers founded The Funny Music Project (<http://www.TheFuMP.com>), which won the 2009 Parsec Award for Best Speculative Fiction Music Podcast.

Rob is also the creator of the clip-art comic strip "PartiallyClips" (<http://www.partiallyclips.com>). A book collection, *Suffering for my Clip Art*: was published in 2005. He is the Associate Editor of *Nth Degree* (<http://www.nthzine.com>) a popular fanzine covering genre fiction, gaming, comics, fandom and more. He writes science fiction and fantasy, including one unpublished novel and many short stories and poems.

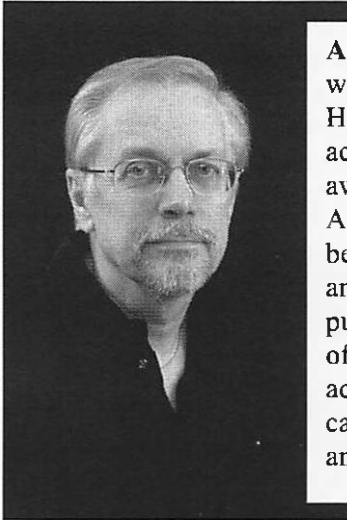
Rob also teamed up with Pete Abrams of *Sluggy Freelance* (<http://www.sluggy.com>) to create "Get Nifty," (<http://www.getnifty.com>) a stand-alone card game themed around Pete's comic. Get Nifty debuted in stores in 2006, through Blood & Cardstock Games (<http://www.blood-and-cardstock.com>).

His current major project is a full-color Fantasy webcomic called *Erfworld* (<http://www.erfworld.com>), co-created with illustrator Jamie Noguchi (<http://www.angryzenmaster.com>). *Time* magazine named *Erfworld* one of the Top Ten Graphic Novels of 2007



NATANIA BARRON is a writer with a penchant for the speculative; she is also an unrepentant geek. Her work has appeared in *The Gatehouse Gazette*, *Thaumatrope*, *Bull Spec*, *Crossed Genres*, *Steampunk Tales*, *Faerie Magazine*, *Weird Tales* and *Dark Futures*, an anthology of dystopian fiction. Her current novel projects run the gamut from steampunk to heroic fantasy, with a dashes of weird and western. She is also the founder of The Outer Alliance, a group dedicated to queer advocacy in speculative fiction, and blogs for *Wired* magazine's GeekDad Blog as well as Geeks Are Sexy. Natania holds a BA in English/Writing from Loyola University Maryland and an MA in English with a concentration in medieval literature from the University of North Carolina at Greensboro. In her spare time she cooks, crochets, blogs, plays guitar and ukulele, and enjoys nature. She lives in Raleigh, North Carolina with her family.

DAVEY BEAUCHAMP is best known for creating the Writers for Relief anthologies series, which have helped raise money for the Red Cross (hurricane relief) and the Bay Area Food Bank. He writes the *Amazing Pulp Adventures Radio Show Starring Mister Adventure* Podcast and which is produced by Podcasting's Rich Sigfrit. The show has been nominated for multiple Parsecs, and the *Agency 32* series which will return later this year through Helm Publishing. Currently he has taken a step back from novel writing and is currently writing numerous short stories for various anthologies such as *Rum and Runestones* by Dragon Moon Press. And when he isn't writing Davey works as a Young Adult Librarian and Technology Specialist in Davidson County NC. He is also currently getting his Masters in Library and Information Science at the University of North Carolina, Greensboro.



ALAN F. BECK has been an artist, designer and illustrator for over 30 years doing work for many major corporations including book covers and magazine illustrations. His work has been exhibited in art shows and Science Fiction/Fantasy conventions all across the country. He has won numerous awards and honors including two Chesley award nominations and a Hugo award nomination, and received a "Body of Work" Award at the LA Con IV WorldCon Art Show, Anaheim, CA. Alan's work tends to be realistic and surrealistic in nature, often whimsical and humorous. His paintings and prints can be found in collections in the US, Canada and Europe. He has recently published the children's book *The Adventures of Nogard and Jackpot* and is creator of the Mouseopolitan Museum of Art. His artwork and concepts are produced using acrylics, watercolor, pastels, 3-D modeling and image manipulation programs. His art can be found in *Space and Time* magazine, *The Fantasy Art Bible*, assorted e-zines and various book covers. Visit www.alanfbeck.com

Raised in Tulsa, OK, **MITCHELL BENTLEY** was named for Maria Mitchell, his great-grandaunt, noted as the first female astronomer. He is the son of an artist who worked in oils and taught him painting. Art remained a hobby while he first worked in restaurants, then in electronics after earning an AAS in Electrical Electronics Technology from OSU.

In 1989, Mitch combined his love of science, science fiction and painting, and began studying art at Tulsa Junior College. In 1996, he moved to Austin, TX, where he lived and worked for four years, and in 1999, he moved to Harrisburg, PA, where he earned a BA followed by an MA in Humanities at Penn State.

Mitch has lectured at universities, worked in film, edited publications, appeared as AGoH at over a dozen conventions, and won over 35 awards. His work has been published worldwide as cover art for books, magazines, CDs, DVDs, posters, trading cards, in newspapers and fine art editions. He is a lifetime member of ASFA, as well as the current President (2010-2012).

He and his partner Cathie do business as Atomic Fly Studios, providing design and pre-press services while marketing their own line of fine art prints and photography. They currently work and live in Harrisburg, Pennsylvania, with their spoiled cats, Spike & Zoë.



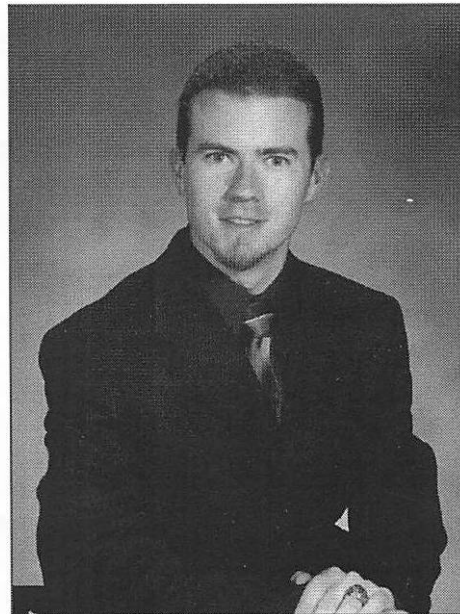


KAREN BERGSTRALH joined the *Grantville Gazette* Editorial Board at its beginning. She had a non-fiction piece appear in the first volume of the *Gazette* and since then has had numerous fiction and non-fiction pieces published in the magazine. Her story, "Horse Thieves" appeared in the anthology, *Ring of Fire II*.

After training as an archaeologist, Karen worked at jobs ranging from horse trainer to aerospace engineer with such jobs as stage manager, substitute teacher, field engineer, assembler, inventor, and rattlesnake wrangler. She has a wide range of experiences to draw on for her writing. A life-long passion for equines has resulted in filling up several bookshelves and many gigs on her hard drive. Currently, she lives in Southern California.

DANNY BIRT has played the roles of author and editor in science fiction, fantasy, and professional publications such as *The Raintown Review*, *Strange Worlds of Lunacy*, *Flashing Swords Magazine*, and *Musica Ficta*. He is also an editor for Cyberwizard Productions. His fantasy series The Laurian Pentology is being published through Ancient Tomes Press, with the books *Ending an Ending*, *Beginning*, and *Beginning an Ending* already in print.

In addition to literary publication, Danny composes classical and filk music, such as his nonstop hour-long piano solo *Narcoleptic Pianist*, and the ever-peculiar album *Warped Children's Songs*. Danny has now settled in Winston-Salem, NC where he employs his talents as a music therapist at Forsyth Medical Center. In his spare time, Danny's hobby is finding new hobbies.



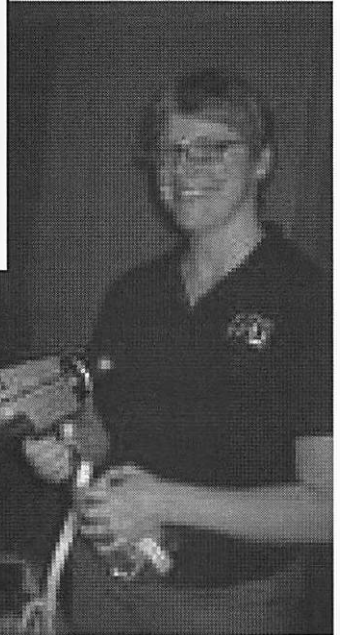
Says **RICK BOATRIGHT**: I am hard to define. I am a geek, I always have been. As of 2010, I'm 55. I once taught high school physics and chemistry at a psychiatric hospital to schizophrenics, then moved into the public school, where things were crazier, so I quit teaching and became a computer programmer specializing in software for agencies that care for mentally retarded adults.

Uh, but that's what I *do* — not who I am.

In the *1632* community, I'm the head weird-tech guy, the radio guy (n00xf) (Blame me for the Maunder Minimum being worse in the *1632* Universe), and a member of the *1632* editorial board which is why I have this damnable electronic snerk collar.

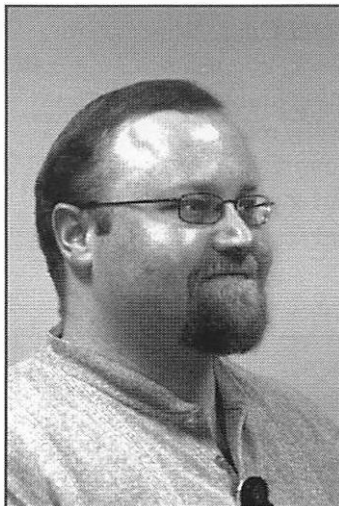
I'm the semi-official non-fiction editor of the *Grantville Gazette*, and author of a series of nonfiction in *Gazettes* 1, 2 and 3 as well as a recent update in *Gazette* 10. I am the creator of Fr. Smithson, author of "Canst Thou Send Lightnings?" a short story in *Gazette* 7, author of some of the folk tales about Brillo in *The Ram Rebellion*, and inventor of the Aqualator. If you don't know what that is, you're not really into weird tech.

LAURA A. BURNS has been a space enthusiast her entire life. Since 1998, Laura has worked as a contractor with NASA. She worked for 11 years on the James Webb Space Telescope (www.jwst.nasa.gov) project. During the summer of 2007, she spent 9 weeks in Beijing, China at the International Space University (www.isunet.edu). She regularly attends space conferences and enjoys speaking to the public on space related topics. Earlier this year, she was the speaker at one of the Signature Events at the 2010 San Diego Science Festival. She has a popular twitter account, [@moonrangerlaura](https://twitter.com/moonrangerlaura) (www.twitter.com/moonrangerlaura), where she tweets about the space world. In addition to her interest in space, she is a long time science fiction and fantasy fan, podcast listener, Parsec Award Steering Committee member, board game player, dancer, crafter, and an avid book collector. Her voice talents can be heard in several podcasts, including Mur Lafferty's *Takeover* (www.zombinc.net)

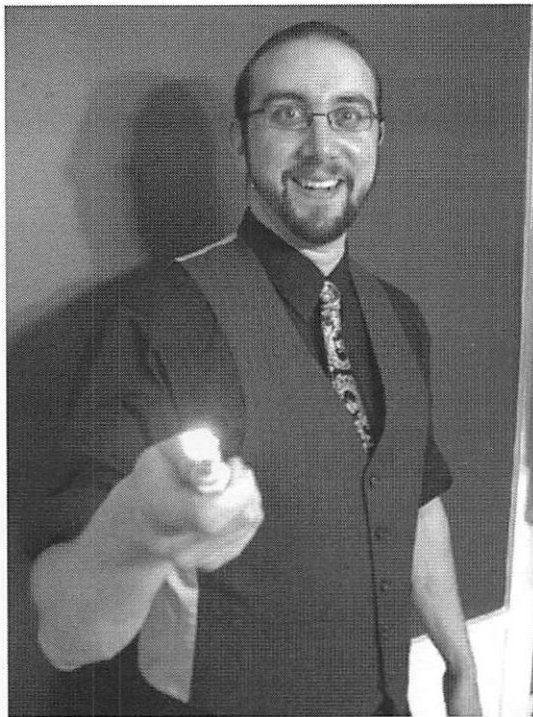


GRANT CARRINGTON

(grantcarrington.freeyellow.com) was Associate Editor at *Amazing/Fantastic* from 1972 to 1974. His novelette "His Hour Upon the Stage" was on the Nebula final ballot in 1976; his non-sf short story "Andromeda Unchained" won the 1977 Sandhills Conference Short Story Award. *Time's Fool* was published by Doubleday in 1981; five plays produced in Baltimore; his CD *Songs Without Wisdom* available at cdbaby.com/cd/Carrington. He has gotten frighteningly good at referring to himself in the third person.



RANDY B. CLEARY is a professional Software Consultant specializing in 3D modeling review and presentation software. He has been active in Southern science fiction fandom since 1990. He has been a past President of the North Alabama Science Fiction Association (NASFA), founder and past President of the Atlanta Science-Fiction Society (ASFS), past President of the Southern Fandom Confederation (SFC), past Central and Regional Director of the Association of Science Fiction and Fantasy Artists (ASFA). He has helped to run, co-chair, direct art shows, judge masquerades, been a guest and/or panelist and/or volunteered at many conventions. He is the current Art Show Director of the ConStellation 29 (2010) and DeepSouthCon 50 (2012) conventions in Huntsville, Alabama. R.B. Cleary is also an illustrator whose work has appeared in many fannish venues. His strong graphic style and precise technique are used to illustrate a wide range of science-fiction, fantasy, and horror themes with the occasional hint of humor. Both his black and white and color works are for sale at various fan convention art shows. His illustrations appear regularly in many fandom related publications, such as program books, progress reports, flyers, fanzines, and bookmarks. His work has also been used on awards, buttons, hats, and t-shirts.



JOHN CMAR, M.D., has been long enthralled with horrible infections that could spell doom for humankind, as well as sanity and skepticism in the practice of medicine. He is currently an Instructor of Medicine at the Johns Hopkins University School of Medicine, and an Infectious Diseases specialist at Sinai Hospital of Baltimore. In his role as Associate Program Director for the Johns Hopkins Internal Medicine residency program at Sinai, he teaches an annual course series in Evidence-Based Medicine, among many other duties. He also does Infectious Diseases outreach in Baltimore television and print media. John is a science fiction and fantasy fan, avid gamer, and podcast enthusiast. He has made contributions to many podcast projects including *Escape Pod* (www.escapepod.org) and Mur Lafferty's *The Takeover* (www.zombinc.net), and can be currently heard as "The Bad Doctor" on *The Secret Lair* (www.theseconclair.com).



NANCY A. COLLINS is the author of over 12 novels and numerous short stories, and was a writer for DC Comics' *Swamp Thing*. She is a recipient of the HWAs Stoker Award, the British Fantasy Society Award, and the Deathrealm Award, as well as a nominee for the Eisner, John Campbell Memorial, World Fantasy & International Horror Guild Awards. Best known for her ground-breaking vampire character, Sonja Blue, her work includes the Vamps YA series, the Southern Gothic collection *Knuckles and Tales*, & the award-winning *Sunglasses After Dark*. *Right Hand Magic*, the first volume in the forthcoming Golgotham series, is scheduled for a December 2010 release by Penguin/Roc. She is also planning a new Sonja Blue novel, the first in nearly a decade.



C.D. COVINGTON is a writer, costumer, crocheter, and Teutophile. Her first published short story, U8: Alexanderplatz (1989), will appear in *RetroSpec: Tales of Fantasy and Nostalgia*, in September 2010. She lives in the Triangle and is a member of Broad Universe and the Outer Alliance. She blogs at obligatedtoexaggerate.blogspot.com.

CAROLINE COX is a PhD astronomer, educator, and astronomy education consultant who has been going to science fiction conventions since she was 15 years old. She has been research assistant professor of astronomy at the University of Virginia, an astronomy education specialist at the Smithsonian National Air and Space Museum, and she currently teaches physics and astrophysics at a small private high school where she also leads a speculative fiction book club. She has a *Star Trek* desk organizer in her classroom that makes photon torpedo sounds. She has co-written four science humor articles for the *Annals of Improbable Research*.



BETTY CROSS declaims: I am a science-fiction and fantasy writer. In April 2010 I left my day job in the computer field to write full-time. I live in a small condo full of books in Cary NC. In 2003 I self-published *Discarded Faces*, my first novel, under the name Steve Cross. It's science fiction. In 2010 a revised version of *Discarded Faces* was published as an ebook by Double Dragon Ebooks, under the name Betty Cross. I don't go by the name Steve any more. Betty more accurately reflects my gender of choice.

When I'm not writing, I like to go shopping (clothes, jewelry, books), visit with my nephews and nieces, surf the Internet, celebrate Jewish religious holidays, and watch the big screen. I've trained myself to live without a daily dose of television.

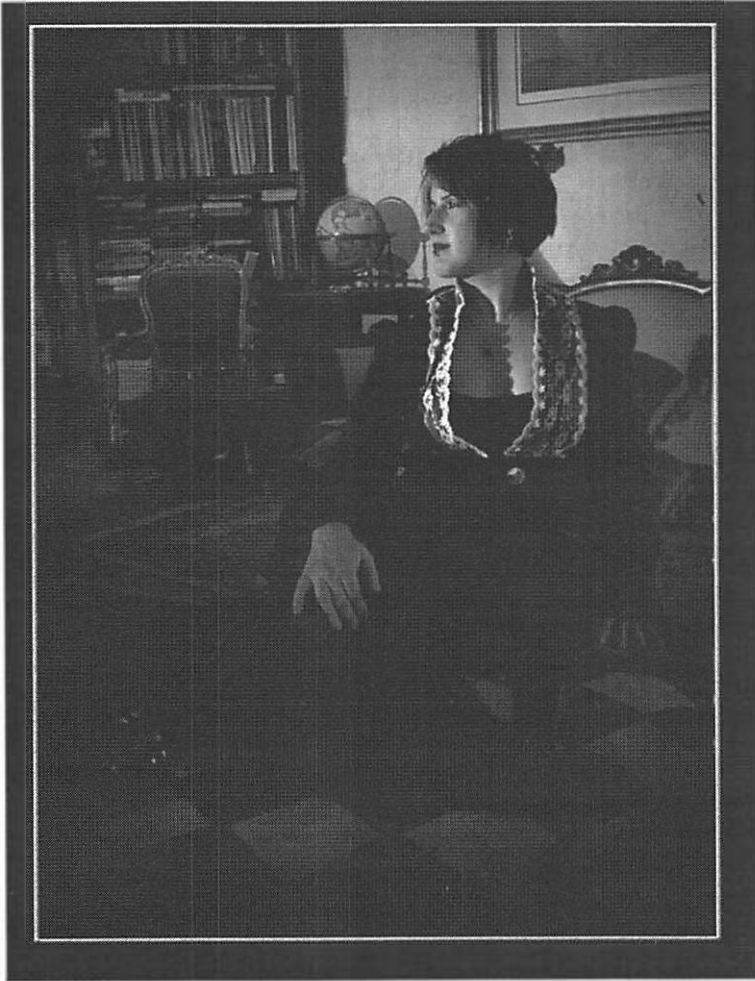
I have two novel-length projects in the works: a sequel to *Discarded Faces* and a fantasy novel.



MICHAEL D'AMBROSIO was born and raised in the Philadelphia area. He is the author of the *Fractured Time* Trilogy (*Fractured Time*, *Twisted Fate* & *Dark Horizon*) and *Night Creeps* from Az Publishing as well as the Space Frontiers Series (*The Eye of Icarus*, *Dangerous Liaisons* & *The Devil's Playground*) from Helm Publishing. Currently, Michael is working on the fourth and final book in the Space Frontiers series, *Galaxy of the Damned*. Michael has branched into screenwriting where he hopes to see his books come to life on the big screen.

Michael spent many years as a weapons crew chief with the 111th Fighter Group (Willow Grove, Pennsylvania) and now works as a nuclear controls technician for PSE&G of New Jersey. Much of Michael's creativity is fueled from these experiences as well as other worldly travels. Look for more details about Michael at www.fracturedtime.com. See Michael in the ReConStruction dealers room as well for questions or for copies of his books at a convention discount.





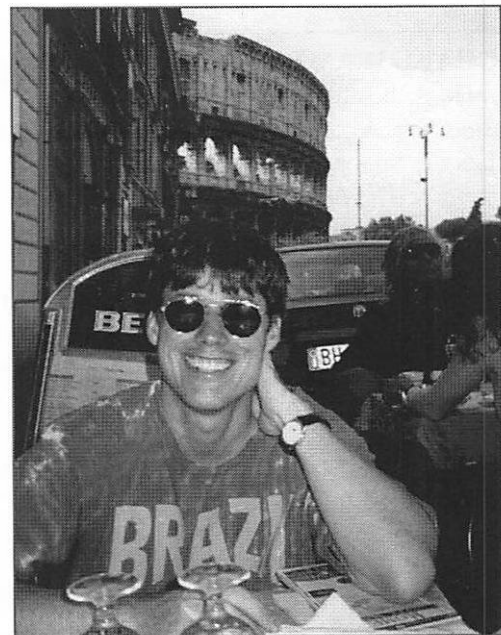
EMMETT DAVENPORT is the eldest of the two Davenport sisters. Along with her sister, Klaude, they host the weekly radio program, *The Clockwork Cabaret* on WCOM 103.5 LP-FM Carrboro/Chapel Hill, NC.

She is a Know-It-All, in the very truest sense of the phrase - if she doesn't know it, she can easily find it. It also comes in handy when trying to translate the insane ravings of her beloved, Rupert, or the sometimes child-like scrawl of dear Klaude. She once saved the family from starvation when they were stranded in the middle of the Australian desert because of something that she remembered, however she doesn't want to bore you with the details. But she did manage to keep Klaude entertained by showing her how to make Eucalyptus Trees explode much to the chagrin of the koalas.

She dislikes listening to Klaude complain, CLANNG, the sound of explosions (she was nearby when their parents died and the sound still shakes her a bit), people with poor manners and etiquette, broken records, slimy things.

You can find out more about Emmett and *The Clockwork Cabaret* at <http://www.clockworkcabaret.com>

TOM DOYLE writes in a spooky turret in Washington, DC. His novelette, 'The Wizard of Macatawa' (Paradox Magazine #11), received the 2008 WSFA Small Press Award. His stories have appeared in *Strange Horizons*, *Futurismic*, *Aeon*, and *Ideomancer*. He has recently finished a contemporary fantasy novel. The text and audio of many of his stories are available online at www.tomdoylewriter.com.



GARY EHRLICH stalks the hallways of Northeast conventions and assorted filk conventions. In mundania he is a mild-mannered structural engineer for a major trade association, representing them on material design standards committees and at building code hearings. At cons he can be found on a stage or in the filk room, offering songs of space flight, lunar colonies and hyperspace hotels. Gary also chaired two incarnations of NEFilk, the Floating Northeast Filk Con — Conterpoint 2004 and 2010 — has served as Programming Head for several cons in the series, among other positions, and is Balticon's Track Head for Filk and Other Musical Mayhem.



Gary appears on four collections of filk music recorded live at conventions: *How Many of Them Can We Make Die?* from Conterpoint 1996, *The Filk Was Great...* from Conterpoint 2000, *Millennium Pandemonium. Volume 1* from the Millennium Philcon, and *Triskaidekafilkia* from FilKONtario 13.

KEVIN AND KAREN EVANS were married twenty years ago, and lived five years in Germany (pass the schnitzel), four years in Kansas (“we’re not in Oz any more”), three years in Oklahoma (got there sooner than they thought), three years in Texas (howdy y’all), and have now been nine years in New Mexico (red or green chili?). Perhaps it is the dry thin air here, or the ghosts of numerous writers, but starting in 2006 they began to write together. Being pleased with the results, they plan on continuing to write together, and hope that editors will continue to appreciate the results. (Hi, Paula).

Kevin is currently involved in restoration to operation of the 2926, the largest 4-8-4 steam locomotive built, (almost one million pounds). He’s employed by the DOT, FAA, as an environmental tech, where he runs and repairs boilers, engine generator sets, and a 480vac 10,000 amp bus. Past employment includes years as a tool and die maker, boiler makers helper, and 13+ years in the U.S. Army where they often had to make silk purses of sows’ ears

Karen has written since she was in third grade and wrote a story about finding a leprechaun. She has a BA in English, was assistant editor then editor of the college literary magazine, and won four awards for poetry. For the next twenty years, she still wrote things, but never got the nerve to send them in anywhere. She has worked as a library assistant, teacher, waitress, ice cream truck driver, and full-time mom. She and Kevin have two tweenagers. This writing stuff is helping her sleep at night, and perhaps it can be her “retirement plan.” Whether she sells well or not, she will continue writing something. Keeps the voices in her head busy.

Paranormal author **MARCIA COLETTE** was born and raised upstate New York and now resides in North Carolina. She holds both a bachelors in biomedical engineering and a masters degree in information technology.

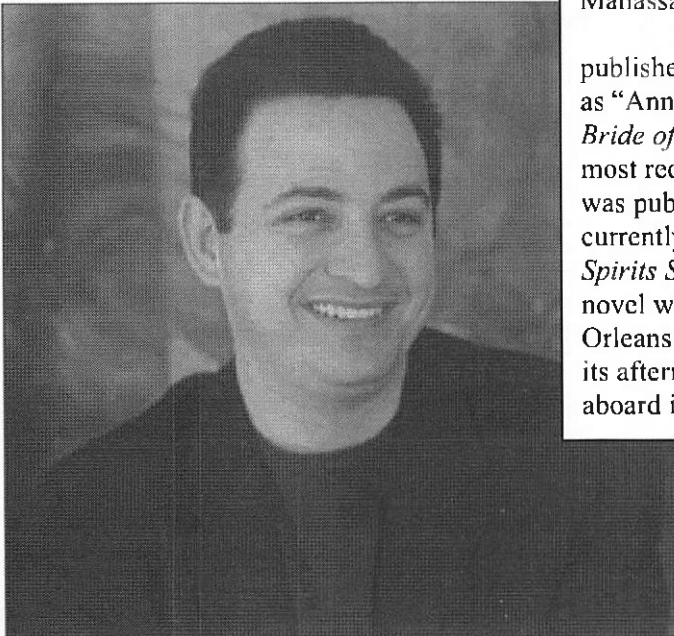
Unlike many authors, Marcia hadn’t discovered her love for reading until later in life. As it turned out, her tastes were very selective and different from most of the stuff her English teachers tried to shove down her throat. She has been a lover of the paranormal from her first horror movie and has never looked back. She loves coming up with her own creatures of the night or adding a spin on the ones that are already out there.

Marcia is a member of the Horror Writers Association, Paranormal Mystery Writers, and Romance Writers of America. The best place to find her is here where she loves connecting with readers and other writers. Conferences/conventions where sci-fi, fantasy, and horror reign supreme are a good bet, too, along with the occasional romance conference.



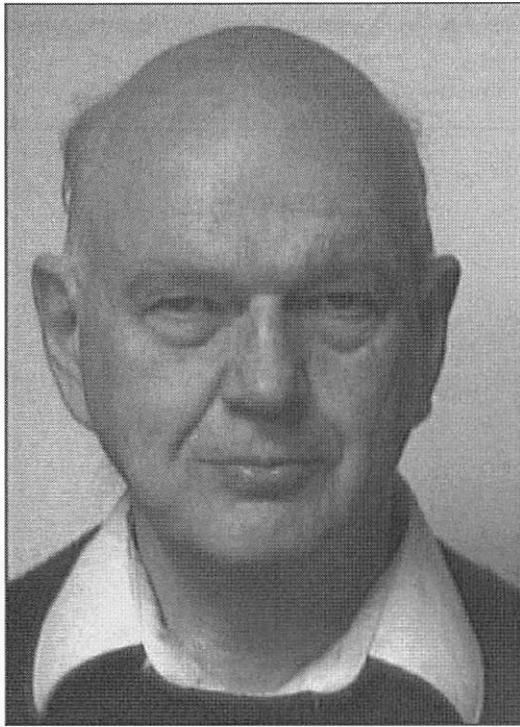
SHEILA FINCH is the author of seven science fiction novels and numerous short stories that have appeared in *Fantasy & Science Fiction*, *Amazing*, *Asimovs*, *Fantasy Book*, and many anthologies. A collection of the lingster stories recently appeared as *The Guild of Xenolinguists*. Sheila taught creative writing at El Camino College for thirty years and at workshops around California. She also writes non-fiction about teaching creative writing, and science fiction, most recently, a series of short essays on the field that appear online at the SFWA site: www.NebulaAwards.com. Her work has won several awards, including the Nebula for Best Novella, the San Diego Book Award for Juvenile Fiction, and the Compton-Crook Award for Best First Novel. Her website can be found at: www.sff.net/people/sheila-finch/

THE WOMBAT, A.K.A JAN HOWARD FINDER, has been reading SF for more than 60 years & active in SF circles for more than 35. He chaired 7 events. He has been a GoH at a number of cons including CONFRANCISCO, the 1993 Worldcon. He participates in, judged & MC's masquerades, a superb auctioneer & gives the best backrubs. He has been published & has published. He has diverse interests, a budding film career, visited Middle-Earth & SUTs. He is a neat guy. Buy him a Pepsi!



ANDREW FOX was born in Miami Beach in 1964. His earliest exposure to the fantastic was watching the epic Japanese horror flick *Destroy All Monsters* at the age of three in the back of his parents' convertible. He lived in New Orleans for twenty-three years and relocated his family to Manassas, Virginia in 2009.

Andrew's first novel, *Fat White Vampire Blues*, published by Ballantine Books in 2003, was widely described as "Anne Rice meets *A Confederacy of Dunces*." Its sequel, *Bride of the Fat White Vampire*, was published in 2004. His most recent book, *The Good Humor Man, or, Calorie 3501*, was published by Tachyon Publications in 2009. He is currently completing work on two projects: *The Bad Luck Spirits Social Aid and Pleasure Club*, a contemporary fantasy novel which intertwines a supernatural secret history of New Orleans with the events of the Hurricane Katrina disaster and its aftermath; and *Fire on Iron*, a steampunk horror novel set aboard ironclad gunboats during the Civil War.



CARL FREDERICK is a theoretical physicist, at least theoretically. After a post-doc at NASA and a stint at Cornell University, he left theoretical astrophysics and his first love, quantum relativity theory (a strange first love, perhaps) in favor of hi-tech industry.

He invented the first commercial digital modem, and Venture Capital moved him and his company to Boston. Soon though, tired of being a lance-corporal of industry, he moved back home and became Chief Scientist of a small company doing AI software.

While keeping his hand in theoretical physics, he decided he'd like to write a more overt form of Science Fiction and, to that end, enrolled in the Odyssey Writers Workshop. Thereafter, he won a first place in the Writers of the Future contest. He now has a respectable corpus of published short-stories, including over thirty in *Analog* since 2003, and a few each in *Asimov's* and *Baen's Universe*. He has put an interactive novel on the Web. It is interactive in that you can click to change the point of view and to expose sub-plots (www.darkzoo.net, if you care to visit – also site of Carl's bibliography).

He has two grown children and shares his house with a cat and a pet robot. For recreation, he fences epee, learns languages, and plays the bagpipes. He lives in rural, Ithaca, New York. And rural is good if you play the bagpipes.

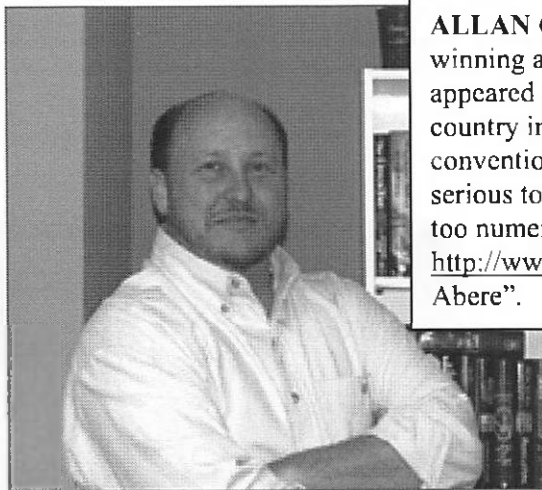
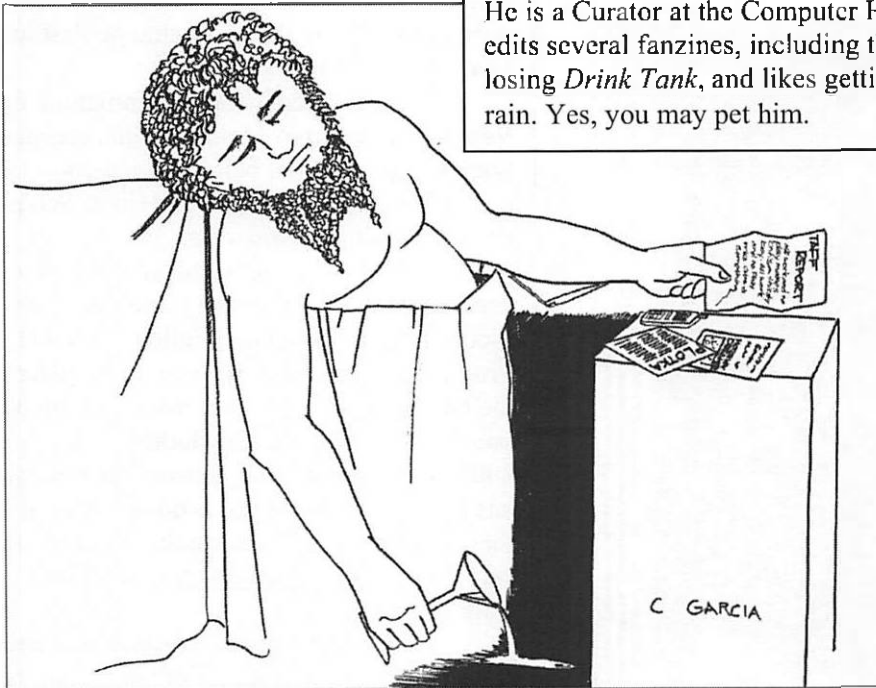
DR. CHARLES E. GANNON is a Distinguished Professor of English (St. Bonaventure U.), a Fulbright Senior Specialist, and a member of the SIGMA SF think-tank. He is the co-author of the next Starfire novel, *Extremis* (Baen), and has forthcoming fiction in several well-known shared universe anthologies (e.g. *1632: Ring of Fire*). He has had novelettes in *Analog*, Jerry Pournelle's *War World* series, and the *Defending the Future* anthologies. He also authored and edited extensively for GDWs award-winning role-playing games Traveller, and 2300 AD. His book *Rumors of War and Infernal Machines: Technomilitary Agenda-Setting in American and British Speculative Fiction* is in second edition and won the 2006 ALA Award for Outstanding Nonfiction Book. He has been awarded Fulbrights to England, Scotland, and the Czech Republic.

His first career (in TV) included writing and producing programs for the United Nations, the World Health Organization, and The Presidents Council on Physical Fitness. Chuck has shifted back into a career that mixes full-time writing with occasional consulting (mostly for defense and intelligence TLAs [Three-Letter Agencies]).

His website, www.charlesegannon.com, is brimful of photorealistic visions of the worlds which he has had a hand in crafting (and yes, the bibliography is there, too).



CHRISTOPHER J. GARCIA is an historian, writer and filmmaker from Sunnyvale, California. He is a Curator at the Computer History Museum, edits several fanzines, including the multiple Hugo-losing *Drink Tank*, and likes getting caught in the rain. Yes, you may pet him.



ALLAN GILBREATH is a nationally recognized and award-winning author, publisher, speaker, and instructor. He has appeared on television, radio, web/pod cast, and tours the country in live appearances. He has served on numerous convention panels covering a wide range of topics from the serious to the outrageous. His short stories and podcasts are too numerous to mention, but some podcasts are available at: <http://www.kerlakpublishing.com> featuring the radio play "The Abere".

PAULA GOODLETT is the editor of the *Grantville Gazette*, an online magazine devoted to Eric Flint's *1632* universe.

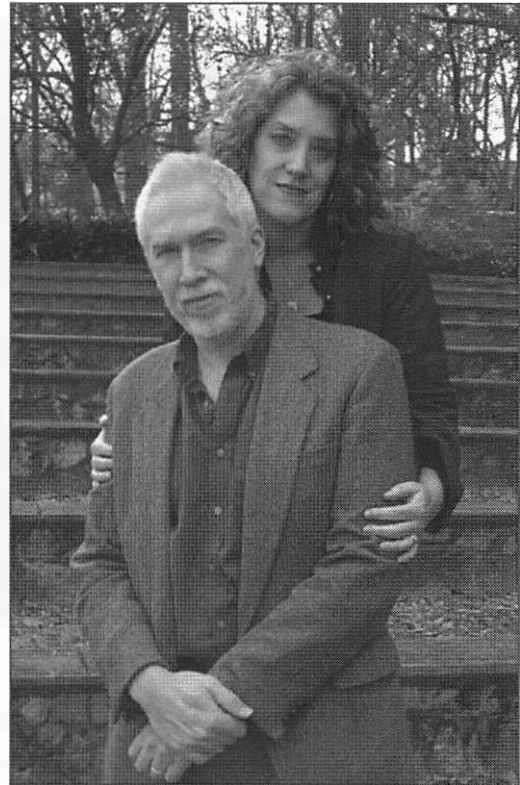


CLAY AND SUSAN GRIFFITH are the co-authors of *VAMPIRE Empire: the Greyfriar*, available November 2010 from Pyr Books, the first book in a trilogy of high adventure and alternate history. Combining rousing pulp action with steampunk style, *The Greyfriar* brings epic political themes to life within a story of heartbreaking romance, sacrifice, and heroism.

Clay and Susan have also written comics and graphic novels for many years ranging from the satirical such as *The Tick* and *Bart Simpson* to a bio comic on Nelson Mandela to the soon-to-be published *Allan Quatermain and the Lord of Locusts* and *Vincent Price Presents: The House of the Raven*.

Clay and Susa are married as well as being co-authors.

<http://clayandsusangriffith.blogspot.com/>



An author and costume designer, **SARA M. HARVEY** hails from Nashville these days. She has one of the best day jobs in the world – teaching fashion design and history at the International Academy of Design and Technology. When not teaching the newest fashionistas of the world, Sara spends her time writing and sewing. Her latest book, *The Labyrinth of the Dead*, is out from critically acclaimed sci-fi and horror publisher Apex Book Company. It is the middle book in her House Gyony trilogy which begins with *The Convent of the Pure*.

When not working on fiction, Sara writes non-fiction costume history textbooks for Greenwood Publishing and creates award-winning recycled couture masterpieces for the Discarded to Divine annual charity fashion show and auction in San Francisco. She has been a costumer for Disney and the Renaissance Pleasure Faire, and also has an unquenchable passion for Steampunk.



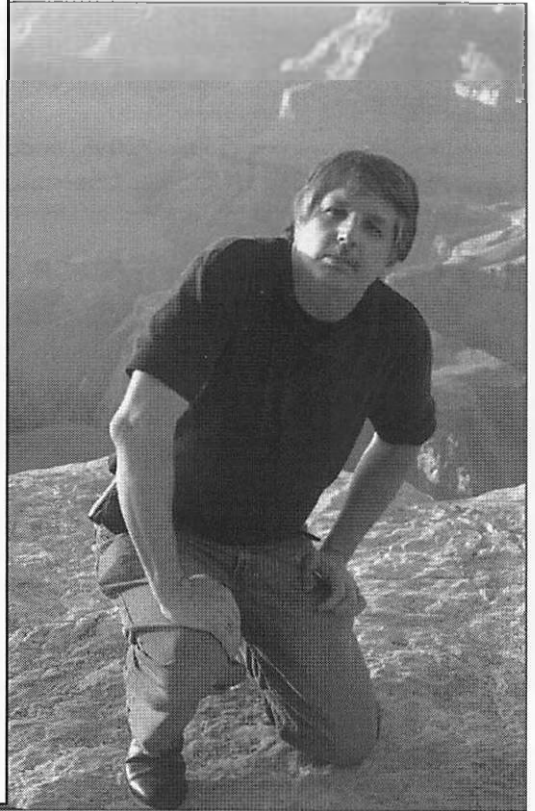
JOHN G. HENRY is the author, under the pen name **JACK CAMPBELL**, of the *New York Times* national best-selling *Lost Fleet* series (*Dauntless*, *Fearless*, *Courageous*, *Valiant*, *Relentless*, and *Victorious*). Under his own name, John is also the author of the *JAG in Space* series and the *Starks War* series. His short fiction has appeared in places as varied as the last *Chicks in Chainmail* anthology (*Turn the Other Chick*) and *Analog* (which published his Nebula Award-nominated story “Small Moments in Time” as well as “The Rift” in the October 2010 issue). His humorous short story ‘As You Know Bob’ was selected for *Years Best SF 13*. John’s nonfiction has appeared in *Analog* and *Artemis* as well as BenBella books on *Charmed*, *Star Wars*, and *Superman*, and in the Legion of Superheroes anthology *Teenagers from the Future*. John attended the US Naval Academy. He served as gunnery officer and navigator on a destroyer with an amphibious squadron, and at the Navy’s anti-terrorism center. After retiring from the US Navy and settling in Maryland, John began writing. He lives with his long-suffering wife (the incomparable S) and three great kids. His daughter and two sons are diagnosed on the autistic spectrum.

SARAH A. HOYT was born (and raised) in Porto, Portugal, a mistake she rectified as soon as possible. She now lives in Colorado with her husband, two teen sons and a variable number of felines. She has published more than 20 novels across several genres. Her most recent publications are *Darkship Thieves* (a space opera), *No Will But His* (an historical novel on the life of Kathryn Howard, sixth wife of Henry VIII) and *A French Polished Murder* (a mystery written as Elise Hyatt) Some of her other Fantasy and Science Fiction work are: The steampunk Magical British Empire trilogy — *Heart of Light*, *Soul of Fire*, *Heart and Soul* — the urban fantasy Shifters series — *Draw One In the Dark*; *Gentleman Takes A Chance* — and her short story collection *Wings*. She has also published a few dozen short stories in magazines such as *Analog*, *Asimov’s* and *Fantastic*, as well as any number of anthologies.



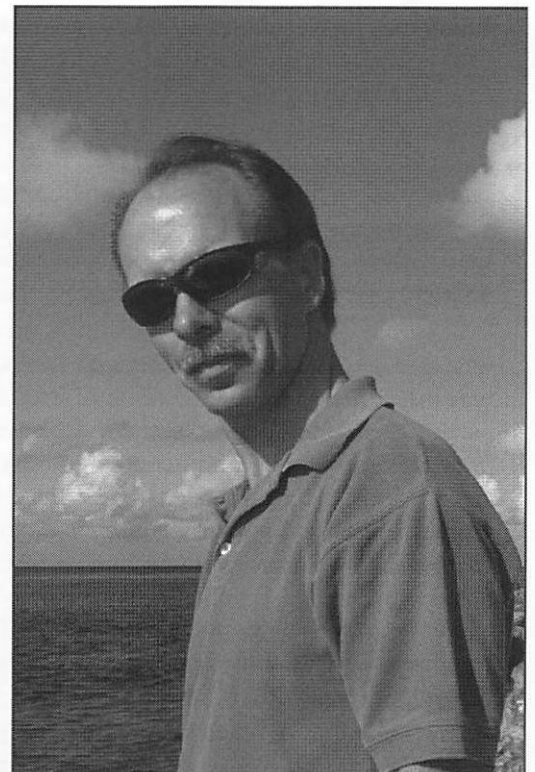
WALTER H. HUNT has been writing for most of his life, both professionally as a technical writer in the software industry and as an author of fiction. In 2001, his first novel, *The Dark Wing*, was published by Tor Books; it was followed by *The Dark Path* in 2003, *The Dark Ascent* in 2004 and *The Dark Crusade* in 2005. He is also a contributor to the anthology *Hal's Worlds* (ed. Shane Tourtellotte), dedicated to the late Hal Clement, with his first published short story, "Extended Warranty". In 2008 his first novel beyond the *Dark Wing* universe, *A Song In Stone*, was published by Wizards of the Coast as a part of their new Discoveries imprint; it is now available from Fantastic Books. Current projects include a book on mesmerism in the Victorian age and a sequel to *A Song In Stone* that will answer some questions and ask some others.

He has a background in history, with a Bachelor of Arts degree from Bowdoin College in Brunswick, Maine, and he speaks two other languages (German and Spanish). A member of the Masonic Fraternity, Walter H. Hunt has served as Master of two different Lodges in Massachusetts. He is a devoted baseball fan and board gamer; his first published game is scheduled for a 2010 release by Rio Grande Games. He has been married for more than half of his life, and he and his wife have one daughter who is a product of their affection and their unusual joint sense of humor.



Award-winning author **CHRIS A. JACKSON** is on a roll. His most-recent novel, *Scimitar Moon* (Dragon Moon Press, September 2009), won the Gold Medal in the ForeWord 2009 Book of the Year Awards (Science-Fiction Fantasy). The sequel to this tale of piracy, magic and treachery on the tropical high seas, *Scimitar Sun*, will be published in September 2010. His other award-winning fantasies include *Weapon of Flesh* (First Place, USA Book News National Best Books Awards 2005, Fantasy and Science Fiction) and *Deathmask* (Second Place, Novel of the Year 2005, Florida Writers Association). Rounding out his library of independently published fantasy novels are *A Soul for Tsing* and the first two books of The Cornerstones Trilogy: *Zellohar* and *Nekdukarr*. *Jundag*, the third book of the trilogy, is due out in 2010. Chris' science fiction/satires *Cheese Runners*, *Cheese Rustlers*, and *Cheese Lords* are out in audio-book format, narrated by the hilarious Jeffrey Breslauer. Sample Chris' literary blog at www.jaxbooks.com/jaxblog/, and chapters of all of his work are available for free download at www.jaxbooks.com.

Chris and his wife have currently embraced the sailing lifestyle, and have been cruising full time while writing. Quite a challenge. You can follow their cruising adventures at www.sailmrmac.blogspot.com.





LES JOHNSON is the Deputy Manager for NASA's Advanced Concepts Office at the George C. Marshall Space Flight Center in Huntsville, Alabama. He has worked for NASA since 1990 and has served in various technical and management roles. He is the co-author of *Living Off the Land in Space* (2007), the PROSE Award finalist, *Solar Sails: A Novel Approach to Interplanetary Travel* (2008) and *Paradise Regained: The Regreening of Earth* (2009, all Springer/Copernicus). His first science fiction novel, *Back to the Moon*, will be published in December by Baen.

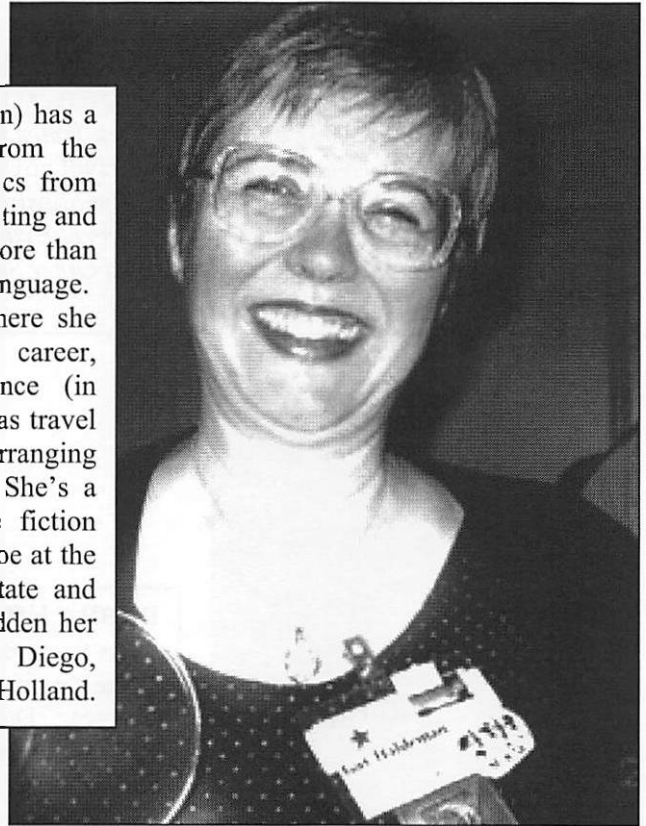
He was technical consultant for the movie *Lost in Space*. NPR, CNN, Fox News, The Science Channel and The Discovery Channel have all interviewed him. He appeared on the Discovery Channel series *Exodus Earth* and the "How to Build A Starship" episode of Michio Kaku's *Physics of the Impossible*.

Les is the co-investigator on a Japanese space experiment that will fly in the fall of 2010. He was the Chief Scientist for the ProSEDS space experiment, twice received NASA's Exceptional Achievement Medal, and holds 3 space technology patents. He has numerous peer-reviewed publications and was published in *Analog*. He is a frequent contributor to the *Journal of the British Interplanetary Society* and a member of the National Space Society, The World Future Society, and MENSA.

Les frequently speaks to the general public about space and science. One student at the Tec de Monterrey in Monterrey, Mexico told him that he was "bigger than a rock star." (Now that's something a physicist does not hear very often!)

ROBERT G. KENNEDY, PE is a senior systems engineer at Tetra Tech (2007-present), where he does green energy policy and business development at the local, state, and regional and national levels. Educated in the classics and foreign languages since boyhood (Latin, Greek, Arabic, and Russian), he studied mechanical engineering at the California State Polytechnic University (Pomona, B.S. 1986), with emphases in robotics, machine design, optical physics, as well as Soviet studies and a summer in U.S. Army training. While an undergrad, he was recruited into a national security studies graduate program (San Bernardino, Special M.A., 1988). He designed industrial robotics systems and prepared facilities capital budget forecasts at the Douglas Aircraft Company (1987-1991) in Los Angeles, and pursued research in artificial intelligence at Oak Ridge National Laboratory (1987). After the Cold War ended, he founded the Ultimax Group, Inc. (1992-present), a Russian-American company in Oak Ridge, Tennessee. Over the years Ultimax has engaged in: nuclear science, systems engineering, and transmutation; military robotics; international trade; Russian space software publishing; counter-cracking and network security; and scenario-based studies on various strategic topics, e.g. space affairs, energy, arms control, missile defense, infrastructure security, and pandemics. He was chosen by ASME as their 1994 Congressional Fellow, spending his year working for the Subcommittee on Space in the U.S. House of Representatives, during which he: developed legislation; wrote White Papers; prepared expert witnesses; and advised Members on Russian affairs, Space Station, Milstar, and civil/military convergence. He was instrumental in the evolution of Presidential Decision Directive 23: Commercial Remote Sensing Policy; participated in the First Interstellar Robotics Conference at NYU, and was a technical consultant on *Deep Impact* (Paramount/Dreamworks major motion picture released May 8, 1998). He is a published commercial artist, editorial cartoonist, and author (nonfiction), and has written about space-based solar power, shell worlds, climate change, linguistics, energy parks, biofuels, and energy security, most recently in *The Journal of the British Interplanetary Society*, and on Soviet Star Wars in the *Smithsonian Air & Space* magazine. He has patents and trademarks pending for a number of optoelectronic, robotic, security, and space system inventions as well as the concept of Tetrageration™. He serves in Oak Ridge city government as vice-chair of the Environmental Quality Advisory Board, tasked by City Council to formulate the City's green policy, and initiated the policy decisions to authorize 5 million watts of photovoltaics in the City and institute single-stream-recycling-with-rewards, the first city in the Southeast to do so. He is a past-chair of ASME's Oak Ridge Section as well as the Technology & Society Division; and currently sits on the Society's national Energy Committee, tasked with writing the White Paper on Transportation for ultimate delivery to the 111th Congress.

GAY HALDEMAN (Mary Gay Potter Haldeman) has a Master of Arts degree in Spanish Literature from the University of Maryland and another in Linguistics from the University of Iowa. She has taught in the Writing and Communications Center at MIT every fall for more than 25 years, specializing in English as a Second Language. The rest of the year she resides in Florida, where she manages writer and professor Joe Haldeman's career, dealing with editors, answering correspondence (in Spanish and French as well as English), serving as travel agent, answering the phone, typing and filing, arranging publicity, selling Joe's out-of-print books, etc. She's a regular correspondent for the Spanish science fiction news magazine *BEMonline* and has taught with Joe at the Clarion SF Writing Workshops at Michigan State and Seattle. She's also an avid bicyclist who has ridden her bike from St. Augustine, Florida, to San Diego, California, as well as across England and Holland.

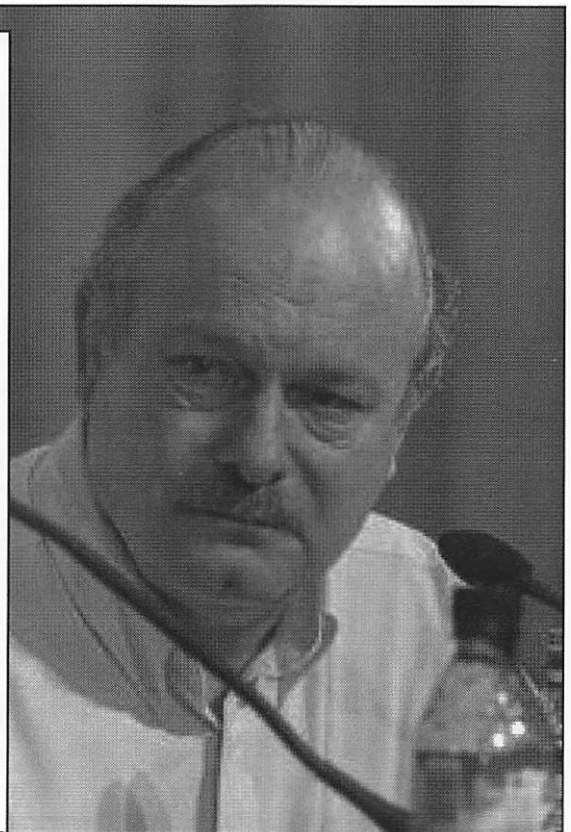


JOE HALDEMAN has written about two dozen novels and appears in about twenty languages. He's a wounded veteran of combat in Vietnam which occasionally shows up in his fiction. He teaches writing as a professor at Massachusetts Institute of Technology every fall semester.

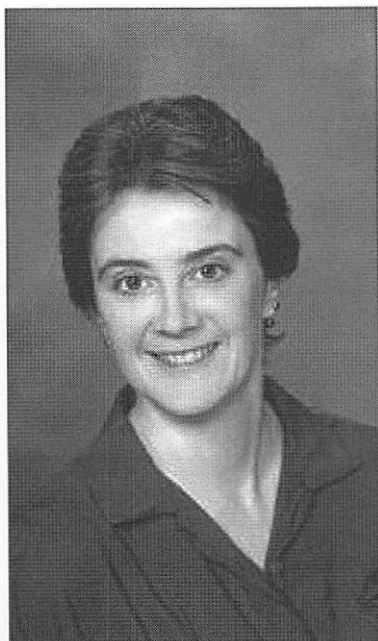
His novels *The Forever War* and *Forever Peace* won both the Nebula and Hugo Awards. He's won five Nebulas and five Hugos all together, and three times the Rhysling Award for science fiction poetry. He received the Damon Knight Grandmaster Award from the Science Fiction and Fantasy Writers of America in 2010.

His most recent novels are *Starbound*, *Marsbound*, *The Accidental Time Machine*, *Camouflage*, which won the Nebula and Tiptree Awards, and *Old Twentieth*. *The Forever War* was recently reissued in trade paperback.

He also paints and plays guitar, both as a devoted amateur, and bicycles whenever the weather allows. He and his wife Gay bicycled across America, 3050 miles, 4900 kilometers, from Florida to California a few years back. When he can, he seeks out dark skies for his 12" telescope.



JOHN KESSEL teaches creative writing and literature at North Carolina State University in Raleigh. A winner of the Nebula Award, the Theodore Sturgeon Award, the Locus Award, the Shirley Jackson Award, and the James Tiptree, Jr. Award, his books include *Good News from Outer Space*, *Corrupting Dr. Nice*, and *The Pure Product*. His story collection, *Meeting in Infinity*, was named a notable book of 1992 by the *New York Times Book Review*, and Kim Stanley Robinson has called *Corrupting Dr. Nice* “the best time travel novel ever written.” With James Patrick Kelly he edited the anthologies *Feeling Very Strange: The Slipstream Anthology*; *Rewired: The Post-Cyberpunk Anthology*; and most recently, *The Secret History of Science Fiction*. His recent collection *The Baum Plan for Financial Independence and Other Stories* contains the 2008 Nebula-Award-winning story “Pride and Prometheus”.



DEBRA KILLEEN is the author of the award-winning fantasy series, *The Myrridian Cycle*. Her fourth novel in the series, *Priestess Awakening*, was released earlier this year. Debra is currently putting the finishing touches on the final volume in the series and has plans for additional fantasy novels.

Debra resides near Wilmington, NC, where she shares a home with her sister and four exceptional cats.



DANIEL M. KIMMEL is past president of the Boston Society of Film Critics. His reviews appeared in the Worcester Telegram and Gazette for nearly 25 years and can now be found at Northshoremovies.net. He has written on science fiction films for the *Artemis*, the *Internet Review of Science Fiction*, *Clarkesworld*, the *New York Review of Science Fiction* and, starting this fall, for *Space and Time Magazine*. His book on the history of FOX TV, *The Fourth Network* (Ivan R. Dee, Publisher), was released in June 2004 and received the Cable Center Book Award. His history of DreamWorks, *The Dream Team*, was published in 2006. His latest, *I'll Have What She's Having: Behind the Scenes of the Great Romantic Comedies*, was released in September 2008. He is currently working on a collection of his essays on SF movies.

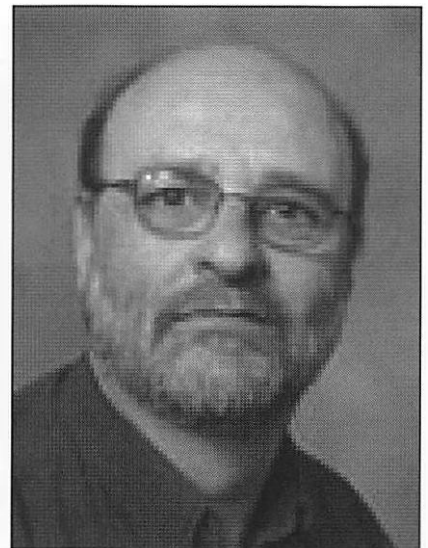
MARY ROBINETTE KOWAL is the author of *Shades of Milk and Honey* (Tor, 2010). In 2008 she received the Campbell Award for Best New Writer and has been nominated for the Hugo and Locus awards. Her stories appear in *Asimov's*, *Clarkesworld*, and several Year's Best anthologies. She is the Vice President of Science Fiction and Fantasy Writers of America. Mary, a professional puppeteer, also performs as a voice actor, recording fiction for authors such as Elizabeth Bear, Cory Doctorow and John Scalzi. She lives in Portland, OR with her husband Rob and over a dozen manual typewriters. Visit www.maryrobinettekowal.com.



MUR LAFFERTY is a pioneer in science fiction podcasting. The shows she has produced include the Tor.com Story podcast, the *Angry Robot* podcast, the award-winning *I Should Be Writing* podcast (celebrating five years in 2010,) and numerous fiction podcasts including her award-winning afterlife novella series, *Heaven*. She is also the editor of *Escape Pod* magazine, the first and largest science fiction podcast magazine. Her books include the Parsec Award winning *Playing For Keeps* and *Tricks of the Podcasting Masters*.



RICHARD LEE is a Lecturer in English at Elon University. In addition to teaching Science Fiction as Literature, his favorite subject, he also teaches The Literature of East Asia, Literature of the Absurd, Interpretations of Literature, Drama, British Literature II, and College Writing. While he has presented before at national academic conferences, ReConStruction is his first SF convention.





JENNIFER LIANG has been active in various forms of fandom since 1998, when she stumbled across her first *Wheel of Time* message board on the web. Jennifer is an administrator and co-webmaster of www.DRAGONMOUNT.com, the largest *Wheel of Time* fan site. She is the director of *Wheel of Time* programming for Dragon*Con and the chair of JordanCon, a *Wheel of Time* themed convention. When not obsessing over who killed Asmodean, Jennifer teaches middle school social studies and blogs about recipes, restaurants and gardening at northsidefood.blogspot.com.



TOM LIGON has been writing science fiction on and off, almost exclusively for *Analog Science Fiction and Fact*, since the early 1980s. Tom describes his career as technical jack of all trades, and when he met Dr. Robert Bussard in 1995 he discovered the good doctor was in need of just such a person to run experiments at Energy/Matter Conversion Corporation. Dr. Bussard's project was a novel approach to achieving fusion energy production called the Polywell. Early on in the relationship, Dr. Bussard suggested to Tom that an *Analog* fact article on the Farnsworth Fusor, a simple relative of the Polywell, might encourage high school students to try the Fusor as a project. The article was a big hit, and the amateur fusion movement was born, producing a number of high school and other amateur efforts, including one Intel Science Talent Search second prize. Both of Tom's fusion articles for *Analog* have won Analab awards.



DANIEL M. HOYT'S short fiction has appeared in several leading magazines and anthologies since his first publication in *Analog*, most recently in *Fangs for the Mammaries* (Baen), *Strip Mauled* (Baen), *Witch Way to the Mall* (Baen), *Something Magic This Way Comes* (DAW) and *Diamonds in the Sky* (National Science Foundation). When Dan isn't writing short stories, editing anthologies (*Better Off Undead* and *Fate Fantastic*) or working on his second novel, he makes his living programming the computational physics of rockets. Catch up with him at www.danielmhoyt.com.

They don't call **LEE MARTINDALE** Hell on Wheels for nothing. She's edited a groundbreaking anthology (*Such A Pretty Face*), released a CD of original filk music (*The Ladies Of Trade Town*), an audio-chapbook CD (*To Stand As Witness: Three Arthurian Tales*), and a compilation of essays and editorials from ten years as publisher/editor of Rump Parliament Magazine called *Prejudice By The Pound*. Her short stories have appeared in numerous venues, including the anthologies *Catopolis*, *Witch Way To The Mall*, *Warrior Wisewoman 2*, and the upcoming (ritual disclaimer: the title is *not* Esther Friesner's fault) *Fangs For The Mammaries* from Baen. Her next editorial turn, *The Ladies Of Trade Town*, an anthology of genre stories centered on the world's oldest profession, is slated for an April 2011 release from Norilana Books.

When not slinging fiction, Lee is a Named Bard, a fencing member of the SFWA Musketeers, and a Lifetime Active Member of the Science Fiction and Fantasy Writers of America, where she was recently elected to the Board of Directors. She and her husband George live in Plano, TX, where she shares news with friends and fans at <http://www.HarpHaven.net>.



MARLIN MAY says: I was born a poor black child. Okay, not exactly poor, much more middle class. The child part is true; it was far easier on my mom that way. I'm far closer to a luscious chocolate brown than ebony.

I'm no scientist, but I've consumed a steady diet of science books and media of various sorts for as long as I can recall. The first book I remember reading was *Man in Space* about the Mercury 7. Lately my reading seems to be focused on exploring the promise and problems of transhumanism and post-humanism. My favorite kids' TV show was *Mr. Wizard*, followed closely by *Jonny Quest*, *The Banana Splits* and *Make A Wish*. My love of television was transformed into a BA in Broadcasting from Cal State LA, which transmogrified into an MA in Telecommunications from Penn State.

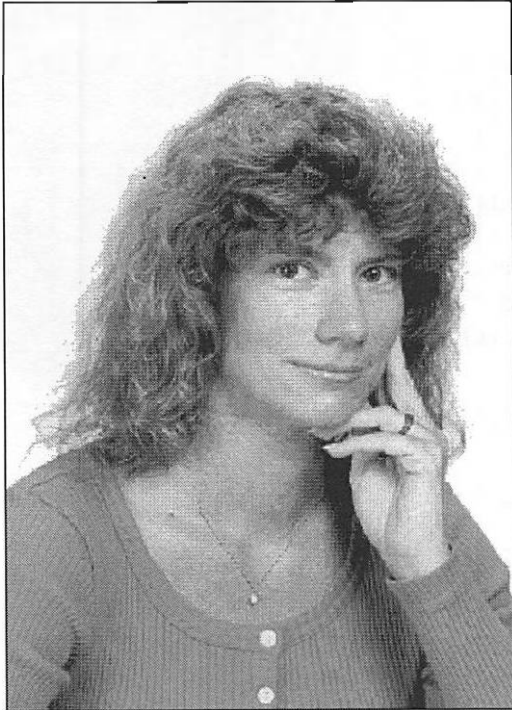
I've been reading and watching genre fiction a long, long, time. My first convention was in Feb. 1979; a tiny gathering in Southern California called "Science Fiction Weekend". I wandered into a room where they were screening episodes of "Commando Cody". I was transfixed, hooked, captured, doomed. Since then I've attended many a Westercon, Worldcon, NASFiC, Galacticon, Gaylaxicon, Balticon, Equicon, Filmcon, Albacon, Fantasmacon, Boskone and Arisia.

I've started, then abandoned, and have now restarted, a video weblog about F&SF Fandom called Fantastic Dimensions. The URL is; <http://www.fantasticdimensions.com>.

Never made it back to Science Fiction Weekend, though.



Disguised by day as a mild-mannered computer programmer at a steel mill, **PETREA MITCHELL'S** fannish activities include contributing to Con News (con-news.com) and SF Awards Watch (www.sfawardswatch.com), reading books for the Endeavour Award, editing the fanzine *Picofarad* (The Zine of Little Capacity), reading more books, watching TV and movies, gaming, and complaining that she never has any spare time.



INGRID NEILSON, originally from Central Florida, is now a North Carolina-based artist known for her whimsical ink & watercolor drawings of dragons & other creatures of fantasy. She began exhibiting at major conventions starting with the 1977 Miami SF Worldcon, and she has several awards to her credit including a “Best in Show” at the New Orleans SF Worldcon. Her early fan work appeared in *Vampirella*, *The Comics Journal*, Marvel’s *Epic Magazine*, plus numerous convention publications around the world; and her professional work includes the logo design for the Intergalactic Trading Company and inking for the comics *Space Ark*, *MythAdventures*, & *ElfQuest: New Blood*. Her artwork can also be seen on the CD-ROMs *Dragons & Dinosaurs*, *Rockets & Robots*, and *Atlantis to the Stars*. A long-time member of the Association of Science Fiction & Fantasy Artists (ASFA), Ingrid oversees the Chesley Awards, now celebrating their 25th year. She also has a kick-ass collection of original fantasy & comic art, some of which can be seen on the website *The Illustration Exchange*.



Whether its tromping through graveyards, dreaming up Hell’s organizational chart or researching Victorian insane asylums, **JANA OLIVER’S** quest for new stories frequently strays into the weird. Her latest effort is set in a bankrupt Atlanta plagued by demons, Deaders and scheming necromancers. *The Demon Trapper’s Daughter* will debut from St. Martins Press in January 2011.

Janas foray into time travel and alternate history resulted in the multi-award winning Time Rovers Series (Dragon Moon Press). Set in 1888 London, the series deftly blends time travel, shape-shifters and Jack the Ripper. The trilogy (*Sojourn*, *Virtual Evil* and *Madman’s Dance*) has received twelve awards, including the Prism Award for Time Travel and the Daphne du Maurier Award for Excellence in Mystery and Suspense.

When not researching her next novel she can be found savoring a growing collection of single malt scotch. Visitors are always welcome at her website: www.janaoliver.com

DARRELL OSBORN on what he does:

Weird Magic Shows as my character “Doctor Osborn”: both a “Kid Version” and “Older Version” (the Older is often done while the Costume Judges are tallying their votes)

Walk around Balloons (I do this at a lot of cons. I call it Balloons of Doom”)

Balloon Workshop

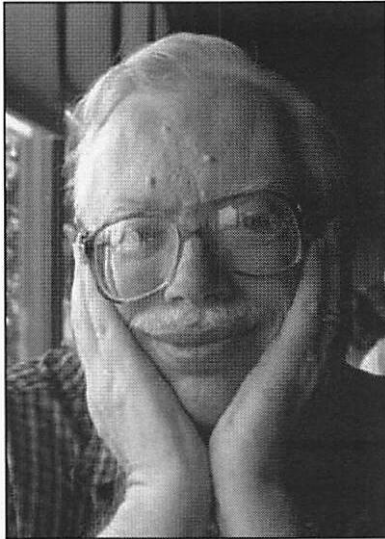
Magic Workshop

I’ve also been on some art panels since I’ve done a few book covers and provided graphic support to NASA and the Department of Defense for twenty years.



CAROLE PARKER has worked behind the scenes at local, regional, Worldcon, and Costume-Con masquerades since 1982. These roles include being a den mother, lead den mother, Masquerade Green Room assistant, and Green Room Manager at the Nippon 2007 Worldcon. Other behind the scenes activities include being on the Costume-Con 26 concom, local convention concons in several roles, a founding officer of Silicon Web (SiW), presentation judge at AlbaCon (2008), and a workmanship judging clerk at the Montreal Worldcon (2009). Carole has also competed in masquerades and won several workmanship awards for her dyework, as well as winning Best Novice - Fantasy at PhilCon 2008 and Best Novice at LosCon, also in 2008.

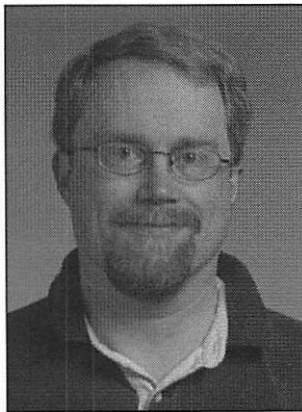
ADA MILENKOVIC BROWN suspects that her early life took place in a cult-classic B movie. Part Transylvanian, she was born in a caul, with marks qualifying her to become a vampire or werewolf. She spent her childhood waiting for her dad to come home from the lab where he was creating his robot and her own mad scientist phase warping the minds of future physicians at East Carolina University’s Brody School of Medicine. A graduate of Clarion West and Taos Toolbox, four of her stories have received Honorable Mention from the Speculative Literature Foundation. Her work has appeared in Orson Scott Card’s *Intergalactic Medicine Show*, *PodCastle*, and *Fear and Trembling*. She is the coordinator of the Greenville Writer’s Group in Greenville, North Carolina.



I'm **J.J. PIERCE**, and I'm the most opinionated man you'll ever meet.

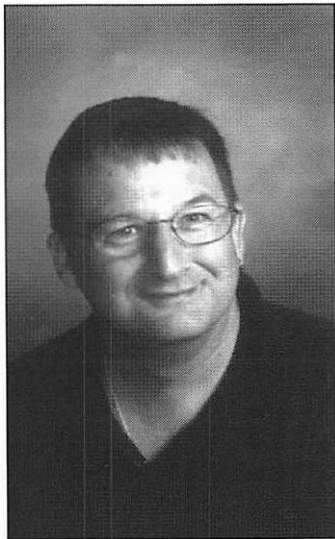
I've been reading SF since the age of 10 (1951), and attending cons since 1966. I've been writing about SF for more than 40 years, sometimes contentiously (Anybody still remember the New Wave feud?), sometimes soberly. My chief claim to fame is a four-volume history of the genre, *Imagination And Evolution* (1987-94), which I am now busy revising and updating. I have also written about SF, and such other subjects as *The X-Files* and *Twin Peaks*, and even family history, in a number of publications.

I love this genre. And I'm married to a wonderful woman, Marcia, who also loves it. What more could a man want?



DAN REID is a reader and fan who's been involved in Research Triangle-area fandom for a long time.

(See *Laura Haywood-Cory's appreciation of Dan* on page 81!)



WARREN ROCHELLE, born and bred and pretty much educated in North Carolina, is Professor of English at the University of Mary Washington, in Fredericksburg, Virginia. Born in Durham, he grew up in Chapel Hill and earned a Ph.D. (1997) in English and an MFA (1991) in creative writing from the University of North Carolina at Greensboro, after receiving an M.S. (1978) in library service from Columbia University and a B.A (1977) in English from UNC-Chapel Hill.

His creative works have appeared in various journals such as *The North Carolina Literary Review* and *Graffiti*, as well as in *The Silver Gryphon* (2003), a short story collection. Dr. Rochelle is the author of two novels: *The Wild Boy* (2001) and *Harvest of Changelings* (2007), published by Golden Gryphon Press. *The Called*, the sequel to *Harvest*, is forthcoming in September 2010.

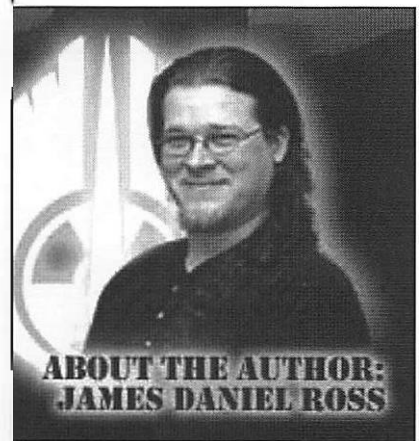
Dr. Rochelle has had his academic writing published in several journals including *Foundation* and *Extrapolation*, as well as in *More Lights than One* on the fiction of Fred Chappell (2004) and *Teaching Ideas for University English: What Really Works* (2004).

ROBERTA ROGOW is a long-time Fan, best known as a Filker and Costumer. She has written Science Fiction and Mystery short stories and novels, often incorporating historical figures in fictional plots. Her most recent book is *The Root of the Matter*, a mystery set in Gilded Age New York City.



A native of Cincinnati, Ohio, **JAMES DANIEL ROSS** has been an actor, computer tech support operator, historic infotainment tour guide, armed self defense retailer, automotive petrol attendant, youth entertainment stock replacement specialist, mass market Italian chef, low priority courier, monthly printed media retailer, automotive industry miscellaneous task facilitator, and ditch digger. *The Radiation Angels: The Chimerium Gambit* is his first novel and is followed by *The Radiation Angels: The Key to Damocles*. His other credits include the historical novel *Snow and Steel*, and appearances in the anthologies *Bad Ass Faeries 2 & 3*, the *Defending the Future* series, *Barbarians at the Jumpgates* and *Dragon's Lure*. He shares a Dream Realm Award with the other authors in *Breach the Hull*, and an EPIE award with the others appearing in *Bad Ass Faeries 2*.

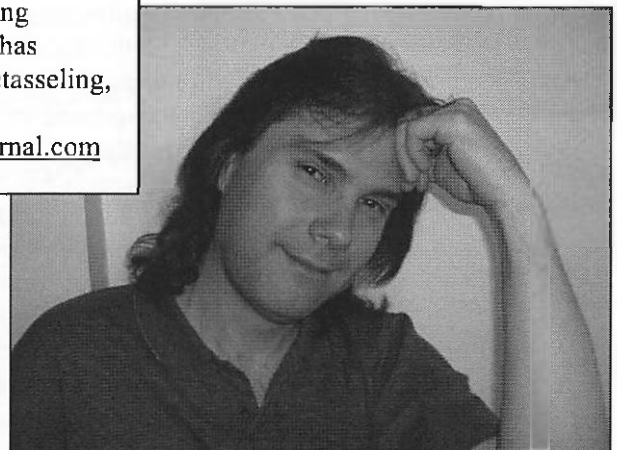
Some people are still begging him to go back to ditch digging.



Award-winning author **MATTHEW S. ROTUNDO**'s fiction has appeared in such publications as Orson Scott Card's *Intergalactic Medicine Show*, *Jim Baen's Universe*, and *Writers of the Future* Volume XXV. He has also reviewed movies for *Fantasy Magazine*. In 2002, Matt won a Phobos Award, and he is a Writers of the Future Contest winner for 2008.

Matt also plays guitar and has been known to sing karaoke. He and his wife, Tracy, live in Nebraska. He has husked corn only once in his life, and has never been detasseling, so he insists he is not a hick.

Visit his blog at <http://matthewsrotundo.livejournal.com>



LYNDA E. RUCKER

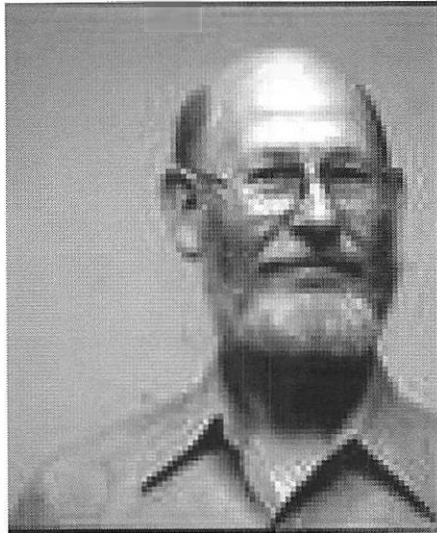
was born and raised in the South, and recently returned there to live after years of exile. Her fiction has appeared in such publications as *The Third Alternative* and *Black Static* and has thrice been reprinted in *The Mammoth Book of Best New Horror*. She lives in Athens, Georgia.



KEN ROY is an engineer who lives and works in Oak Ridge, Tennessee, amid the relics of the Manhattan Project. He has published papers on space-based kinetic energy weapons, Geoengineering, and Terraforming. He is a co-author of a chapter that was recently published in the book *Paradise Regained* by Les Johnson.

STANLEY SCHMIDT was born in Cincinnati and graduated from the University of Cincinnati in 1966. He began selling stories while a graduate student at Case Western Reserve University, where he completed his Ph.D. in physics in 1969. He continued freelancing while an assistant professor at Heidelberg College in Ohio, teaching physics, astronomy, science fiction, and other oddities. (He was introduced to his wife, Joyce, by a serpent while teaching field biology in a place vaguely resembling that well-known garden.) He has contributed numerous stories and articles to original anthologies and magazines including *Analog*, *Asimov's*, *Fantasy & Science Fiction*, *Rigel*, *The Twilight Zone*, *Alfred Hitchcock's Mystery Magazine*, *American Journal of Physics*, *Camping Journal*, *Writer's Digest*, and *The Writer*. He has edited or coedited about a dozen anthologies.

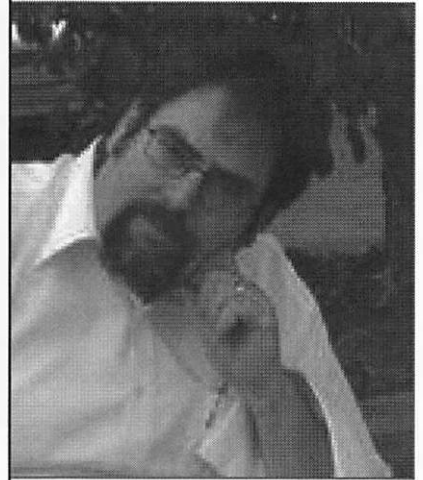
Since 1978, as editor of *Analog Science Fiction and Fact*, he has been nominated 30+ times for the Hugo award for Best Professional Editor. He is a present or founding member of the Board of Advisers for the National Space Society and the Science Fiction Museum and Hall of Fame, and has been an invited speaker at national meetings of those organizations, the American Institute of Aeronautics and Astronautics, and the American Association of Physics Teachers, as well as numerous museums and universities. In his writing and editing he draws on a varied background including extensive experience as a musician, photographer, traveler, naturalist, outdoorsman, pilot, and linguist. Most of these influences have left traces in his five novels and short fiction. His nonfiction includes the book *Aliens and Alien Societies: A Writer's Guide to Creating Extraterrestrial Life-Forms* and hundreds of *Analog* editorials, some of them collected in *Which Way to the Future?*, and *The Coming Convergence*. He was Guest of Honor at BucConeer, the 1998 World Science Fiction Convention in Baltimore, as well as numerous regional conventions, and has been a Nebula and Hugo award nominee for his fiction.



LAWRENCE M. SCHOEN holds a Ph.D. in cognitive psychology, with a special focus in psycholinguistics. He spent ten years as a college professor, and has done extensive research in the areas of human memory and language. His background in the study of the behavior and the mind provide a principal metaphor for his fiction. He currently works as the director of research and chief compliance officer for a series of mental health and addiction treatment facilities.

He's also one of the world's foremost authorities on the Klingon language, having championed the exploration of this constructed tongue and lectured on this unique topic throughout the world. In addition, he's the publisher behind a new speculative fiction small press, Paper Golem, aimed at serving the niche of up-and-coming new writers as well as providing a market for novellas.

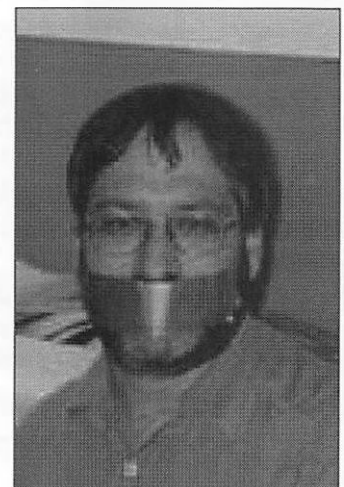
In 2007, he was nominated for the John W. Campbell Award for best new writer, and in 2010 was nominated for a Hugo. His first novel came out last year, followed this year by a short story collection. Another novel is due out in the next few months. Lawrence lives near Philadelphia with his wife, Valerie, who is neither a psychologist nor a Klingon speaker.



ERIC SCHULMAN is a PhD astronomer, author, and science humorist. He's on the editorial board of the *Annals of Improbable Research* and has written many articles for the science humor magazine. His science humor has also appeared in *Null Hypothesis* and the *Science Creative Quarterly*. One of his AIR articles, "The History of the Universe in 200 Words or Less", has been translated into more than 30 languages and provided the inspiration for his 1999 humorous popular science book, *A Briefer History of Time: From the Big Bang to the Big Mac(R)*. He was the Armchair Astrophysics columnist for *Mercury Magazine* for two years and contributed astronomy and physics articles to the 2008 popular science book, *Defining Moments in Science: Over a Century of the Greatest Discoveries, Experiments, Inventions, People, Publications, and Events that Rocked the World*.

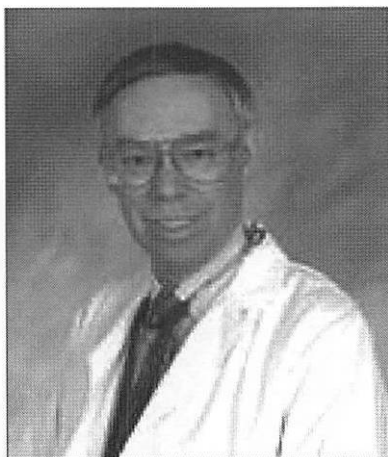


STEVEN H. SILVER is the editor of the Hugo-nominated fanzine, *Askance*. He has been active in con-running and founded the Sidewise Award for Alternate History. His short fiction includes 'Les Lettres de Paston' and the forthcoming 'In the Night'. He is the publisher of ISFiC Press (which will be bringing out Steven Barnes' *Assassins* later this year) and has edited anthologies for DAW Books. In 2009 and 2010, he edited a two-volume collection of Lester del Rey's short fiction for NESFA Press.





HENRY SPENCER is a systems programmer with sidelines in nonfiction writing, spacecraft engineering, and space history. He was a pioneer of open-source software, and wrote some of the early software for Usenet; his archive tapes were the base for Google's Usenet archive. He was head of mission planning for the (alas, defunct) Canadian Solar Sail Project, was software architect for the MOST astronomy satellite ("Canada's first space telescope", launched 2003), and now studies cheap planetary missions using nanosatellites, while writing software for Earth-orbiting nanosatellites. He helped found the Canadian Space Society, and is a member of the Senior Advisory Board of the Space Studies Institute. Asteroid 117329 is named after him.



HENRY G. (H.G.) STRATMANN, M.D. is a cardiologist and science fiction writer. He graduated summa cum laude from St. Louis University with a B.A. in chemistry. He is board-certified in internal medicine, cardiology, and nuclear cardiology. He is in private practice in Springfield, Missouri and both Clinical Professor of Medicine at St. Louis University and an adjunct professor at Drury University.

Henry's nonfiction writing includes being the author or coauthor of some seventy publications in medical journals and the book *Sex and Your Heart Health*. His twenty-first story for *Analog* will appear in a future issue.

The SF stories Henry writes reflect his wide range of interests, including literature, history, philosophy, theology, music, popular culture, and all the sciences. His hobbies include astrophotography, playing and writing music, holding an Extra Class amateur radio license, being Level 1 certified in high power rocketry, and having A+ certification as an information technology technician.

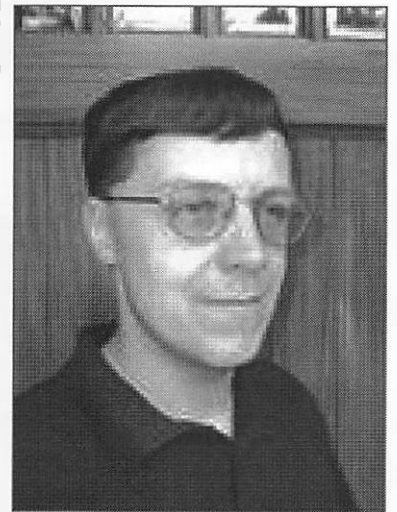


AMY H. STURGIS earned her Ph.D. in intellectual history from Vanderbilt University and specializes in the fields of Science Fiction/Fantasy Studies and Native American Studies. She teaches at Belmont University and regularly speaks at colleges and conventions. Her most recent publications include *The Intersection of Fantasy and Native America: From H.P. Lovecraft to Leslie Marmon Silko* (Mythopoeic Press, 2009) and a fully illustrated edition of *The Magic Ring* by Baron de la Motte-Fouqué (Valancourt Books, 2010). Her forthcoming publications include the essay "Crowded in My Sky: Liberty and the Frontier in *Firefly* and *Serenity*" in a *The Philosophy of Josh Whedon* (University Press of Kentucky, 2011) and an annotated edition of the 1887 Gothic classic *The Demon of Brockenheim* (Udolpho Press, 2011).

In 2006, Sturgis was honored with the Imperishable Flame Award for Achievement in Tolkien/Inklings Scholarship. In 2009, Sturgis received the Sofanaut Award for her regular "History of the Genre" segments on StarShipSofa, which in 2010 became the first podcast nominated for a Hugo Award. Learn more about her at her official website at amyhsturgis.com.

JIM STRATTON is a chameleon. By day, he is a mild-mannered government lawyer specializing in the field of child abuse prosecutions, and lives with his wife and children in southern Delaware. But he's been an avid fan of speculative fiction all his life, and began writing genre fiction 10+ years ago. In recent years he's been forging a dark alter ego of genre fiction author through publication of his tales in venues like *Dragons, Knights & Angels Magazine*, *Ennea* (published in Athens, Greece) & *Nth Degree Magazine*. The appearance of his first foray into the world of poetry in *The Broadkill Review* is but another step in his master plan. Soon he will step into the light as his stories appear in 2010 & 2011 in *Tower of Light Online Magazine*, *Big Pulp* E-zine and the *Paper Blossoms, Sharpened Steel* Anthology of Oriental fantasy of Fantasist Enterprises. His appearances in *Dead Souls* in September 2009 and *Rum & Runestones* in April 2010 are further steps in his master plan. His final reveal is the novel *Loki's Gambit*, under review for possible publication in 2011, when he will step into the brilliant light of day, triumphant.

SHANE TOURTELLOTTE is the author of over two dozen short stories, primarily in *Analog*. He was a Campbell Award nominee in 2000, and a Hugo nominee in 2002 for his novelette "The Return of Spring". He is also the editor of *Hal's Worlds: Stories and Essays in Memory of Hal Clement*, published by Wildside Press in 2005. A longtime resident of New Jersey, Shane now lives in Asheville, North Carolina.



ALLEN WOLD was born in south-western Michigan, where he began writing teeny little stories when he discovered an old portable typewriter. He graduated from Pomona College, in Claremont, California, where he later met his wife, Diane. They married in 1972, and moved to North Carolina, where he began his career as a full time writer. In 1986, he became a full time father, writing when he could make the time.

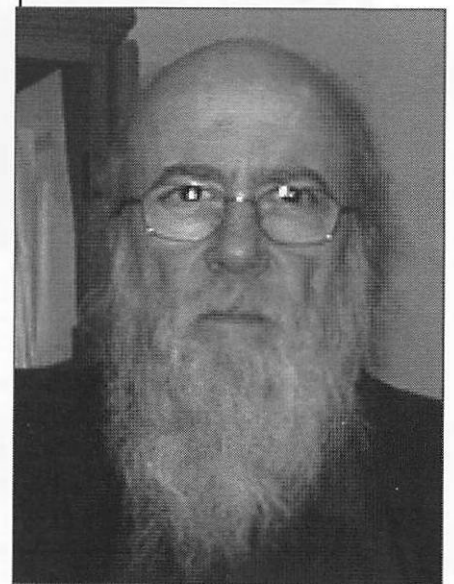
In 2003, he became a full time writer again, when his daughter, Darcy, went off to college, also at Pomona.

He has published nine novels (has written several more, most of which will never see print, thank God), several short stories (mostly for the *Elf Quest* anthologies), five non-fiction books on computers (he's completely self-taught, and it probably shows), and a number of articles, columns, reviews, and so forth, also concerning computers (written in language even he can understand).

Currently, Allen has an epic heroic fantasy (2500 pages, 680,000 words) with an editor, a vampire (no twinklies) in submission, a bizarre haunted house story not yet submitted, and another project in process

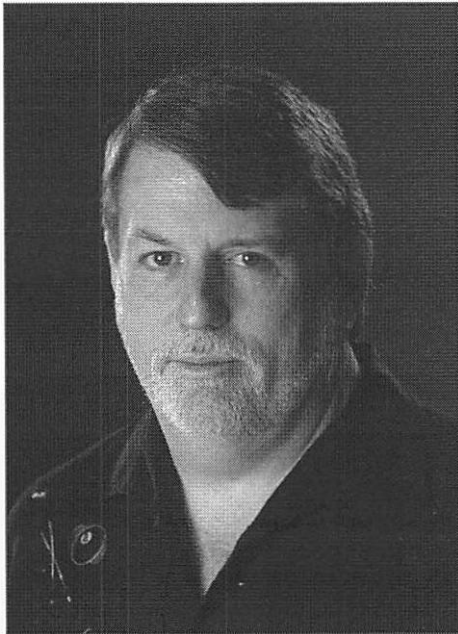
Allen has been running his version of a writer's workshop at various conventions for more than twenty five years, and has had some success, since several people have not only finished but sold stories started in the workshop.

Allen is a member of SFWA, and Toastmasters International (which gives him a captive audience).





HEATHER URBANSKI holds a Master of Arts in Writing and a Ph.D. in English, specializing in Composition and Rhetoric. Her first book, *Plagues, Apocalypses, and Bug-Eyed Monsters: How Speculative Fiction Shows Us Our Nightmares* (McFarland, 2007), a bibliographic survey of the genre, combines her passion for SF as a fan with her academic career. Her most recent book, the edited collection *Writing and the Digital Generation: Essays on New Media Rhetoric* (McFarland 2010), focuses on the intersections of rhetoric, popular culture, fandom, and digital media. She is currently working on a narrative analysis of reimaged works such as *Star Trek* and *Battlestar Galactica* as well as revising her first foray into fiction: a science fiction novel. She is currently an Assistant Professor of English at Central Connecticut State University.



MARK L. VAN NAME is a writer and technologist. He has published four novels, all in the Jon & Lobo series: *One Jump Ahead*, *Slanted Jack*, *Overthrowing Heaven*, and *Children No More*. He has edited or co-edited two anthologies and has one more on the way. He's also written many short stories that have appeared in a wide variety of books and magazines, including *Asimov's*, many original anthologies, and *The Year's Best Science Fiction*. In addition to the four novels, Jon & Lobo have appeared in stories in two anthologies and *Jim Baen's Universe*. The first two novels, plus two short stories and a collection of related short essays, form the omnibus *Jump Gate Twist*. As a technologist, he is the CEO of a fact-based marketing and technology assessment firm, Principled Technologies, Inc. based in the Research Triangle area. He has worked with computer technology for his entire professional career and has published over a thousand articles in the computer trade press, as well as a broad assortment of essays and reviews.

JIM VAN VERTH is a 14-year veteran of the computer games industry and co-author of the book *Essential Math for Games and Interactive Applications*. He was a founding member of Red Storm Entertainment, and worked at NVIDIA Corporation on performance for games and workstation applications. Currently, he is working at Insomniac Games supporting engine technology for a new AAA game title. He also hosts the Parsec-nominated podcast *The Vintage Gamer*, about older games of all genres.

ALEXANDER VON THORN is a game designer, web developer, fan writer, convention runner, filker, and travelling fan based in Toronto and active in fan communities in Chicago, Seattle, Detroit, and Des Moines. He wrote "The Politics of Hell" for *Dragon* magazine in 1979, contributed much of the content of GURPS Cyberpunk in 1989, and won an Aurora award for fan writing in 2002. He was the program director for Cascadia Con, the 2005 NASFiC in Seattle, and is the founder of SFContario, a new SF convention in Toronto. He has been working with web sites since 1994 and as of 2010 is webmaster or web developer for several fannish web sites including SWOC, Westercon 65, and Bloody Words. Counting each year separately, he has been on about a hundred convention committees, including a dozen Worldcons.

THE DIAMOND STAR PROJECT is a collaboration between the rock band Point Valid and American mezzo-soprano and science fiction author **CATHERINE ASARO**. It resulted in Point Valid's second CD, *Diamond Star* (Starflight Music, April 2009), which is a soundtrack for Asaro's novel *Diamond Star* (Baen Books, May 2009).

DONALD WOLCOTT joined the Diamond Star Project in 2009, after the members of Point Valid dispersed to pursue their education. He arranged and consolidated the songs from the CD so they could be performed by a duo ensemble in concert, with Wolcott on keyboard and Asaro as the vocalist. Asaro and Wolcott have been touring with the material, presenting it at concerts and science fiction conventions. Wolcott plays keyboard, bass, guitar, and drums. He also performs the male backup vocals and the original song, "My Favorite Memory."



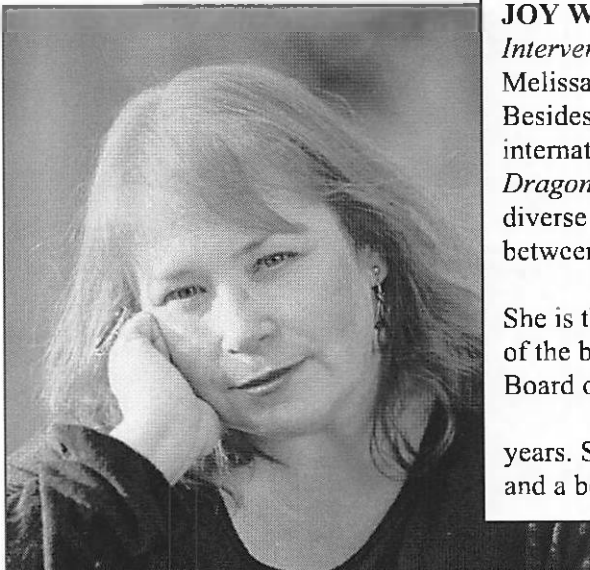


JEAN-MARIE WARD writes fiction, nonfiction and everything in between. Her first novel, *With Nine You Get Vanyr* (written with the late Teri Smith) finaled in the science fiction/fantasy and humor categories of the 2008 Indie Awards. Her short stories appear in a number of print anthologies, including Bill Fawcett's *Here Be Dragons: Tales of DragonCon*, and *Dragon's Lure* from Dark Quest Books.

Her first art book, *Illumina: the Art of J.P. Targete*, provided an in-depth look at the award-winning artists covers and conceptual art. Her most recent nonfiction title, *Fantasy Art Templates*, marries the superb illustrations of artist Rafi Adrian Zulkarnain with pithy descriptions of over one hundred fifty creatures and characters from science fiction, fantasy folklore and myth.

A former assistant producer of the local access cable TV program *Mystery Readers Corner*, Ms. Ward edited the respected electronic magazine *Crescent Blues* <www.crescentblues.com> for eight years. She has also contributed interviews and articles for publications as diverse as the then-SciFi Channel's *Science Fiction Weekly* and Romance Writers of America's *Romance Writers Report*.

Ms. Ward lives in Virginia with her cartoonist husband Greg Uchrin (creator of *Intravenous Caffeine* <www.ivcaffcine.com>) a very gracious cat and hordes of ninja squirrels. Additional information about Ms. Ward and her work can be found on her web sites: <www.jeanmarieward.com> and <www.wardsmith.com>.



JOY WARD is the author of *Haint: A Tale of Extraterrestrial Intervention and Love Across Time and Space* and co-author (with Melissa Dixon) of the soon to be released *Interviews from the Ark*. Besides having over 80 non-fiction articles in regional, national and international publications, Joy's work can be seen in *News Hounds and Dragons Composed* (both released in 2009). She's written about topics as diverse as politics, technology, shopping, ghost dogs and everything in between.

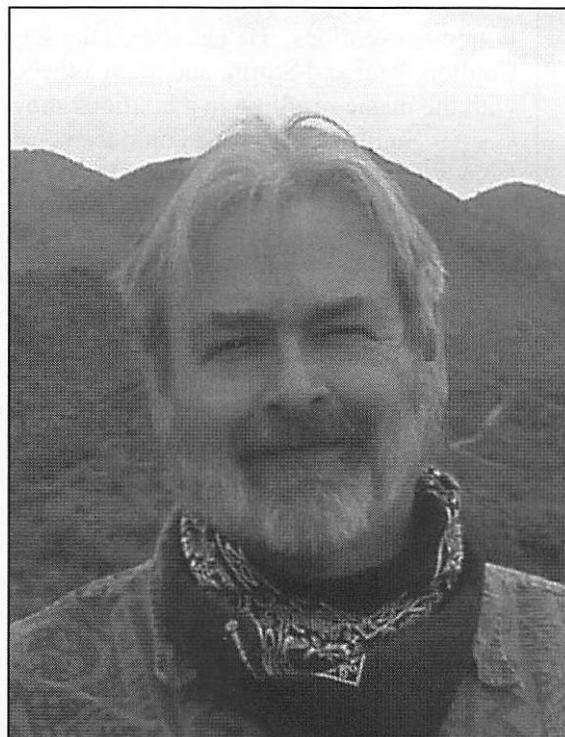
Joy is best known internationally as an animal writer and activist. She is the Editor Emeritus of Dogster's *For Love of Dog* blog (voted one of the best animal blogs in 2007 under her editorship). She is on the Board of the Sunbear Squad.

Joy has been a consumer psychology consultant for over 15 years. She lives in St. Louis, Missouri with three dogs – 2 weimaraners and a beagle.

LAWRENCE WATT-EVANS has been a full-time writer for more than thirty years, and is the author of more than three dozen novels and over a hundred short stories in the fields of fantasy, science fiction, and horror.

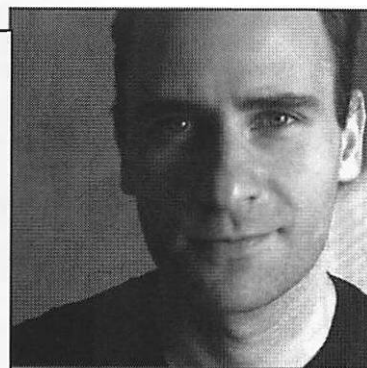
He is a two-time winner of the *Asimov's* Readers' Choice Award, won the short story Hugo in 1988 for "Why I Left Harry's All-Night Hamburgers", and had his novel *Dragon Weather* chosen by *Science Fiction Chronicle* as the best fantasy novel of 1999. He pioneered reader-supported online serials in 2005 with his novel *The Spriggan Mirror*, and served two terms as president of the Horror Writers Association in 1994-1996. His most recent novel is *A Young Man Without Magic*, from Tor; a sequel, *Above His Proper Station*, will be out in November. He lives in Takoma Park, Maryland, with his wife and an aging cat.

If you really want a bibliography, you can pull it off his website at <http://www.watt-evans.com>



CHRISTOPHER WEUVE is a professional wargame designer and naval analyst employed by the US Department of Defense. Chris spent the first few years of the 21st century at the Center for Naval Analyses, where he alternated between designing and running wargames for research and education, and supporting the US Navy, where he was he reconstructed and analyzed 13 exercises in five years. He then spent five years on the research faculty of the US Naval War College in 2005, specializing in the use of wargaming as a research tool. An avid science fiction fan since before he was old enough to read, he spends his spare time reading science fiction and history, and pondering the differences between Real-World™ naval forces and combat and how similar subjects are represented in science fiction. He is also the moderator several science fiction and wargaming mailing lists, including the Science Fiction Wargames list (SFConsim-L), the Naval Wargames List (NavWarGames) and the Exordium mailing list (Exordium-L). He's also consulted on a documentary for the Discovery Channel.

ALEX WILSON is an actor and writer of fiction, comics, and short films in Carrboro, NC. His work has appeared/will appear in *Asimov's Science Fiction*, *The Rambler*, *LCRW*, *Weird Tales*, *Outlaw Territory II* (Image Comics), *The Florida Review*, *Futurismic*, *Dragon Magazine*, *ChiZine*, and elsewhere. He runs the audiobook project *Telltale Weekly/Spoken Alexandria*, and publishes the minicomic/zine *Inconsequential Art*. He was among the final Clarion graduates at MSU in 2006, and the subsequent need to move the workshop across the country probably wasn't his fault. Alexwilson.com or @alexotica on Twitter.



DEVO SPICE is a nerdcore and comedy rapper from New Jersey who has become one of the most popular artists on the nationally syndicated *Dr. Demento Show*. He founded the comedy rap group Sudden Death.

Devo Spice performs regularly across the country at music clubs, comedy clubs, and science fiction conventions. He has shared the stage with Dr. Demento, MC Lars, MC Frontalot, Jonathan Coulton, Paul and Storm, and many others. The live show features videos and animations synchronized with the music resulting in a hilarious show that goes over very well with a variety of audiences.

Sudden Death broke onto the scene in 2002 with their song "Dead Rappers". Devo Spice also teamed up with The Great Luke Ski on Luke's song "Peter Parker" which went on to become the most requested song of the year. In 2003 Sudden Death hit it big on *Dr. Demento* with "Ozzman", a backhanded tribute to the Prince of F'ing Darkness.

2005 was a breakthrough year for Sudden Death on *Dr. Demento* when they had 2 songs in the top 10 at the end of the year with "Spam" at #10 and "Inner Voice" at #1. In 2007 Sudden Death produced a constant stream of hits resulting in his songs "Cellular Degeneration", "Getting Old Sucks" and "Pillagers" ending up #1, #2, and #4 most requested songs of the year on *Dr. Demento*.

In 2007 Sudden Death became a Core member of The Funny Music Project, or The FuMP (<http://www.thefump.com>) which releases 2 songs every week for free under a Creative Commons license. Devo Spice co-hosts the FuMPs weekly Funny Music Podcast.

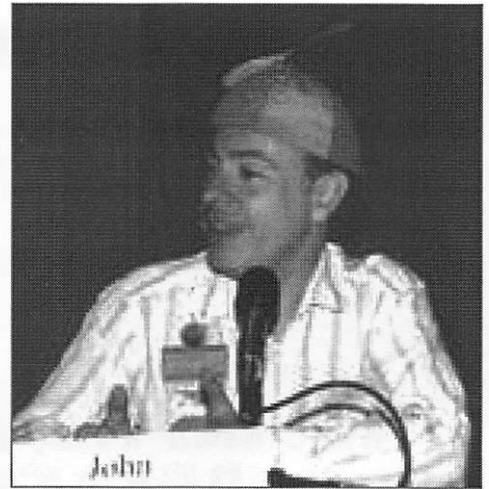
In 2008 Sudden Death released their third album, *Fatal Error*. The album features the songs mentioned above plus other hilarious original songs and parodies. In late 2008 Devo Spice decided to drop the group name Sudden Death due to rising confusion with other bands using that name. For more information on Devo Spice please visit the artist's web site at: <http://www.devospice.com>.

Devo Spice



www.devospice.com

JOHN HERTZ: Elected 2010 DUFF (Down Under Fan Fund) delegate to this year's Worldcon. Three Hugo nominations as Best Fanwriter ('09, '07, '06). Big Heart Award, '03. Infected fandom with English Regency ballroom dancing. Sent to '07 Worldcon by one-time fan fund HANA (Hertz Across to Nippon Alliance). Moderator of panels, leader of Art Show tours, judge or M.C. of Masquerades. Collections, *On My Sleeve* ('09), *Dancing and Joking* ('05), *West of the Moon* ('02). Fanzine, *Vanamonde*. Favorite non-SF writers, Chuang Tzu, Maimonides, Nabokov, Sayers. Drink, Talisker.



CLASSICS OF SCIENCE FICTION A PROGRAM ITEM BY JOHN HERTZ

We'll discuss three S-F classics at Reconstruction. Each is famous, often reprinted, worth re-reading, worth reading a first time now. Each discussion will take up one. You're welcome to join in. Come to as many as you like.

A classic is a work that survives its own time. After the currents which might have sustained it have changed, it remains, and is seen to be worthwhile for itself. If you have a better definition, bring it.

John W. Campbell, Jr.

Who Goes There? (1938)

The most influential, possibly the greatest magazine editor we have known, Campbell could write, too. This is one of his best, put into a dozen anthologies, twice filmed. See how he manages the hints, the personalities, the masterly sequence of Kinner Dutton Connant Blair. The full text is on-line at <http://www.scaryforkids.com/who-goes-there-by-john-w-campbell/>.

Robert A. Heinlein

Farmer in the Sky (1950)

Heinlein's juveniles are jewels of storytelling, the use of detail, the handling of science and fiction. *Farmer* has Boy Scouts and bureaucracy and a brother and bees, and if you'll allow a technical term its a Bildungsroman. The Heinlein Double Surprise – something strange happens, then something really strange happens – is so near the end you think he might not do it.

Mary Shelley

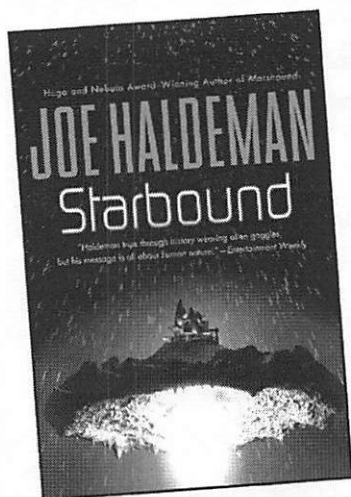
Frankenstein (1831)

Perhaps the first SF novel, its biting satire is all the sharper, e.g. the passage about the mate-monster, because the author was a woman. Here is an irresponsibility contest, and a sermon presented by silence. Shelley early signals us, Required to exchange chimeras of boundless grandeur for realities of little worth; the Beatles later sang, The love you take is equal to the love that you make.

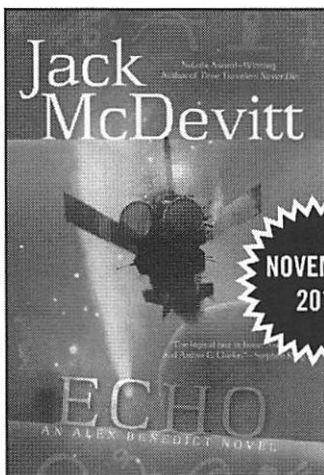


ACE AND ROC WELCOME OUR AUTHORS TO **RECONSTRUCTION**

The 10th Occasional North American Science Fiction Convention



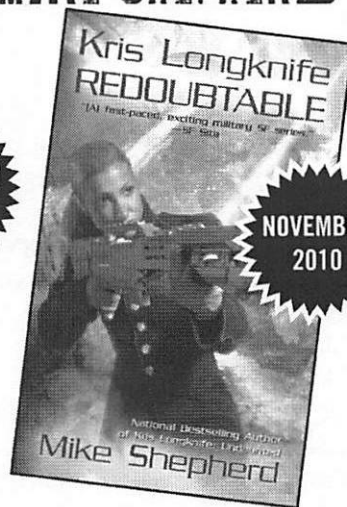
JOE HALDEMAN



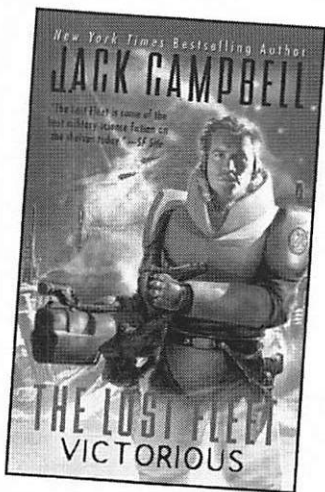
JACK McDEVITT

NOVEMBER
2010

MIKE SHEPHERD

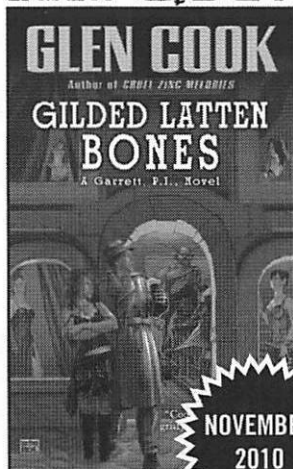


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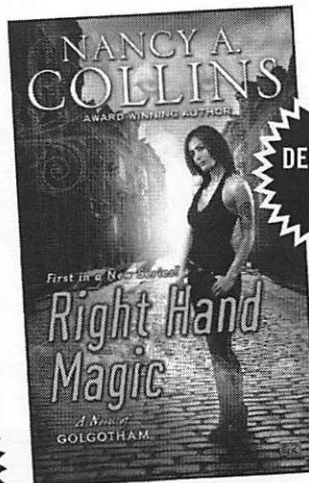


JACK CAMPBELL

GLEN COOK



NOVEMBER
2010



DECEMBER
2010

NANCY A. COLLINS



Members of Penguin Group (USA)

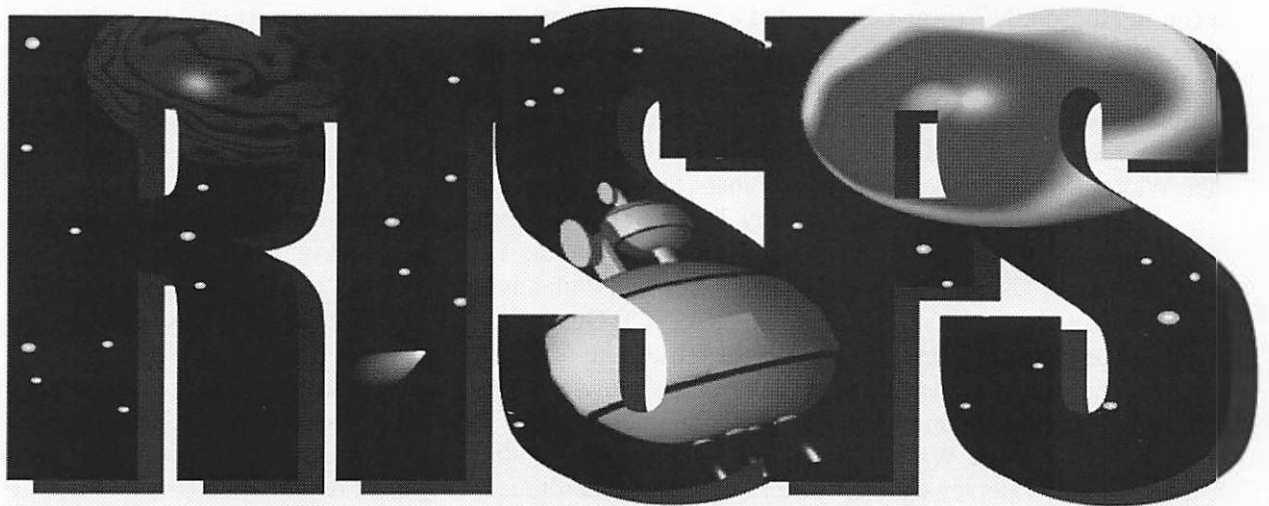
penguin.com/scifantasy

A SAMPLING OF FANNISH HISTORY AND CURRENT GOINGS-ON IN CENTRAL NORTH CAROLINA

BY LAURA HAYWOOD-CORY

Astute readers will note that this article focuses mainly on the Triangle area: Chapel Hill, Durham and Raleigh, with a brief side trips into Greensboro, Charlotte and Asheville. That's because it's what I'm most familiar with. You will also note that it only goes back about thirty-five years. There were certainly fans doing fannish things in North Carolina earlier than 1975 and doing them in areas of the state other than what are covered here; Fred Chappell's piece on Lynn Hickman is a testament to that. But one of the core principles of good writing is to write what you know. So please don't take this as definitive; as always, additional information is welcome. History is a living, breathing thing. I can be reached at laurahcory@yahoo.com.

For the purposes of this article, I'm dividing NC fans into a couple of distinct sub-groups. First there are the ones I call "comets." They come into our fair state from elsewhere for a brief period, burning brightly, then spin off to delight other parts of the galaxy, perhaps never to return here. Lynn Hickman was a comet. Tom Galloway is a comet. Judy Bemis and Tony Parker are comets. Then there are the "bedrock" fans. They're natives (or longtime residents) who are here for the long haul and are the core of fandom in the state. Dan Reid is a bedrock fan (see piece on him) Warren Buff, our NASFiC chair, is a bedrock fan. The other resident North Carolina fans making this NASFiC possible are bedrock fans. Ron McClung and the gang who keep ConCarolinas growing every year are bedrock fans; ditto the group of folks at SF3 and StellarCon.



Research Triangle Science Fiction Society

No mention of fan-run sf conventions in North Carolina can start without discussing StellarCon. StellarCon is the longest-running fan-run sf con in the state. It's put on by UNC-Greensboro's student sf club, SF Cubed, aka SF3, and has been going strong for over three decades now.

SF3 started life in 1975 as the Star Trek Club, but members quickly realized that they needed to expand the scope of the group to include other forms of sf and fantasy. They changed the name, and the constitution was recognized in the fall of 1976. SF3 is an organization for those interested sf, fantasy, comics, tv and movies...anything that in some way, shape, or form relates to the genre. While UNC-G's student government sponsors the club, meetings are open to everyone.

The first StellarCon was held in 1976 on the UNC-G campus, with Jack Townsend as GOH. If you're not familiar with him, Townsend is a world-famous maker and seller of ruby slipper shoes, painstaking recreations from *The Wizard of Oz*.

Since then, StellarCon has grown to a 3-day event whose guests have included Walter Koenig and author Larry Niven, as well as many others. The conventions were held on the campus of UNC-G until StellarCon 16 in 1992 when Jeff Smith, the convention manager that year, took it off campus for the first time to a local hotel.

SF3 has organized other conventions through the years including Hexacon, Anothercon and LepraCon.

As well as sponsoring films, speakers and trips, the club also organizes its own literary magazine, *Beyond the Third Planet*.

In 1976, Jack Townsend and some friends organized a one-day SF fest at the public library in Lenoir, NC that ran annually until around 1985 or so.

In 1977, Larry Shapiro opened The Foundation Bookstore in Chapel Hill—the first bookstore in the state that was dedicated solely to sf and fantasy.

In 1978, there was an sf club in existence at UNC-Chapel Hill, simply called “The UNC Science Fiction and Fantasy Club.” As with a lot of student organizations, membership waxed and waned, and the club faded away during the course of that school year, but in the fall of 1980, Tom Galloway decided to try to restart it. Personality conflicts and overloaded class schedules conspired to collapse the group again in the spring of 1981. Tom departed for grad school and the club was left with two members, Paul Thompson and Dan Reid.

In the fall of 1981, Dan Reid and Robert Hurt, full of youthful enthusiasm, restarted the sf club under a new name. Chuck Andrews, Guardians of Light and Time (*Dr. Who* fan club) founder, was there and armed with a thesaurus. Their attempts at making an acronym failed, despite inspiration by the movie *C.H.U.D.* Eventually, “Chimera” came about at Chuck’s suggestion.

In 1982, Caldwell Community College hosted Hudsoncon. Dan Reid talks about this con, “It was a con in Hudson, NC (near Lenoir), that a bunch of Chimera people went to ... everyone had a heck of a time, and I believe it was the first con for a lot of the Chimera folk, and the first one other than StellarCon for most of the rest. The next year, the con was held in Hickory with Sarah Douglas the actress as a guest. I don’t remember what that con was actually called.” Chuck Andrews on Hudsoncon, “We saw *Swamp Thing*, the first episode of *Dr. Who*, one of the actual SeaView sub models, and learned that Walter Koenig is a very, very hairy man (think gorilla arms!).”

In the spring of 1984, Dorothy Wright chaired ChimeraCon I, a one-day event at the UNC Student Union. This first event was co-sponsored by the Guardians of Light and Time, the Student Microcomputer Users’ Group, and the Dialectic and Philanthropic Societies (Di-Phi, established in 1795, are the two oldest student organizations at UNC). Guests at the first ChimeraCon were: Manly Wade Wellman as Guest of Honor, Dr. Jeffrey M. Elliot, David Drake, John Kessel and Allen Wold.

The following decade saw ChimeraCon grow and expand and attract such literary stars as Karl Edward Wagner, Orson Scott Card, Christopher Stasheff, Harlan Ellison, Nancy Springer, Bruce Sterling, and Connie Willis. During the ‘80s and early ‘90s, Chimera made regular donations to the Orange County Literacy Council. After all, if people can’t read, they can’t read sf.

Noted fans who were part of Chimera in the ‘80s and then went on to other things include not only Robert Hurt, who founded Enigma when he went to UCLA for grad school, but also Kevin Maroney, Arthur Hlavaty and Bernadette Bosky, who moved to New York and do *The New York Review of Science Fiction*. Maybe you’ve heard of it... Cheralyn Lambeth (UNC ‘90) is another Chimera alumna who’s gone on to great things. She did a stint as a professional costumer and puppet-maker for Jim Henson Productions; she’s created costumes and props for Paramount properties such as *The Enterprise Experience*, and her work can be seen on the big screen in *The Patriot*, *The New World*, *Evan Almighty*, and *Leatherheads*, among others. Cherie is another of NC’s “bedrock” fans, though she’s actually a pro now. She still goes to the local cons and is happy to share her wealth of costuming and props knowledge with us.

Labor Day, 1984 - Dan Breen buys The Foundation Bookstore from Larry Shapiro and renames it Second Foundation. Kevin Maroney worked here for a while, as did Rick McGee before he moved to the Raleigh store.

November 1988 - Silvercon in Asheville, a one-time event to raise money for the estate of Manly Wade Wellman.

At some point in here, Dan Breen opens up another sf bookstore in Raleigh and names it Foundation's Edge. We all kept hoping that he'd open a third one—in Durham, perhaps—and call it Foundation and Empire.

1994 - Cerebral Hobbies, a gaming store, opened its doors on Franklin Street in Chapel Hill. Chimera's gaming activities began a slow migration from campus to Cerebral Hobbies, which had gaming rooms attached to the store. Second Foundation sold all of its gaming stock to Cerebral. Cerebral has since closed its doors; a local gaming store that I like nowadays is Sci-Fi Genre Comics and Games in Durham.

1997 - The death of Chimera. From my perspective, what happened was that the officers didn't take the time and effort to recruit underclassmen, and eventually the pool of people who were both interested in belonging to the group and capable of leading it became

smaller and smaller, until no one was left. The group lost its recognition as an official student organization in the fall 1997 semester.

The Guardians of Light & Time: Chuck Andrews, founder of The Guardians of Light and Time, talks about GoLT's origin and demise.

Chuck's sister who was stationed in England briefly during the 1970s alerted him to a British show called *Dr. Who*. When the local public television station began showing episodes, he tuned in for a few and at first thought it was "really really stupid." For lack of anything else on TV after school he continued to watch it and eventually grew accustomed to the British sense of humor - he was hooked.

Chimera and the Guardians of Light and Time were both children of the older UNC Science Fiction/Fantasy Club. Both, in a sense, germinated at that club's Halloween party initiated by Dan Reid in October, 1981.

"In the fall of 1981, I enrolled at UNC-CH. After I signed Dan's interest list for the UNC Science Fiction/Fantasy Club, Dan called to tell me of the club's Halloween/Costume party. Although I did not dress up as a *Who* character, I did bring along a box of *Who* photos and memorabilia. Carolyn (Waterson) Wallace, dressed as the Doctor, and Anne (Worth) Sayer, as Sarah Jane Smith were immediately interested, though they were terrified of me (the costume, I hope)."

Chuck realized that there were several groups across the campus who watched the show, and he decided to try and bring them all together for a party.

"The Guardians of Light and Time was born at the (first) '749th Birthday for the Doctor' held at 7 PM on Friday, November 20th, 1981 in Room 220 of the Student Union. I expected about 20 attendees, but more than 50 showed up.

"We filled the small room and spilled out into the hallway. It was all very campy and lots of fun. We 'officially' organized at the next meeting on January 22, 1982. This was the Friday night of the VERY bad ice storm (the worst winter storm in this part of NC in the 1980's). I was expecting around 50 people, but more than 100 showed. Some had driven through the storm from as far away as East Carolina University (in Greenville NC, about 2 hours' drive under ideal road conditions). Unbelievable. At this



meeting, I was elected Chairman, while Carolyn Waterson, Kevin Council, Boyd Faulkner, Rex Moody and Leick Robinson were elected Vice Chairpersons. By the way, every vote ever held by the Guardian membership during its first year was unanimous — the people were that caught up in the moment.

Like most organizations, the Guardians began a slow slide into irrelevance, inaction, repetition and purposelessness as the years went by. At the end of her term as Chairperson in 1984, Diane Whitworth (who, herself, was in no way irrelevant or inactive) presented for consideration the name of a person to replace her in '85. Before the (now small) group of attendees was given the opportunity to vote, I made a very fiery speech suggesting that instead of voting for a new slate of officers, we instead vote to euthanize the dying group. Following an hour of impassioned pleading, the group finally decided to follow my advice. The Guardians of Light and Time, unanimously, although reluctantly, voted to disband that night (late spring, 1984).

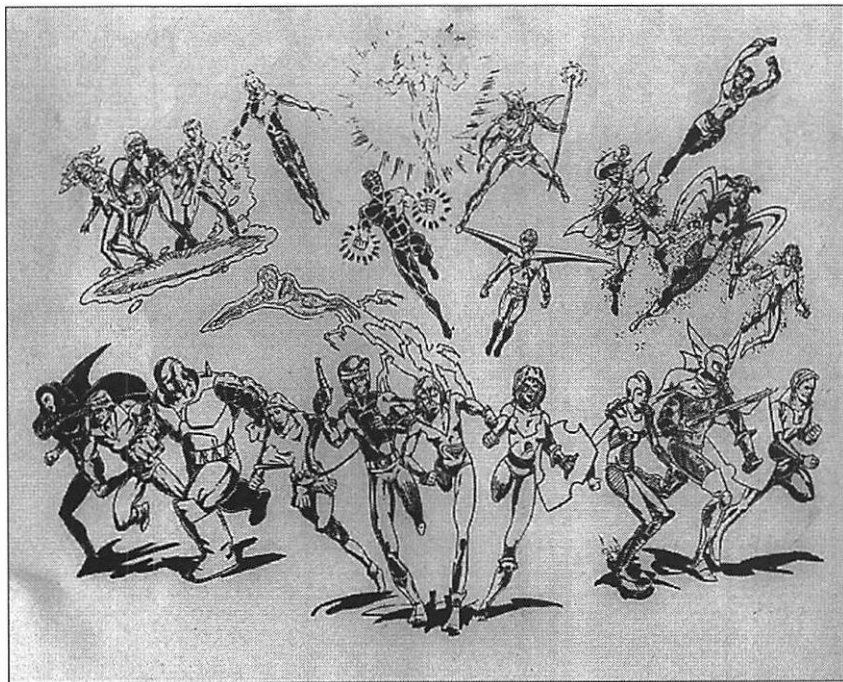
"The final event under the Guardians name was the '5th Annual 749th Birthday Party' which I threw on November 22, 1986. A very small group attended, we toasted the old times, and so ended an era."

The UNC Gaming Club (this group was eventually subsumed into Chimera, or as some people see it, took over Chimera - depending on who you ask). Information courtesy of Fred Petrick, first President of the Gaming Club:

"There was an active D&D Club on campus during my first year at UNC ('84-'85). During the summer of '86, Carl Buehler, who was the NC RPGA president for several years, and I came up with the idea of using the D&D Club to sponsor a gaming con on campus. Relations between Chimera and the D&D Club were strained at best, I think because the D&D Club hadn't been allowed to run gaming at a ChimeraCon before my time. However, the D&D Club had lost its recognition as an official student organization. Thus, we started the Gaming Club.

"The basic idea was to get a weekly place for people to game. We drew up a constitution and various policies, decided on officers. I was president because I was a student, Carl wasn't. Michael Weaver, a grad student in history at the time, was also an officer — vice president, I think. We plastered the campus with flyers announcing the first (weeknight) meeting.

"That meeting was almost a disaster. I started talking about gaming resources around Chapel Hill and quickly realized that nobody cared to hear me talk. Luckily, Michael suggested a game. Someone broke out Illuminati, and away we went. After that, we confined meetings to Sunday afternoon gatherings in the Student Union."



In 1989 and 1990, the Gaming Club ran their own mini-con on the UNC campus. It was called Ourcon, for reasons unknown to me. After Carl left, the Gaming Club fell into disarray, and most of the gamers either joined up with Chimera or didn't bother.

Other Miscellaneous Groups. During part of my time at UNC-Chapel Hill

(1986-90), there was a comic book club on campus, and a few years after I graduated a *Star Wars* club formed. I don't know the fate of either of these two student organizations, although neither appears to exist at the moment.

Thanks to Bud Webster, who forwarded me D. Gary Grady's name and e-mail address, I've gotten a few more pieces of the Triangle fandom puzzle. As already noted in the NC section of the SFC Handbook & History, Gary mentions the active comics fandom in Durham in the late 1960s and early 1970s, "thanks to the brothers Edwin and Terry Murray, who for a while held surprisingly well-attended quarterly sf/comics conventions in their parents' home on Chapel Hill Road, complete with films and a Dealers' room."

Several years ago I wrote letters to the Murray brothers, but they never responded. Their fanzine collection is now housed at Duke University.

Additionally, Gary briefly mentioned the Nameless Order of R'leh in Raleigh, which as he recalls, "was Scott Whiteside and a few others; a typical meeting had about 4 people."

Silvercon Silvercon took place in Asheville at the Hilton Hotel (now the Holiday Inn Resort) in November of 1988. This information is courtesy of Nicky Rea, long-time Asheville resident and freelance writer for White Wolf, TSR/Wizards of the Coast and Holistic Design (Fading Suns):

"Silvercon was conceived and organized by the members of the Alternate Realities science fiction club (now non-existent) as a way of raising money for Frances Wellman, Manly Wade Wellman's widow. The Wellmans were friends of a club member — Ralph Roberts, a local writer and now a local publisher (World Comm) and he wanted to do something to help out Mrs. Wellman.

"Some of the organizers were, in no particular order, Ralph Roberts; John Baumgarten, the owner of a gaming, comics and music store which was then called Record Survival and is now called Pastimes; Nicky Rea; Jackie Cassada, a library worker who was/is the sf columnist for *Library Journal* and now freelances for White Wolf and Holistic Design; Carla Hollar, a library worker (now in library school) who is currently helping compile the Dragonlance index for TSR/Wizards; Jeff Brittain, now a local DJ for WZLS and a long-time sf fan and trivia expert; his former wife Jackie Brittain; Jim Crabtree, a freelance artist who has worked for TSR/Wizards, White Wolf, Chaosium, and a bunch of other game companies; and some other people whose names I no longer remember.

"Guests included Ralph Roberts; Milton Ready (a history professor and Appalachian literature and history expert); Rembert Parker, the author of a large number of tournaments for the RPGA; the artist Mary Hanson Roberts; and others.

"Harlan Ellison was invited to the con and, although he couldn't make it, he was kind enough to write a long letter for the con to auction off; TSR artist Jeff Easley contributed an original drawing for the auction as well. As far as I can remember, there were about 100 people at the con and we raised around \$1200 for Frances Wellman."

The Wellmans had a vacation home in the mountains and lived in Chapel Hill for over 30 years. They were very well-regarded; according to those who knew Manly, he was not only a talented writer but a kind man and always a friend to Chimera. I regret that I didn't arrive at UNC in time to meet him.

Trinoc-coN and the Research Triangle SF Society

Trinoc-coN was a fan-run, non-profit 501(c)3 organization that put on annual broad-based sf cons in the Triangle area from 2000-2009. It was founded on March 7, 1998 by Leigh Martin and myself, with support from RTSFS, Black Rose Productions, the Revisionaries, individuals from the SCA, Raleigh Creative Costumes, HobbyMasters, Cerebral Hobbies, Foundation's Edge and more.

The name came about because we wanted something that reflected the Triangle area of the state (Raleigh, Durham, Chapel Hill). "Tricon" had been used for several years by a gaming con on the NC State campus, so we couldn't call ourselves that. We settled on Trinoc-coN and received permission from Larry Niven to use the name "Trinoc," (a species of three-eyed alien from his "Known Space" universe) so we got both the "Tri" of Triangle to reflect our geographic location, AND it's an obscure literary reference — what more could you want?

Great is the art of beginning, but greater is the art of ending. —Lazarus Long

Eventually the time came for Trinoc-coN to end, and so we said goodbye after the 2008 convention.

Thanks are due to StellarCon, in the personages of James Fulbright and Bill Mann, who came up from Greensboro to sit with Leigh (Martin) McGee and me one afternoon and give us words of wisdom as we started putting this crazy thing together. Judy Bemis did the horrid 501(c)3 incorporation paperwork and channeled hotel advice from Ben Yalow. Plus, Tony Parker and Judy were early financial backers of the con; it would have been difficult to get off the ground without their help.

Steve Nicewarner let us have our first-ever official meeting in the Cerebral Hobbies space, and was many times a sounding board for me. Rick McGee believed in us and was the chair of the first con. Dan Reid provided many years of top-notch literary programming. Susan Simko did a great job every year with the charity auction.

Heather Pilkington, Khedron DeLeon, Chip Sudderth, Richard Willis, Margaret Coin, and others did tireless publicity work. The con's program book was always a good-looking piece and fun to read. Flyers made it to book- and game stores because these people and others copied and took them there.

Mike Moon designed much of the con's early artwork and in later years enthusiastically worked for his vision of the con. Art & Becky Henderson provided many years of Dealers' Room wrangling. Sean Patrick Fannon cheerfully signed on in the early days and was a huge help in our first year (sorry you didn't get to be con chair after all, dude).

Thanks to Dave Weinstein for Hotel Liaison and VP duties, and being an ear for me to vent to. Brenda Kalt and Beth Reid provided the science programming. Thanks to Beth and Margaret for the Kids Track. Diane Kurilecz provided years of con suite service.

Thanks to John Ballew for all the hotel contracts through the years. Thanks to Shannon Sudderth for years behind the Reg desk, and to Carol McLamb for subsequent Reg duties. Thanks to Brett King, the Suehles, Neal Haggard, Debra and the rest of the Greensboro crew, and many others for making the gaming run as well as it did.

Thanks to Mike Pederson, Warren Buff, Susan Simko, and everyone else who pulled off the 2008 Trinoc-coN on amazingly short notice. Thanks to J.R. Fisher for saving the Art Show

Thanks to everyone who bought a Lifetime Membership.

Thanks to Allen Wold for always being there.

Special thanks to my husband Paul, not only for early webmaster duties but for sticking by me during my years of heavy involvement with the con. Most special thanks to Kathy Weinstein for the lovely purple ruana she made me that I still get compliments on (it was my thank-you gift for being the 2002 chair), and for keeping me relatively sane-ish during 2001-2002.

And last but not least, as always, thanks to Leigh McGee, whose brainchild Trinoc-coN was, for believing not only that we could create but that we could sustain a volunteer-run broad-based SF convention.

RTSFS: The Research Triangle Science Fiction Society was founded in August of 1997 as a discussion forum and social outlet for Triangle-wide fans of speculative fiction in all its forms: print, TV, and movies, as well as for related activities such as RPGs. We have grown from a core group of 4 (the original Benevolent Dictators of RTSFS: myself, Dan Reid, Paul Cory and Larry Iversen) to having over 100 on the email list. Current officers are Diane Kurilecz, Joe Supple, Andy Hatchell, and me.

RTSFS doesn't have a traditional club 'zine; most of what would be found in one is either on the website or the discussion list (book and movie reviews, con reports). Visit us online at www.rtsfs.com.

At the moment we are meeting at least once a month. We're making our way through the Hugo-winning novels and meeting at a local pub, Tra-Li, for monthly Hugos-n-Hops nights. See the website for details, or you can always contact me at my email address at the top of the article.

Animazement

What to say? They've caught lightning in a bottle, getting started just as people in this country were finally starting to sit up and take notice of anime, beyond *Battle of the Planets*. TAAS, the Triangle Area Anime Society, was started the same year that RTSFS was, 1997, and only one year before Trinoc-

coN was. The first Animazement was in 1998 and drew about 700 people; it's grown by leaps and bounds every year since then. They've moved to progressively larger and larger convention spaces, starting out at the North Raleigh Hilton, then the Sheraton Imperial in RTP, and finally for the past few years they've been at the Raleigh Convention Center, where we all are this weekend, too. 2010's Animazement attendance was over 7,000 people.

ConCarolinas

Southern fan Irv Koch had a dream, and his dream was to bring the Worldcon back to the South. Thus he and Kelly Lockhart and a few other people formed a group to bid Charlotte, NC for the 2004 Worldcon. One problem with this was that Charlotte didn't have a pre-existing sf convention. (Yes there's HeroesCon, but that's specifically comics.) Was Irv slowed down by this pesky fact? No, he was not. Thus, ConCarolinas was born. Irv passed away before his ultimate dream—another Southern WorldCon—became a reality, but his legacy lives on in so many ways, not the least of which is ConCarolinas. It has grown every year since its first, and is now housed at the University Hilton on the north side of town. The attendance for 2010 was record-breaking, over 1,000 people. Ron McClung and his group do an excellent job every year, and it's a fine testament to Irv's memory.

Our Authors

I could fill this entire program book talking about all the fantastic literary talent that North Carolina is graced with: Manly Wade Wellman and his Silver John stories, Karl Edward Wagner's Kane stories and other horror, the military SF of David Drake, the many short stories of John Kessel, Mark L. Van Name's Jon and Lobo series, Scott Card's Ender novels, Lisa Shearin's fantasy-adventures, Fred Chappell's novel *Dagon*, the works of James Maxey, Alex Wilson, C. Bruce Hunter, Robert Metzger, Bill Barton, Allen Wold, D.K.G. Goldberg, Danny Birt, Jannie Shea, Jo Graham, the list goes on.

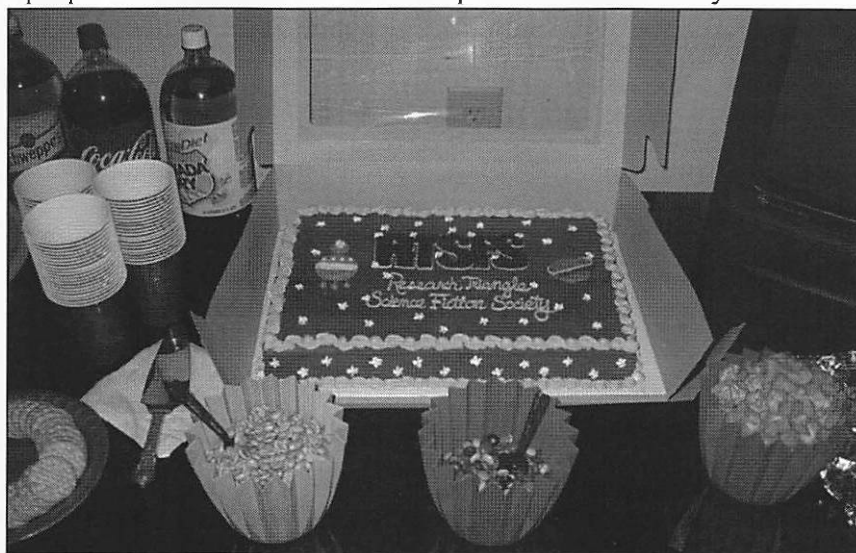
Pick two or three names from the list above and seek out their works. Some of the folks listed are here this weekend; go up to them and say "hi." David Drake has written a wonderful piece for this program book on Manly Wade Wellman; do be sure to check it out.

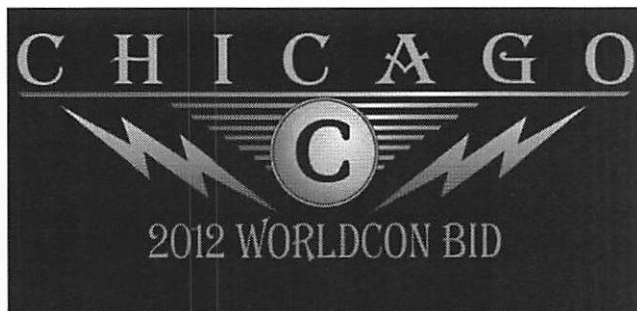
In Closing

North Carolina has a rich science fiction atmosphere, both because of the fans here—comets and bedrock alike—and because of the authors and other creative types who call our fair state their home. You'll find that we're a diverse bunch.

There are fans, and yes, even *faans* here. NC residents publish fanzines, some print, some electronic, and we call those people fans. Some of us go to big shows like Dragon*Con; others prefer ReaderCon. Some of us like fanzines and old pulps, and we call those people fans. Others of us like sf movies and TV, and we call those people fans. Still others of us dress up in costumes and maybe hit each other with fake swords (or light-sabers), and we call those people fans, too. And that's fine. Fandom is a big tent, after all.

To those of you who've never been here before, welcome! We hope you'll enjoy your stay and come back again soon. To those of you who, like me, are lifelong residents, I hope I've shown you something new. *Esse quam videri.*





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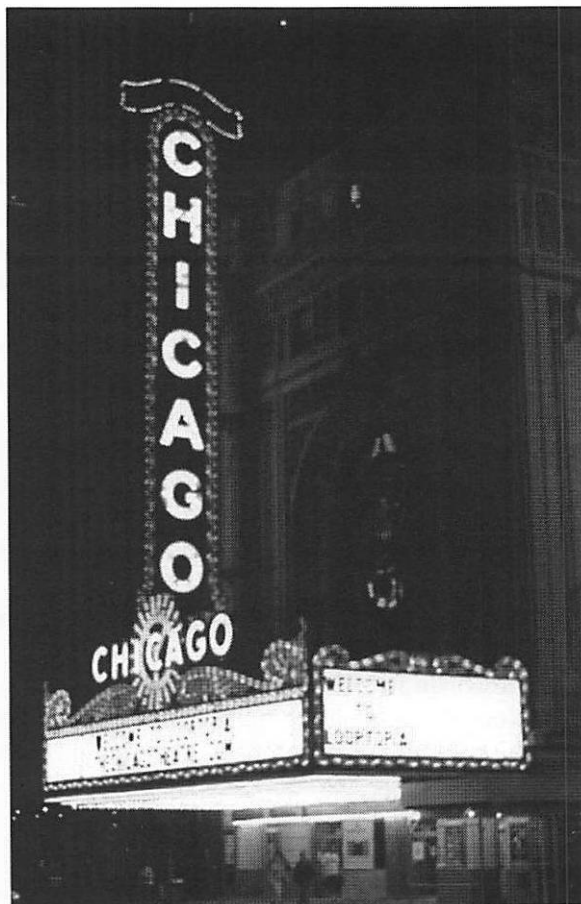
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"Worldcon," "WSFS," "World Science Fiction Convention," and "World Science Fiction Society" are service marks of the World Science Fiction Society, an unincorporated literary society.

ReConStruction hails some of the great science fiction fans and professionals to come out of North Carolina, and begins with one of the finest ...

LYNN HICKMAN BY FRED CHAPPELL



Art by JOE MAYHEW

We must have begun corresponding, Lynn Hickman and I, in 1950. My first introduction to SF was the Sept. '49 issue of *ASF* and I strayed to the other pulps immediately. It was almost certainly in the fmz review columns of one of the latter that I found notice of Lynn's zine, *TLMA*. I submitted material to his Statesville, NC, address; he responded with letters; I replied.

In one letter he suggested that he come to visit me (about 150 miles distant). This was an exciting prospect. I told my parents the date and Lynn showed up about 4:30 p.m. He found our little farm without difficulty. As a farm equipment salesman, he was used to seeking out obscure corners of the landscape. I was laboring in the fields when he arrived, but my mother made him comfortable and invited him to supper.

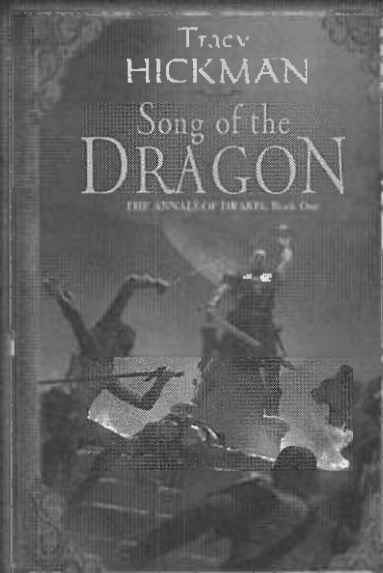
He was at our house when I showed up, tired and dusty. I was surprised, having pictured him in my mind as tall, grave, scholarly figure. He was slender, almost slight, genial, humorous, and able to put my folks at ease.

He was surprised to find that I was 13 (maybe 14) years old. He had pictured me as a burly fellow in his mid-thirties. I think he was a little dashed to discover I was just a kid, but he made the best of it and during the meal broached the idea that I should accompany him and a couple of other guys to Nolacon (*the 1951 World Science Fiction Convention in New Orleans - ed.*). It is a measure of his salesmanship powers that he convinced my folks it would be okay for me to go, a punk kid weekendend in Sin City with a band of wild-eyed who believed that man would someday walk on the surface of the moon.

We did go to Nolacon I, in Lynn's spiffy, brand-new, red convertible. I was so dazed with excitement that I missed half the experience, but many years later Lynn referred to the adventure as one of the happiest times of his life.

We remained friends, though our destinies made personal contact infrequent. I never forgot that he was perhaps the first to read my goofy scribblings with attention and I remain grateful. He never forgot finding me a pesty adolescent instead of a drinking and gossiping companion his own age. He thought of our first meeting as a sort of joke on himself - and he never minded that, as an equable, good-humored man who enjoyed the charms of women, the camaraderic of men, and anything else that brought a smile.

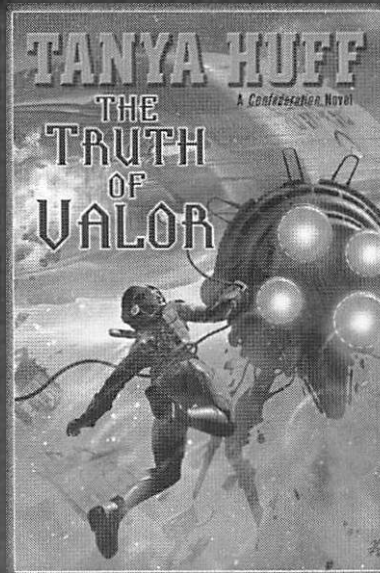
(Fred Chappell is the former poet laureate of North Carolina.)



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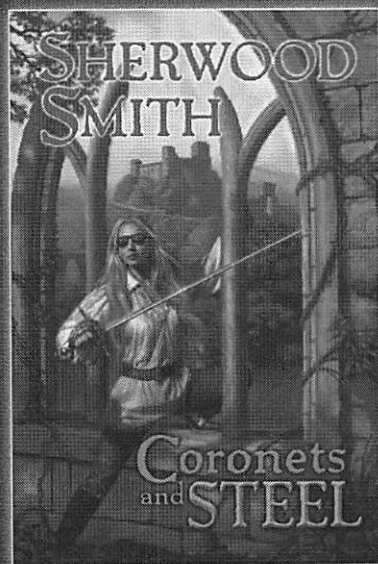
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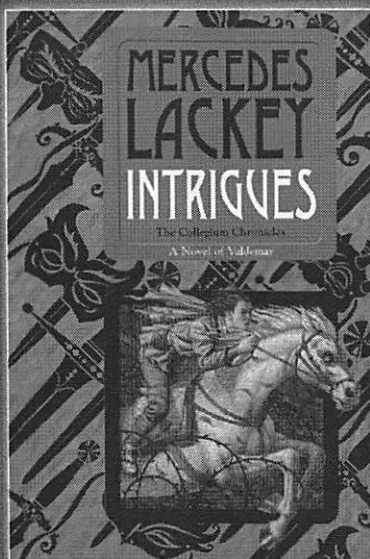


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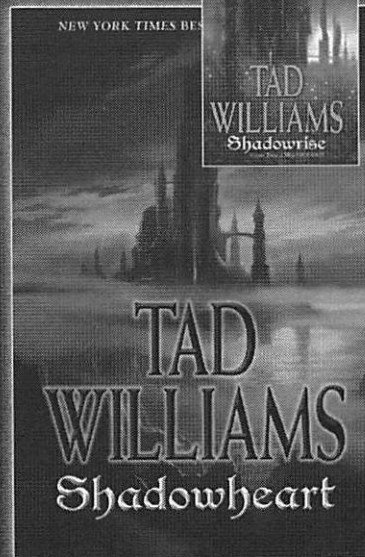
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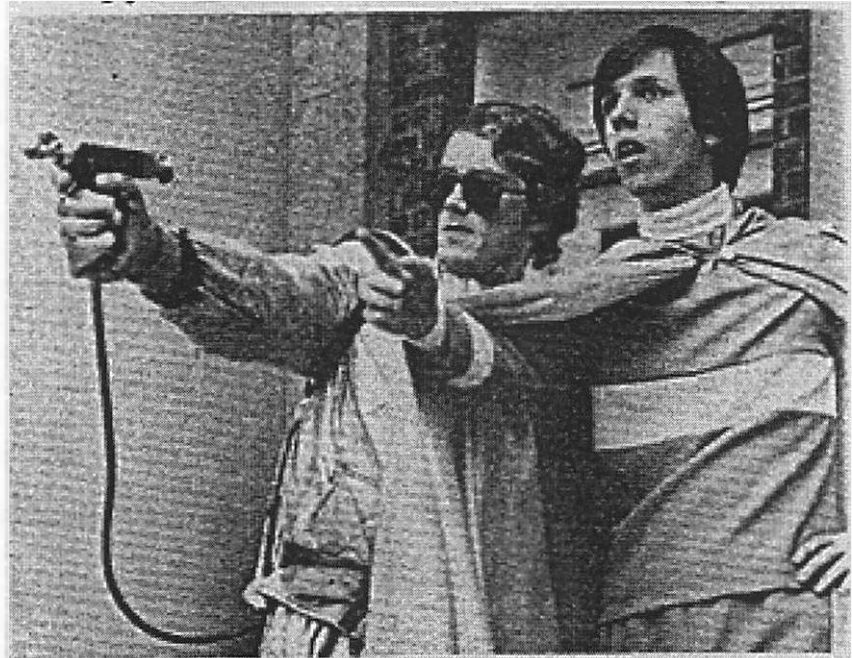
DAN REID, A SURPRISE RETROSPECTIVE BY LAURA HAYWOOD-CORY

Dan is probably going to kill me for this; he's not a geezer yet and it's entirely possible that he's modest enough to think that he hasn't done enough to require a retrospective. Plus, "retrospective" in some ways implies that you're quit, done, played out, and that's not what I'm saying. But if we're paying our respects to Tom Galloway, a "comet" of a North Carolina fan who was here briefly but burned brightly, it is eminently proper and just to give Dan his due.

Dan is what I call a "bedrock" NC fan. For three decades now he's been one of the solid foundations of science fiction fandom in Chapel Hill and the surrounding areas, sometimes leading the way, sometimes working behind the scenes, but always there, a rock-steady, reliable presence and a source of knowledge and experience.

First, in the early '80s he and Robert Hurt were the guiding lights of Chimera, UNC's sf club. They kept it going with their fire and passion for many years. They and friends also started up an attached convention with strong local literary roots—John Kessel, David Drake, Manly Wade Wellman, Karl Edward Wagner, Fred Chappel, and Orson Scott Card were among the many well-known local authors who helped make the early ChimeraCons successful. Dan was the one who invited Harlan Ellison to come to ChimeraCon; with Manly Wade Wellman living here too, that sealed the deal. Ellison talks about this visit in his intro to *Angry Candy*.

When Dan and Robert graduated, they handed the club off to the next generation, then the one after that (which was mine), and the one after that... up until 1997, when it became clear that there would be no more Chimerans and no more ChimeraCons.



Chimera members Danny Reid (left) and Robert Hurt in sci-fi attire
...club serves as a forum for people who enjoy imaginative literature

I first met Dan in 1997; mutual friends introduced us because I was interested in the early days of the college sf club that I'd been a part of while at UNC.

Dan and I sat and talked, and he and a couple other folks from the early days of the club reminisced while I scribbled notes in longhand on a legal pad. When we'd thoroughly exhausted the topics of the club's history and why it had died, the four of us in the room looked at each other and simultaneously had the same idea—to start a club that wasn't attached to one of the local colleges.

Thus Dan was right back in the thick of organized sf fandom in 1997, one of the co-founders of the Research Triangle SF Society. Four of us—Dan, me, my then-boyfriend/now-husband Paul, and Larry Iversen (another Chimera veteran) were the original Benevolent Dictators of RTSFS.

For the first couple of years we didn't have elections for leadership positions; we just ran the club ourselves as we thought best. Dan arranged meeting space for us, Larry set up website hosting, Paul created the website and club logo, and I ran the email list. We all contributed meeting and event ideas; naturally, Dan's were book-focused. Our first annual holiday party was at Dan's house, as was one memorable cookout featuring John Kessel flipping burgers on the grill.

In 1998, an overlapping group of fans—some from RTSFS, some from elsewhere—got together and decided to start up a local sf convention. When they asked Dan to head up literary programming, he said “yes” with the same enthusiasm he showed in the early '80s, at one point even letting the con use his front yard for a yard sale fundraiser. At another pre-convention fundraiser, a Halloween dance, he was “Undead DJ Dan,” complete with a large amount of stereo equipment, and he stood behind the table spinning tunes for the whole event (plus burned mix CDs beforehand).

The first Trinoc-coN left Andy Duncan calling it “the ReaderCon of the South,” and that was Dan's doing. From the very start, he was the driving force behind the con's strong literary focus.



It would be sugarcoating things to say that he's always easy to get along with; Dan has very definite opinions and isn't shy about sharing them, and he has his own ideas about what good sf is. Plus, in a convention with a limited budget, the con staff will invariably butt heads on where resources—money, staff, convention space—are allocated. When he and I were both in leadership positions with the con, we did snap at each other on occasion. But Dan was always clear on what he was fighting for: attracting a high level of literary talent and maintaining the con's quality literary programming.

While Trinoc-coN has gone the way of the dodo, RTSFS is still a going concern, thirteen years after that meeting where we decided it would be a good idea to start a club. When we first hatched the idea, Dan jumped in with both feet to make RTSFS the sf club he wanted it to be, and he did the same thing with the literary programming for the convention.

He didn't sit on the sidelines; he got involved, just as he's done since the early '80s.

There's a little more gray hair mixed with the red now, and he's not officially in charge of anything with RTSFS these days, but he's still here, almost thirty years on. May we all be so fortunate.

For so many things—talking to a stranger about old Chimera history, not laughing at the idea of starting up a new club, not fleeing in terror at the thought of being the overall convention manager, not killing me the year *I* was convention manager, your friendship over the years, and much more—thank you, Dan. NC fandom would be a much poorer community without you.

Longtime NC fan Chuck Andrews says of Dan: The most important word I can use to describe Dan and his SF involvement is “professionalism”. He has been a key (perhaps THE key) contact between the regional fan community and local SF authors. He has provided exemplary hosting and concierge services to SF authors and professions through a number of regional conventions over the last three decades, as well as bringing internationally renowned Harlan Ellison to the area.

Unlike many SF conventions, whenever Dan has been a Con Chair or top Con staff, he has always taken personal responsibility for assigned tasks and GETS IT DONE. In the SF field, he is extremely knowledgeable and well-read, leaning more toward the core of the genre, writing, rather than its derivative works, e.g., popular motion pictures and television. I'm certain this is part of his appeal in the writing community.

To fans, his professionalism, responsibility and genuine appreciation of SF set a high standard. But perhaps the true touchstone of his character is that so many authors regard him as a personal friend. I consider myself fortunate to be able to say the same.

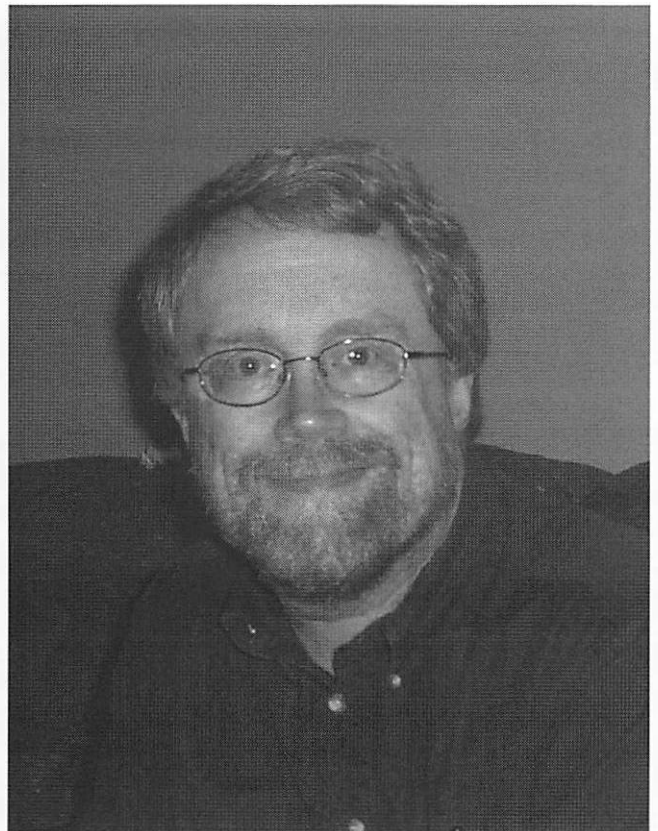
Local author Allen Wold says: Dan Reid, when a student at UNC-CH, was one of the founders and organizers of the old ChimeraCon and was what held ChimeraCon together. I had met him and Dorothy Wright at a StellarCon previously, and they asked me for some advice, which they mostly took. Dan's been a long-time supporter of science fiction and fantasy in the Triangle area. He's highly knowledgeable about the history of SF, and about SF movies. He came to his senses some time ago and stopped letting cons take advantage of him.

Paul B. Thompson says: I met Dan Reid at a staff meeting for the University of North Carolina's student science magazine *The Alchemist*. I had been a contributor off and on to the magazine since its founding in 1976, but by 1980 I had enough spare time I decided to become a staffer. Dan was a freshman that year, earnest, intense, and with a deeply held belief in the value of science to humanity. In time he became the editor of *The Alchemist* and saw the magazine through to its undeserved demise in 1982.

In addition to science journalism, we soon found ourselves fellow members of the university science fiction club. We were few, proud, and no doubt kind of geeky. There were just four core members then: Tom Galloway, who started the club, Dan, myself, and Ian McDowell. For me SF was a pastime, a stimulating diversion from other pursuits. For Dan it was something far more important: science fiction was the obverse of a very valuable coin called Science. Our progress as human beings and our understanding of the universe are owed to science and the scientific method, but SF was the realm where imagination melded with science, to provoke wonder, to ask (and answer) questions outside the rigor of the laboratory. I would go too far to say SF is Dan's religion, but I think I can confidently say it is an integral part of his philosophy of life.

In the thirty years I have known Dan Reid he has been an organizer of clubs, a leader of fellow fans, and the guiding spirit of many SF conventions. We took turns standing up for each other at our respective weddings. We have traveled far and talked a lot. He is a reader of books, and a watcher of movies. Dan is a fan of science fiction, and my friend.

Art note: The "hatching egg" illo is by Mike Moon. It's early early artwork for the proto-Trinoc-coN in the pre-con fundraising days.



TOM GALLOWAY, SOME WORDS OF HISTORY AND THANKS BY LAURA HAYWOOD-CORY

If you've read my piece on NC fanhistory that appears elsewhere in this program book, you'll understand what I mean when I say that Tom Galloway falls into the category of NC fan that I call a "comet"—they come in for a brief period, burning brightly, then spin off to delight other parts of the galaxy. (Other NC comets would include Lynn Hickman (see Fred Chappell's piece), Judy Bemis, Tony Parker, and Jay Denebeim, to name a few.)

Tom was part of the SF club at UNC-Chapel Hill in 1978.

He says, "In those days the Carolina Union had a projector-style large-screen TV in the lounge on the second floor which overlooked the information desk. The club arranged for it to show the 2-hour premiere of the original *Battlestar Galactica*.

"As people know now, and quickly realized at the time, *Battlestar Ponderosa* was pretty bad. But beforehand, people had hopes for it. So there was a crowd of around a hundred people watching. This was the first 'new thing' after the original release of *Star Wars* after all.

"Eventually came the climatic scene. The Cylons are closing in on the *Galactica* (Boy were they closing in. The person watching the sensors was saying, '20 microns and closing...10 microns and closing'. The majority of the audience who knew that micron is an actual measurement unit was going, 'DAMN, they're close!').

"Suddenly, the signing of the Camp David Peace Accords pre-empted the Cylon attack. As the ceremony stretched on toward 11 pm (the Union's closing time), the station announced that once the signing was over, they would rebroadcast the *BG* ending.

"At 10:55, with the ceremony still going on, one of the two people at the Information Desk downstairs got on the PA system and the following dialogue ensued:

PA system: 'The Carolina Union will be closing in five minutes...'

100 people overlooking the Desk: 'HELL NO!'

PA system: '...except that we will stay open until *Battlestar Galactica* is over.'

100 people: 'THANK YOU!'

PA System: 'You're welcome.'"

The club faded away during the course of that school year, but in the fall of 1980, Tom decided to try to restart it.

Tom said that his decision to try and revive the club was helped along by the fact that the Student Union film committee also decided to do an sf film marathon that fall. He was consulted on what films would be good choices, and in exchange for his advice, he got to stand up before each film was shown and pitch the sf club.

In the spring of 1981, Tom went to UNC-Greensboro's StellarCon as part of his job at the Foundation bookstore (to participate in the con's Dealers' Room). While there, Tom encountered a "fairly hyper" high school senior who expressed an interest in UNC's sf club.

Personality conflicts and overloaded class schedules conspired to collapse the group again. Tom departed for grad school and the club was left with two members, Paul Thompson and Dan Reid. As Tom says, "I figured if they were interested, Paul and Danny would continue it."

That fall, Tom was back at UNC for a weekend, and while he was strolling across campus, the aforementioned hyper high schooler, now college freshman, spotted him and inquired again about the

group. Tom figured that with a whopping two members left it'd be pretty much dead, so he gave out Paul's and Dan's contact information, and wished the young man luck.

The young man was one Robert Hurt. The club eventually became Chimera, which existed from 1981 until 1997. Robert continued his trend of creating sf clubs by forming another one, Enigma, at UCLA where he went to grad school in 1985.

As for what Tom's been up to since that fateful day in 1981 where his was the hand that struck the match to the kindling, thus re-igniting Chapel Hill fandom (I'll leave it to Dan and Robert to decide between them who was the match and who was the kindling)... in his own words, Tom says:

It's coming up on 29 years since I left UNC-CH and North Carolina, handing off what would become Chimera, the UNC-CH sf club I founded, to Dan Reid and Robert Hurt. Since then, I've lived in a number of places and been an active member of FRED (New Haven), NESFA and MITSFS (Boston area), PSFS (Philadelphia), LASFS (LA), Stilyagi Air Corps (Ann Arbor), and an associate of college clubs at Swarthmore, UCLA, and Harvard (none of which I attended).

Major Accomplishments:

- * Presenting the Best Fan Writer Hugo at Yokohama in 2007.

- * Winning "Favorite Poster" for the rec.arts.comics Usenet newsgroups 4 years in a row.

- * Being told by a woman in position to judge that I kissed better than Isaac Asimov.

- * Having Harlan Ellison try to get me dates via a radio sf talk show he was hosting.

- * House Manager for the 2002 and 2003 Worldcon major events.

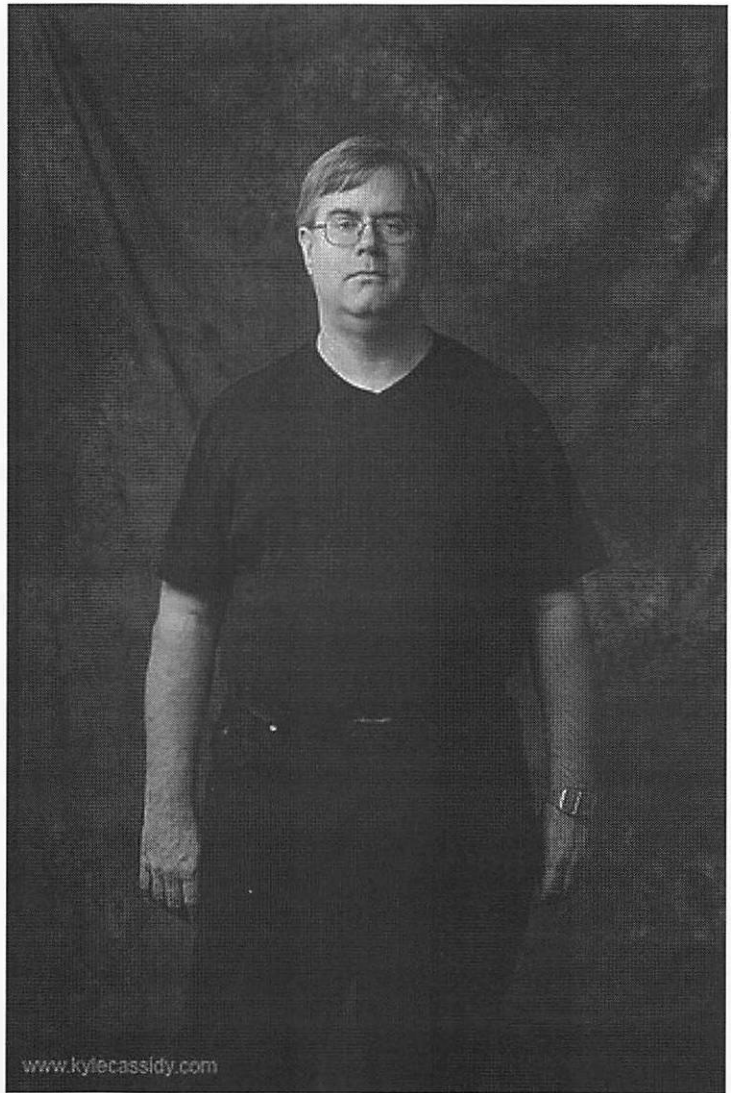
- * Starting the "remote branches of NESFA" running gag of the mid-80s with Philly NESFA.

- * Captain of Fan team in the decade-plus run of Pro/Fan Trivia Matches at Comic-Con, and sometimes managing to outscore Mark Waid and Kurt Busiek on comics trivia.

- * Staff or Committee on numerous cons, including Boskone, Philcon, Loscon, Fiddler's Green, and many Worldcons.

- * Panelist on many convention programs on a wide variety of topics, ranging from computer science to the Internet to comics to game shows to humor to general commentary.

- * Written into a *Star Trek* comic and several novels as a Starfleet Admiral and into a Justice League comic as a physicist working on the fringes of space-time theory.



* Introducing Neil Gaiman as Terry Pratchett (they've enough in common you can go several paragraphs without saying anything that doesn't apply to both), introducing Neil as "Neil No. 1" at Google and giving him a Bizarro No. 1 like medallion, getting Neil to put on a Hawaiian shirt before and interview...

* Having Neil Gaiman tell an audience (surprisingly, not one of the above three) "You should all get together and burn [Tom] as a witch."

* Coming up with a program item that, in addition to being considered the highlight of Fiddler's Green programming, raised \$10,000 for the Comic Book Legal Defense Fund.

* Getting to yell "Red Alert!" on the Deep Space Nine Ops set...and having all the relevant lights and noises go off in response.

But my real major accomplishment vis a vis fandom has been getting to meet, get to know, and/or become friends with a large number of interesting people, ranging from writers, artists, and actors whose work I've admired and enjoyed (in some cases since childhood) to scientists to con organizers to any number of fans who don't qualify as any of those.

Let me close by saying that in a very real way, without Tom, the shape of modern fandom in the Triangle area would be very different.

The chain of events is like so: Tom kept the fan group at UNC-Chapel Hill going and put Dan Reid and Robert Hurt together. Dan and Robert were the dynamos that got Chimera off the ground and kept it going for several years.

When it became apparent that Chimera wasn't going to survive the 1997 school year, I started looking up former members and writing a history of the club in order to preserve it. That put me in touch with Dan Reid and Larry Iversen, and as we were bemoaning the fate of Chimera and the problems of student organizations in general, a lightbulb went off over our collective heads. So we founded a new SF club, one not bound to any local college or university. That group is the Research Triangle SF Society, still going strong since its inception in the summer of '97.

In the spring of 1998, a different but overlapping group of area fans decided that it was time to try running a convention again, and thus was born Trinoc-coN, a great 500-person regional volunteer-run broad-based sf con with strong literary and science programming. Andy Duncan once called it "the ReaderCon of the South." It moved from Durham to Raleigh and back again. T-C's last year was 2008.

And now here we all are, in Raleigh for the 10th occasional NASFiC, because a fan named Warren Buff hooked up with the local sf scene here, did some work with Trinoc-coN, and had big dreams of NASFiC.

The common ancestor of all of these groups is Tom Galloway. If he were female, he'd be our fannish Mitochondrial Eve.

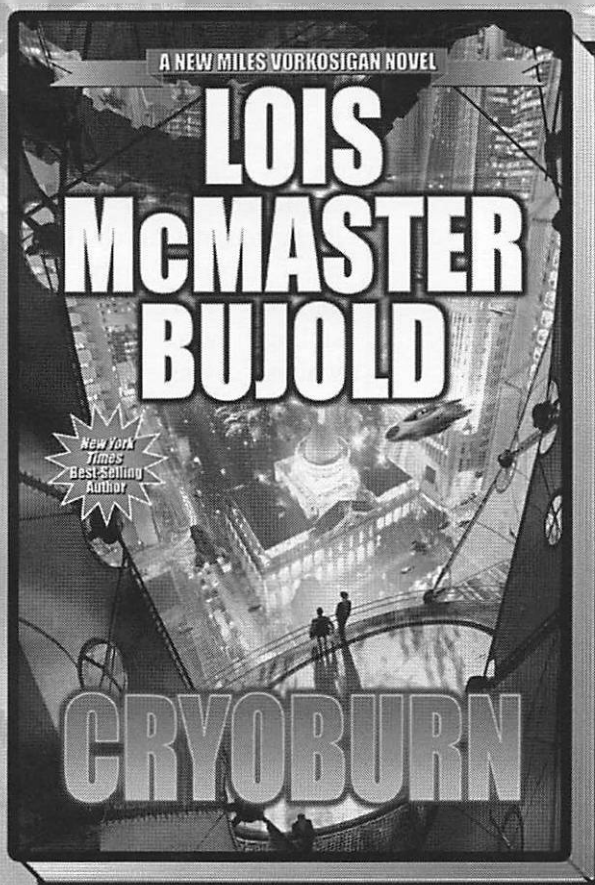
Thanks for swinging by our small corner of the galaxy and making it a bit brighter, Tom. Don't feel like you have to wait 75 years to come back.



Taral Wayne

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NOVEMBER 2010

“Boy, can she write!”

**—Anne McCaffrey on
Lois McMaster Bujold**

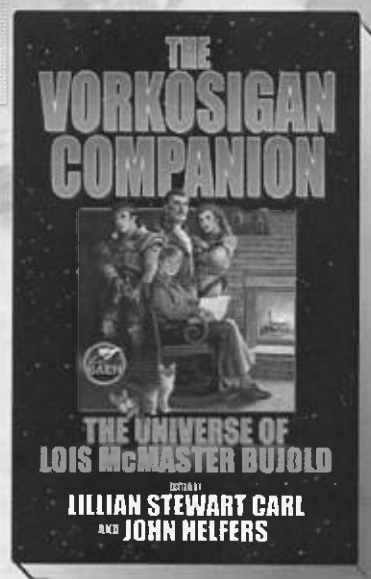
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SNAPSHOTS OF MANLY

BY DAVID DRAKE

Manly Wade Wellman was nearly 83 when he died. He and I had been close friends for fifteen years, and for his last ten months (while he was bedridden) he consciously used me as a receptacle for his memories.

I can't do justice to Manly's long and eventful life in a reasonable compass. Instead of a lame attempt at a full biography, I'm going to offer a few anecdotes. I hope that these will give people who didn't know him a feel for this remarkable man and writer.

1) Manly was born on May 21, 1903, in Kamundongo, Angola, where his father was a doctor

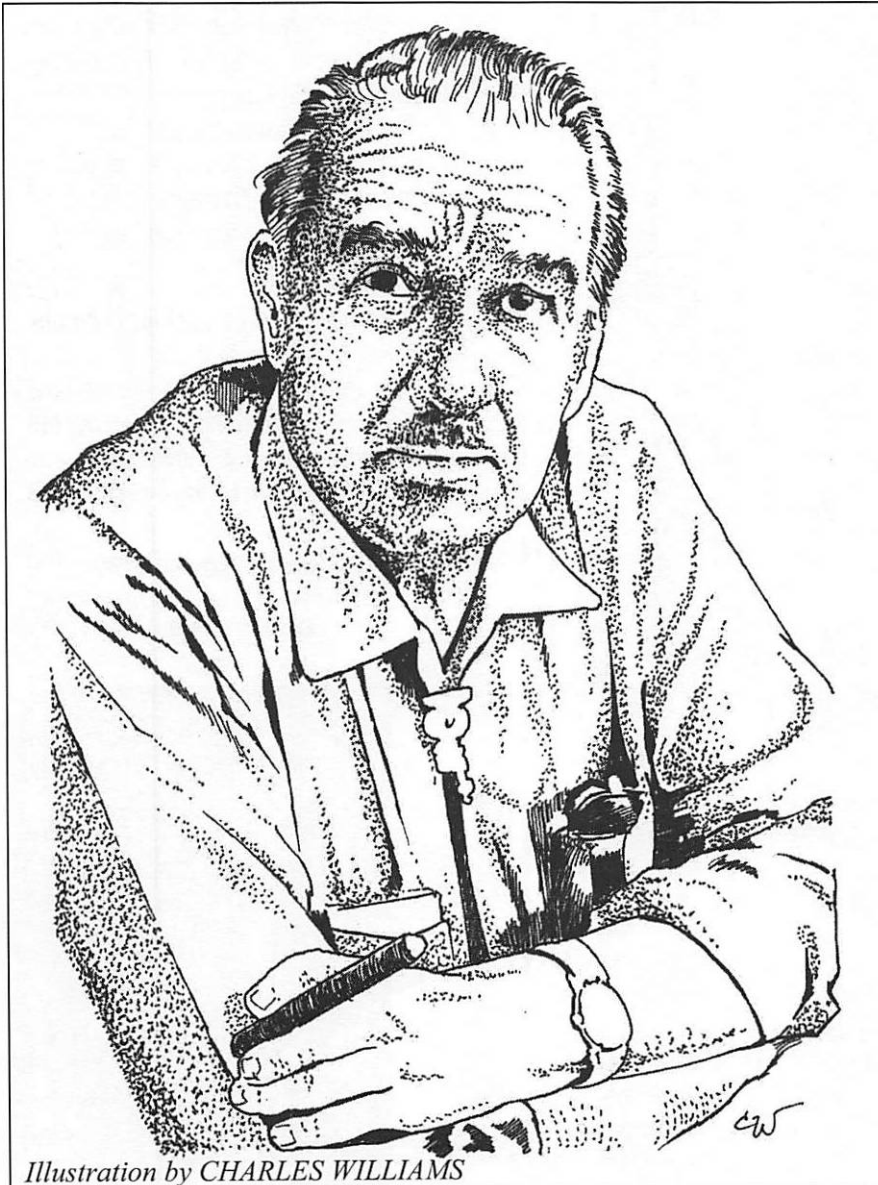


Illustration by CHARLES WILLIAMS

employed by the Presbyterian Church (not a missionary). Manly, his parents, and his three siblings were the only whites living within a hundred miles of the village. Manly grew up in what remained a Stone Age society, though enough strap iron was imported to make blades for weapons which would otherwise have been tipped with flint.

Manly frequently told of the day a ten-year-old herdboyc speared the leopard that was stalking his goats. There was a feast in honor of the boy, who wore the leopard's skin and doled out morsels of the cat's flesh to all the men of the village.

When Manly wrote of pre-modern cultures, he did so with the benefit of personal knowledge from his earliest years.

2) Manly lived briefly with his family in New Orleans; then his father changed his name and vanished to South America with the daughter of the

President of Tulane University. Manly's mother moved with the children to her own family in Arkansas.

Manly had been named after his mother's uncle, a Confederate veteran. When his parents informed Uncle Manly of their intention, he wrote back immediately, "Don't name him after me! Name him after the General!" That is, after General (later Governor of South Carolina) Wade Hampton, under whom Uncle Manly had served. In the event, Manly was named after both men.

Manly spent the remainder of his childhood living next door to his (Great) Uncle Manly, who became his male role model in default of his absent father. Manly heard first-hand stories of what it meant to ride under Wade Hampton. No matter where he lived after that, Manly was always a Southerner.

3) Manly began selling fiction in the '20s. He gained skill and reputation through the '30s until in 1938 he was able to become a full-time freelance writer. He sold to Gernsback's *Wonder Stories*, to Farnsworth Wright at *Weird Tales*, and to the Street and Smith *Astounding* edited by F Orlin Tremaine. Manly was one of the writers John W Campbell cultivated when he became editor of *Astounding*.

It didn't work out, largely because Manly considered Campbell to be undeservedly full of himself. When Campbell was planning what became *Unknown*, he took Manly, Sprague deCamp, and agent Julie Schwartz to lunch and told them of the new magazine he was going to create. It would publish something completely new: rigorous, rational fantasy. He needed a name for it.

Manly suggested *Tain 't So Stories*.

Manly and Campbell broke permanently over *Twice in Time*. Campbell said that Manly didn't understand the personality of Leonardo da Vinci; Manly replied that Campbell could go piss up a rope and sold the novel to *Startling Stories*. It's been reprinted in book form a number of times since.

I never knew Manly to act against his principles out of fear for the repercussions to himself. He repeatedly walked away from markets because he wouldn't lie to please an editor. Manly wasn't always right, but he *was* always a man in the best sense of that word.

4) In 1946 Manly won first prize in the \$15,000 Ellery Queen's Mystery Contest. This permitted Manly to move his family to Moore County, NC; roughly midway between Columbia, SC, and the exceptional library at UNC-Chapel Hill. He settled there to research his long-planned biography of his namesake, Wade Hampton.

The prize probably wouldn't have been important to William Faulkner, the first runner-up in the contest, since he would simply have turned the money into booze (more booze), but losing certainly made Faulkner angry. In his journal he referred to being beaten by a hick from North Carolina, which was wrong on two counts.

Manly had never lived in North Carolina before—he was in northern New Jersey when he won; and Manly was both intelligent and—in his way—a very sophisticated politician. Manfred Lee, half of 'Ellery Queen' and one of the contest judges, told Manly at the awards ceremony, "Manly, you know how I love the Red Man."

Manly *did* know Lee's predilections, which had affected Manly's decision to make his detective a Cherokee. Further, Rex Stout, who was called in as tie-breaker (to the best of my knowledge this was never publicly stated) was Manly's friend also and congratulated him warmly before the announcement of the award. Mr Faulkner was playing against the home team in that particular arena.

5) Manly lived in North Carolina for the rest of his life, though in 1951 he moved to the outskirts of Chapel Hill. He remained a full-time writer, but he taught writing courses in the Evening College at UNC and later at Elon College because he loved to help new writers.

In 1953 a Navy veteran enrolled at UNC, hoping to become a writer. He talked to the professor who ran the Creative Writing Program, explaining that he was interested in science fiction and wanted to write in that genre. "Oh, no!" she told him. "Here we study the Russians!"

The veteran—Richard McKenna—thought about that briefly, then talked to Manly and instead took Manly's Evening College course which emphasized storytelling. Mac and Manly became close friends, travelling together to Milford Writers' Conferences. Mac's SF won Nebula Awards, and the only

novel he completed before his early death, *The Sand Pebbles*, won awards, was a Book of the Month Club selection, and became a major movie.

According to Mac's widow, he died without knowing very much about Russian novelists, however.

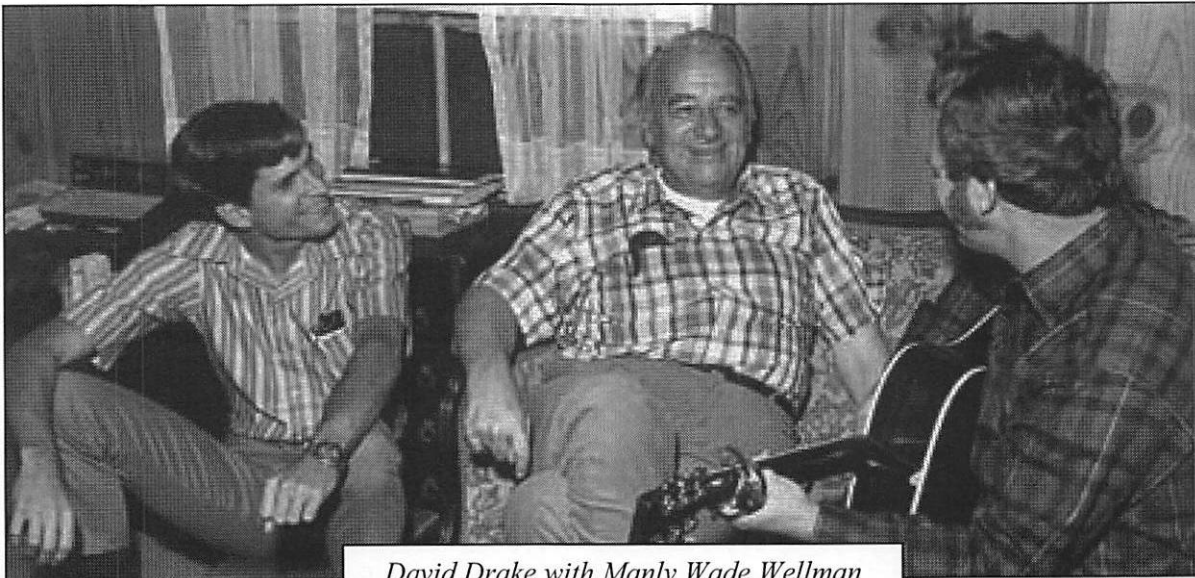
6) Manly studied the local music and folklore everywhere he lived. He hiked the back roads of Arkansas with Vance Randolph, gathering stories and folk songs; he did the same thing in New York and New Jersey, including time spent absorbing the unique culture of the Pine Barrens. Folktales were always part of his fantasy writing.

In North Carolina, Manly's love of folklore and folk music led to the high point of his writing career: the stories of John, the minstrel wandering the mountains with his silver-strung guitar (Silver John, as Doubleday later called him in cover blurbs). John's birthplace was Drowning Creek in Moore County, but the stories overwhelmingly focus on Madison County, north of Asheville.

Manly knew and loved Madison County and its people. He and local friends built a cabin on the mountain they called Yandro, after the song, and he stayed there regularly. The happiest and most at home I ever saw Manly was in the main room of his cabin, drinking whiskey mixed with water from a spring half a mile further up the mountain, and singing with friends:

*Love is the ring that has no end;
Hard it is to find a faithful friend.
If you find one who 'll be true—
Change not the old love for a new!*

You're still with me, Manly. You'll be with me till I die.



*David Drake with Manly Wade Wellman
and an unknown guitarist*

KARL EDWARD WAGNER

BY PAULA GURAN

A version of this essay originally appeared in DarkEcho 06.10.03

Karl Edward Wagner's death in 1994 marked the end of an era. During the years of horror's growth—Kas-market-niche, leveling off, and the start of the decline—the eighties and into the nineties—Wagner played many important roles: writer, editor, publisher, friend, mentor, expert, arbiter, and icon.

I never knew Wagner. To me he is something of a legend, but then he was something of a legend when he was alive and to those he knew. Both an ex-hippie and an M.D. who briefly practiced as a psychiatrist, he looked like the barrel-chested bouncer of a disreputable biker bar. Known to overindulge, he thrived in the frenzied atmosphere of conventions. Near mythic, are the Tales of Wagner, quaffing pints in pubs or swigging Jack Daniels straight from the bottle while ensconced in some generic hotel room, holding court.

Karl Wagner was a flawed human being, certainly, but one of those rare ones whose creative warp stood as outstanding—if infuriating—compensation. Like many other creative folk, Wagner was bereft of business sense and suffered catastrophic finances. Dissatisfied by coping with the mundane and incapable of finding happiness in dull routine, he could find no rational way to deal with the irrationality of one's emotions, or creativity. As a man, he was a fount of common sense ... rarely applied to himself.

Wagner's first real mark in the business was made with his creation of a blood and thunder immortal named Kane, an anti-hero in a field that came to be known as "dark fantasy" (there's an excellent possibility that Wagner himself coined this term). Wagner's immortal character may have swung a wicked blade, but he was pure Gothic and echoed C.R. Maturin's doomed Melmoth the Wanderer more than any muscle-brained sword-and-sorcery Schwarzenegger.

His short fiction exemplifies the height of the art. Tightly written, multi-layered, professionally deft, and always original. Wagner's stories were occasionally inspired by past masters, but never derivative.

In partnership with David Drake and Jim Groce, Wagner founded the Carcosa imprint, in the days when "small presses"



Illustration by John Mayer

were not even a blip on the map. Drawing from his gigantic, near-complete collection of old pulp magazines, Wagner edited and published, via Carcosa, volumes of fiction by E. Hoffman Price (*Far Lands, Other Days* [1975]), Hugh B. Cave (*Murgunstrumm & Others* [1977]) and Wagner's close friend and mentor, Manly Wade Wellman (*Worse Things Waiting* [1973] and *Lonely Vigils* [1981]). Wagner saw Carcosa as a way to rescue these and other worthy writers from possible literary oblivion.

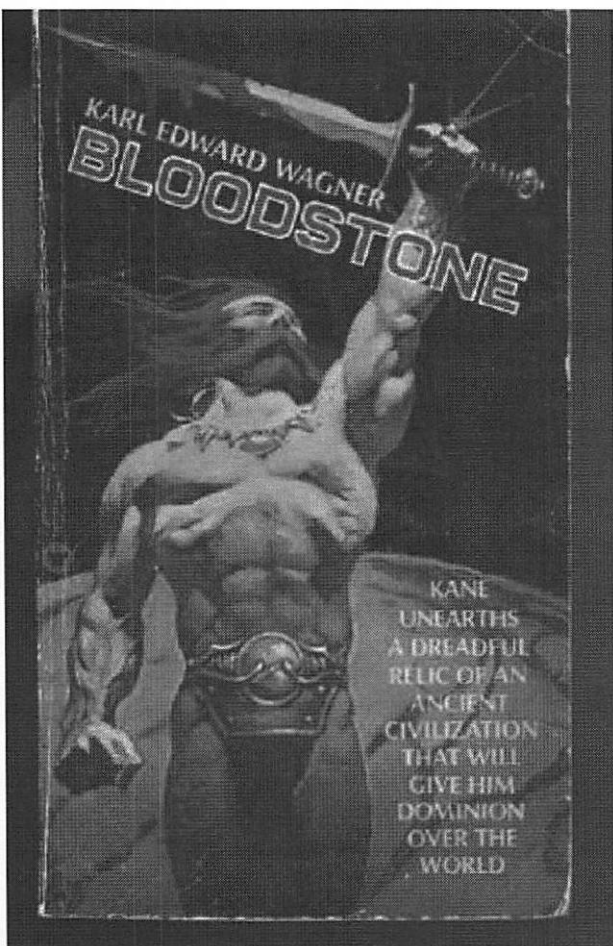
In 1980, Wagner assumed editorship of DAW Books' *Year's Best Horror* anthology series, beginning with Series (Volume) VIII. During the 1970s, when Wagner first "burst upon the (fantasy/horror) scene," according to Mike Ashley, horror had been given slow, steady, low-profile life support by the likes of specialty press periodicals like *Whispers*, *Weirdhook*, and *Grue*. Wagner was a diligent reader of these and many more obscure amateur publications, and brought his considerable knowledge, wit, and experience to the task of culling stories for a "year's best" annual. He selected what

he thought to be the best—regardless of source, irrespective of "brand names," hewing solely to his standard: "No taboos. No holds barred. No free rides. Excellence required. Whiners piss off."

Having saddled himself to the task, Wagner plowed through hundreds of what he frankly described as "hopelessly awful" attempts by "people writing the same bad stories over and over..." noting that, depressingly, "each new writer steams into this slough of clichés with the buoyant enthusiasm of one who believes no one has ever written such a terrifying concept before."

Wagner likened this process to garage bands—"derivative, strident noise—sounding much like all the other garage bands around town—and the fact that their models are mostly derivative and strident clones of their favorite music groups doesn't help matters. Well, it's all good clean fun and there's no harm done... It's a similar situation in horror fiction. New writers read a few books by favorite authors, watch a lot of bad films, and sit down to write something just like it...The result is a lot of derivative, strident noise."

He saw such "garage band fiction" as positive, even essential. It meant that horror was "both flourishing and changing" and he knew that "new blood is essential." And, as Wagner put it, "Most of us started out as garage band writers." Just as in music, some gave up, but some stuck



with it and became competent purveyors or even accomplished masters (if not richly-paid). Some—just as in music—became stars.

As a writer himself, he was innovative and daring, yet solidly grounded in his craft. As editor, he encouraged a similar standard in others, and did what he could, when he could, to give a leg up to those he considered worthwhile. Via phone calls, voluminous correspondence, and convention barnstorming, he networked and influenced the burgeoning "horror community" as effectively as anyone could during the days when the Internet was something few people knew existed, let alone had access to.

That "horror community" had not been in existence for very long. Previous to the emergence of horror-as-a-market-niche there was no creature generally known as a "horror writer" (as opposed to a writer who happens to write horror sometimes). One might wish to be a professional writer, maybe even a science fiction writer or a mystery writer, but until you could complete the sentence, "I want to be a

horror writer like..." with "Stephen King," very, very few individuals ever thought of it as a professional goal.

Not that most professionals wrote *only* horror, but—probably for the first time—making living solely from writing horror was at least possible if not probable. A community of people interested in horror writing grew around this possibility. Originally based in the fantasy community with considerable overlap into the science fiction community, this horror community was (as far as I can tell) never a particularly benign support group. (Perhaps, since writing is an essentially solitary art, writers tend to be extremely opinionated when grouped together. They also have a proclivity for developing opinions within minutes of first hearing about a subject.) Like science fiction before it, horror became a field where heated arguments often flared and personal theories were advanced as gospel. Within this environment, Wagner was a supremely opinionated son of a bitch whose opinions, more often than not, were right on the money.

For a lot of the up-and-comers in that community, Karl Edward Wagner was the first true arbiter of its standards they encountered, often in the form of his mass market *Year's Best* anthologies. He became—in *their* minds—the arbiter. His anthology, rightly or wrongly, was seen as the best shot, the fairest chance, an attainable possibility. If you didn't make it this year, there was always the next.

Whether he truly fulfilled this iconic role is open to debate. Symbols, however, do not need to reflect perfect reality and Wagner became a symbol. He was hope personified; a bona fide outlaw whose rebellion was rooted in a deep understanding (and love) of what had come before; a genuine talent, beholden to none, who provided a beacon to the newcomer in the land of horror lit.

As David J. Schow, a writer who first turned up in *Year's Best* while still in his twenties and who made frequent appearances thereafter, wrote of Wagner shortly after his death: "He made it known what he thought counted, and put his money where his mind was—in short, the kind of proponent that fiction, both horrific and otherwise, can't afford to lose..."

When horror's boom began to go bust, Wagner (and many others) believed the "death of horror" would be its salvation. Wagner foresaw what he termed a survival of the fittest. He said in 1994, "Maybe 90% of horror novels of the past decade are pointless, derivative crap, churned out by hacks who will now go back to writing romances, or by amateurs who have seen a dozen splatter films, read a Stephen King novel, and now want to write the same. It was a feeding frenzy of schlock publishers going for the current fad with no concern for quality nor any knowledge of the genre. Tough luck now for the twit who hopes to sell his novel about vampire cockroaches. Tougher luck for writers who do have something new to say, but have been lumped together with the garbage and discarded as no longer commercially viable. The good writers will hang in there and survive."

But Wagner proved to be a poor prognosticator. His prediction did not come to pass. One of the reasons, ironically, may have been that there was no Karl Wagner, nor anyone like him, to encourage the good.

Without the conspicuous, demanding presence of a figure like Wagner and his anthology—cheap, available even in places where horror was hard to find—it became even harder to know what to aim for or to feel as if you should persevere.

After Wagner's death there were, of course, still arbiters who recognized and encouraged new talent. Get this straight: No disparagement is meant to the editors of the other two annual compilations of



Charles Williams

“best horror”: Stephen Jones and Ellen Datlow. Both are outstanding editors who have always encouraged new talent and continue to do so. But they were not fiction writers, Wagner was. His approval came as writer-to-writer as well as editor-to-writer. Writers have told me that made a difference.

And, importantly, the long-running DAW series began in 1971 and was a mass market paperback that could be found in racks in towns that didn't even have a bookstore. It was often the first anthology a horror-struck kid stumbled into during the 1980s. Wagner started editing the DAW series in 1980.

Datlow's annual *Year's Best Horror and Fantasy* (with Terri Windling handling the fantasy, Kelly Link and Gavin Grant chose the fantasy starting with the seventeenth volume) began in 1988. (It came to an end with the twenty-first volume in 2008; Datlow now edits *Best Horror of the Year*.) Jones's *Best New Horror* (co-editing with Ramsey Campbell for volumes 1-5) was first published in 1990. With volume seven (1996) it became *The Mammoth Book of Best New Horror*.

Datlow and Jones did not serve as “beacons of hope” during the early and mid-eighties as Wagner did.

Something indefinable changed when Wagner was gone. It's nothing I can completely describe, but there are dozens, perhaps scores, of writers reading this who will agree the change came.

In his final introduction to the last volume of *Year's Best*, after fifteen years at its helm, Wagner wrote of sensing a change in the winds of horror: “The enormous proliferation of small press publications has fostered a whole new generation of horror writers. Those writers who were good, got better with experience; some of them now rank among the best in the horror genre. The axis of horror is shifting with that maturity comes a new concept of horror fiction. True. There are still tons of stories to be read each year about the never-learning massacred teenagers, the ever-flowing body fluids, the ever-hungry vampire/ zombie/ monsters, the ever-slashing serial killer. Some of these stories will be damned good and you'll find them here. However, the same-old-same-old, if not in retreat, seems increasingly to be passed over by many writers in favor of new and forbidding themes.”

Except well-edited small press periodicals became a scarcity. There was one less “here” in which to find a damned good story and a lot less “hope” for the up-and-comer. Even if there had been an heir-apparent to Wagner, s/he would not have been permitted such a far-reaching forum—an annual mass-market anthology—to act as both crucible and reward. It is rumored that only Wagner's will was keeping the series alive, that DAW was relieved to let it die with its editor. Horror wasn't selling, anthologies are notorious low-sellers even in good times, and an anthologist like Wagner who tended to disregard “names” defies the laws of profitability. There's a good chance that, had he lived, the series would have ended soon anyway.

Like many other pros from 1994 on, Wagner would probably have had to keep his nose to the grindstone in his own behalf just to survive.

I wrote, above: *something indefinable changed*. But maybe it's that nothing has changed and everything has changed in the almost nine years since Karl Edward Wagner died. Maybe Wagner had already lost his edge and was headed for a slow decline. Maybe his day as “beacon of hope” and valuator of writers was already over. No one can know.

But, no matter what, Karl was someone who had earned his chops and knew his shit. He was generous to other writers, but insisted loudly on excellence. I like to think he would have remained that way, that he would still get pissed and kick some ass when needed. Horror would be better for it.

* * *

Special thanks to David J. Schow (he knows why) and Bradley Sinor for an interview with KEW that appeared in *Horror* magazine in 1995.

(Earlier this year, Paula Guran stumbled into editing the first volume of a new series—The Year's Best Dark Fantasy and Horror—which will be published this October by Prime Books. Her day job is editing the fantasy imprint Juno for Pocket Books.)

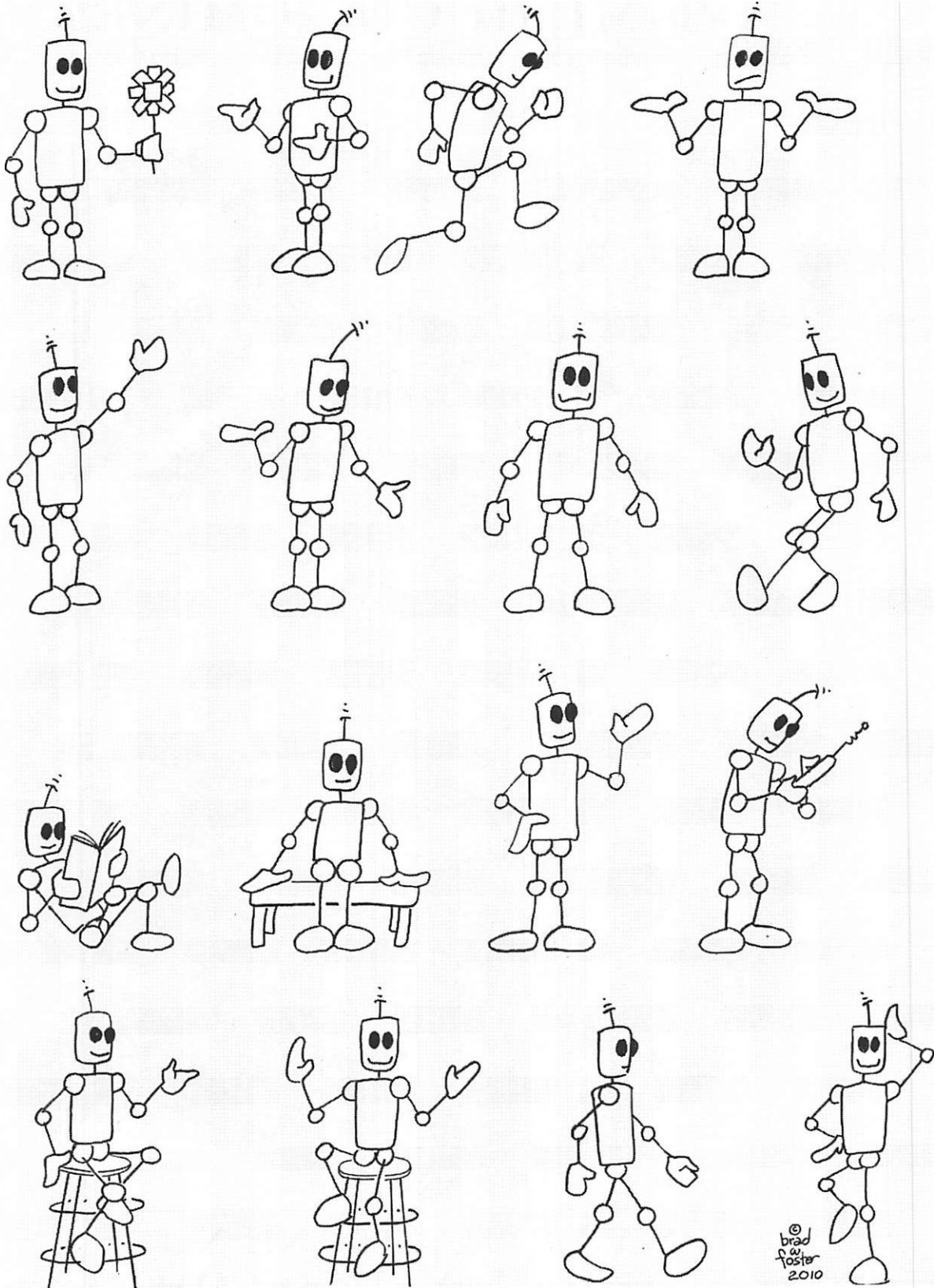
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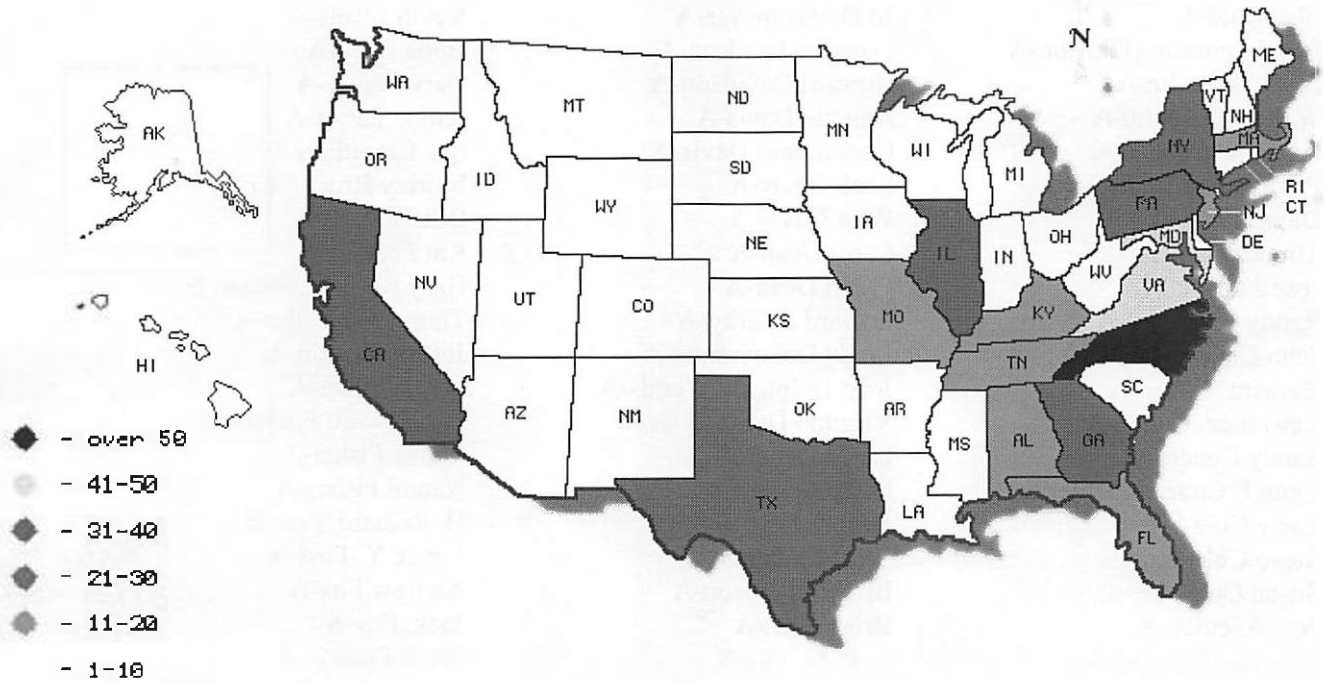
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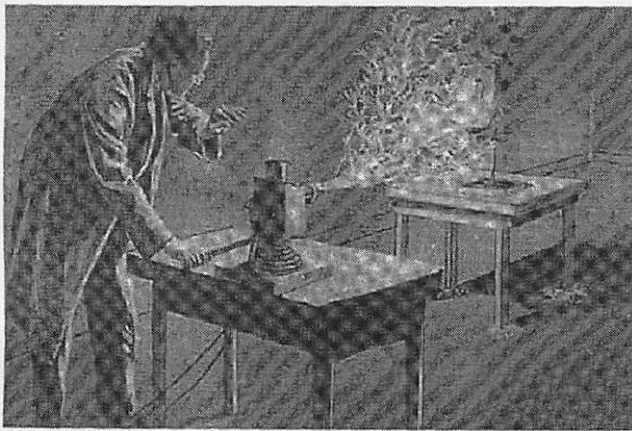
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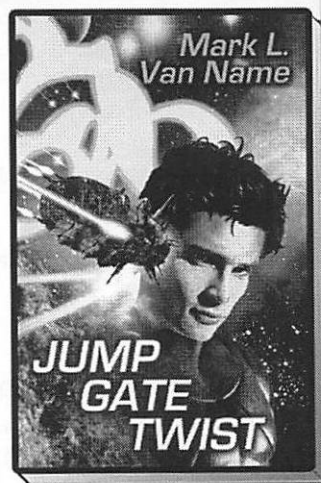
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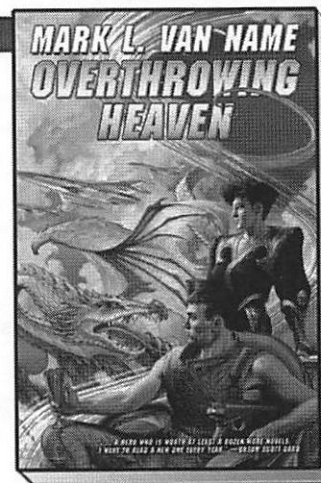
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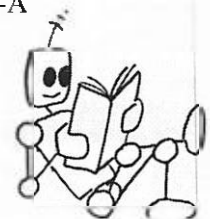
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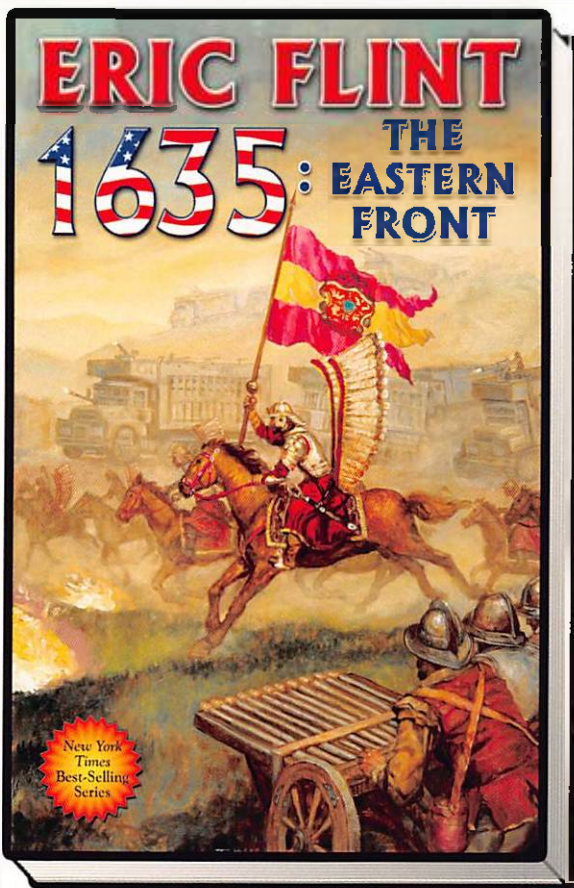
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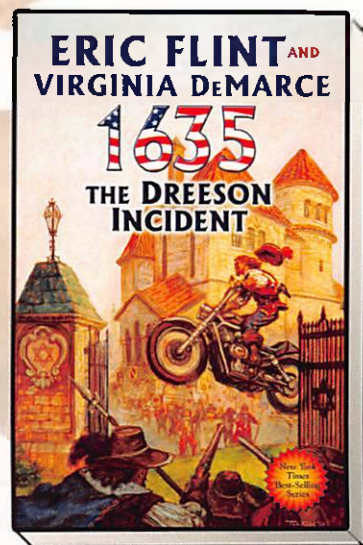
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