

L.A. CON IV

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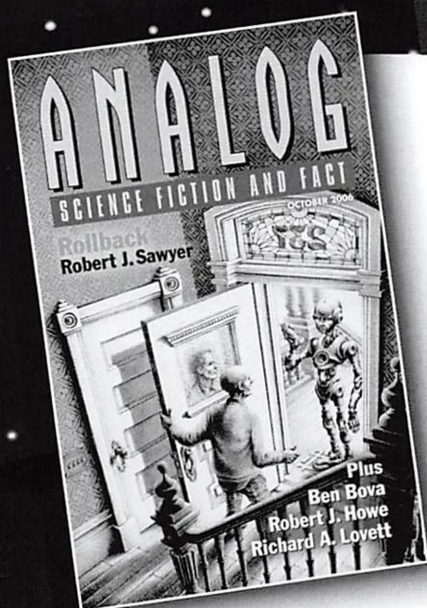
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Inside Job

Connie Willis

Asimov's, January 2005

The Little Goddess

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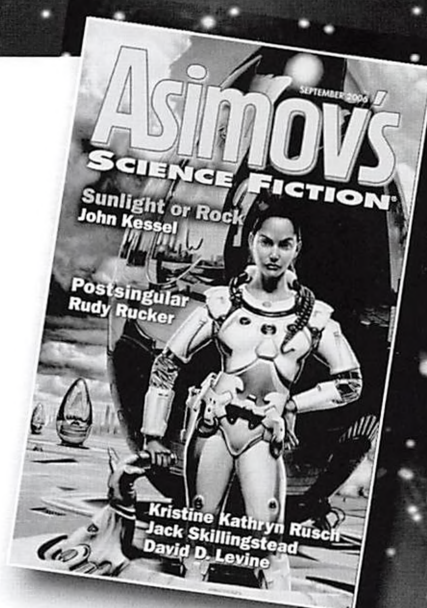
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★ **Best Short Story** ★

Down Memory Lane

Mike Resnick

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Seventy-Five Years

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Asimov's, March 2005

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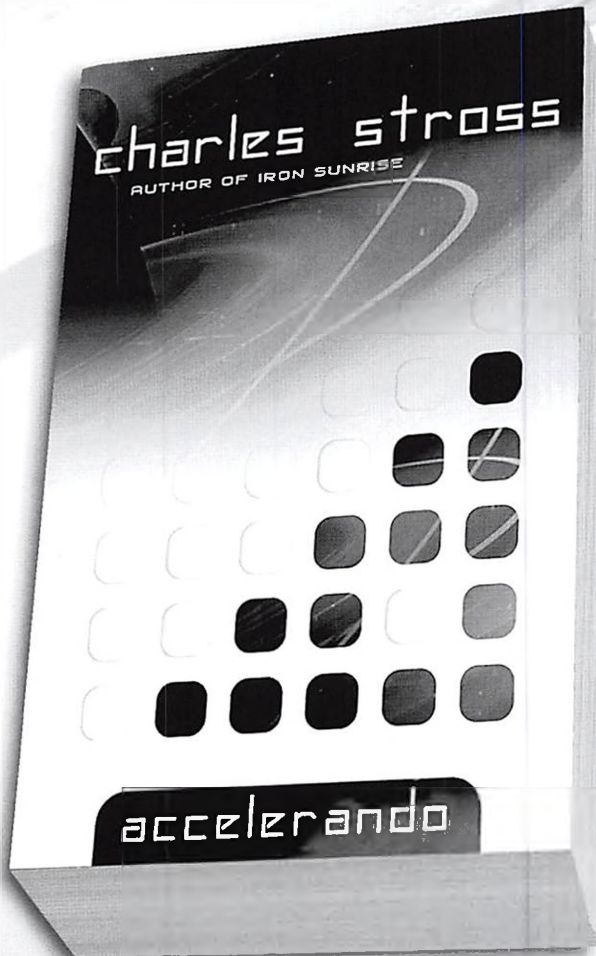
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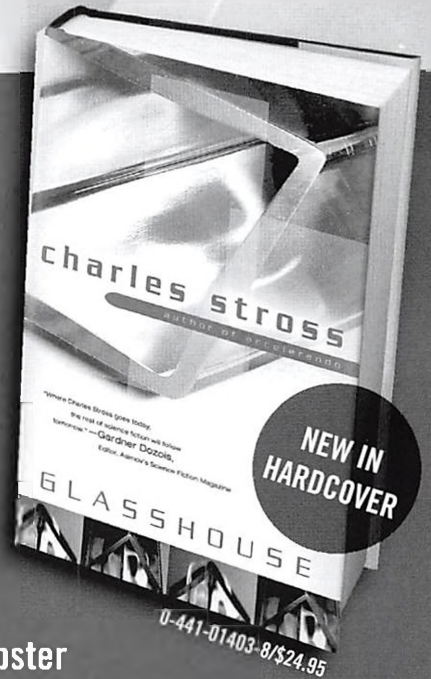
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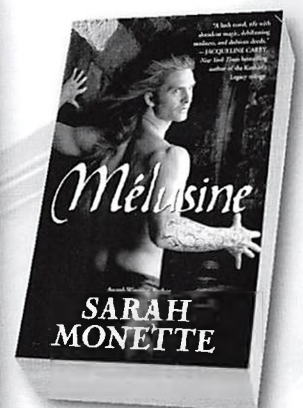
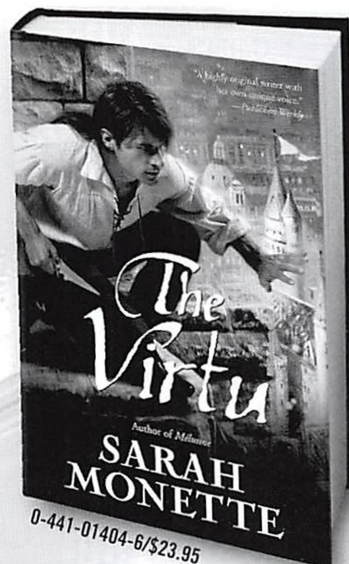
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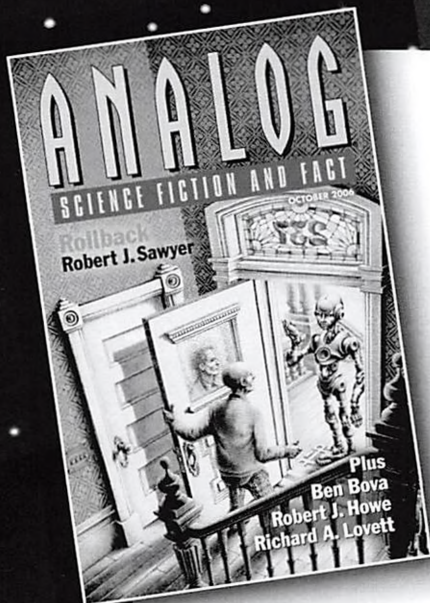
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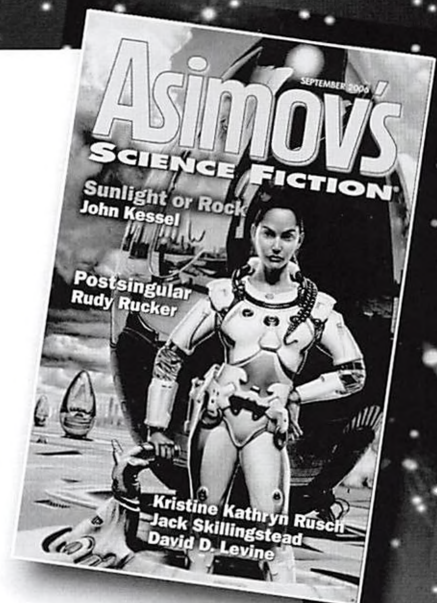
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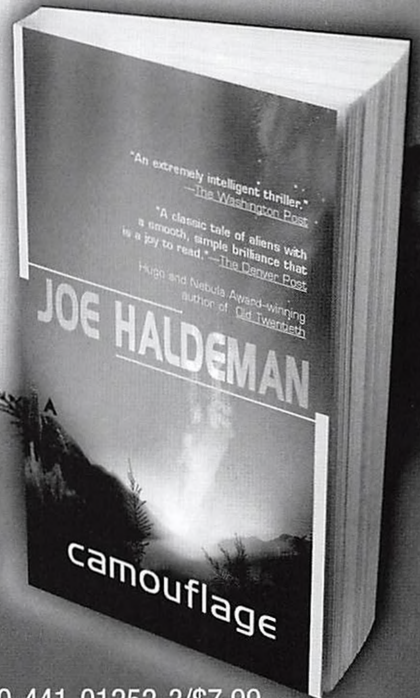
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ON WINNING THE NEBULA AWARD

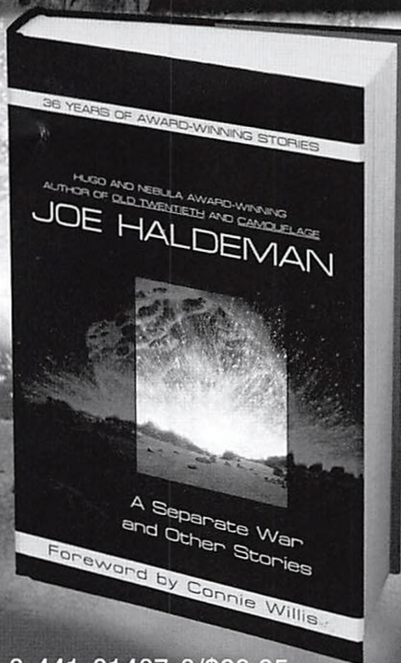
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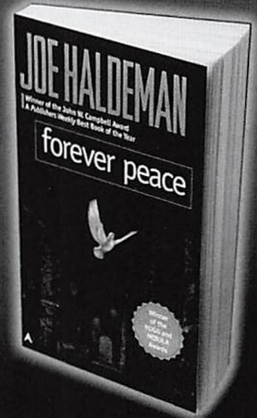
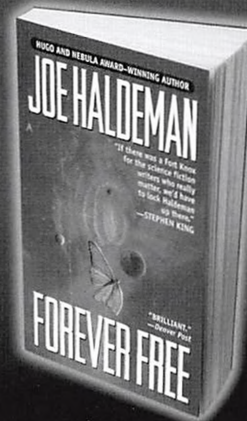
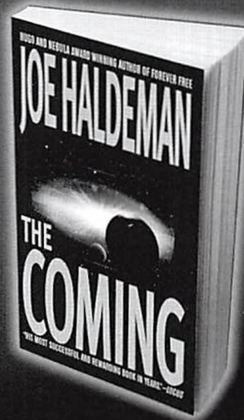
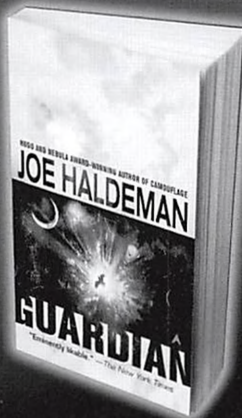
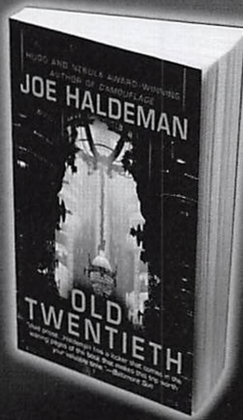
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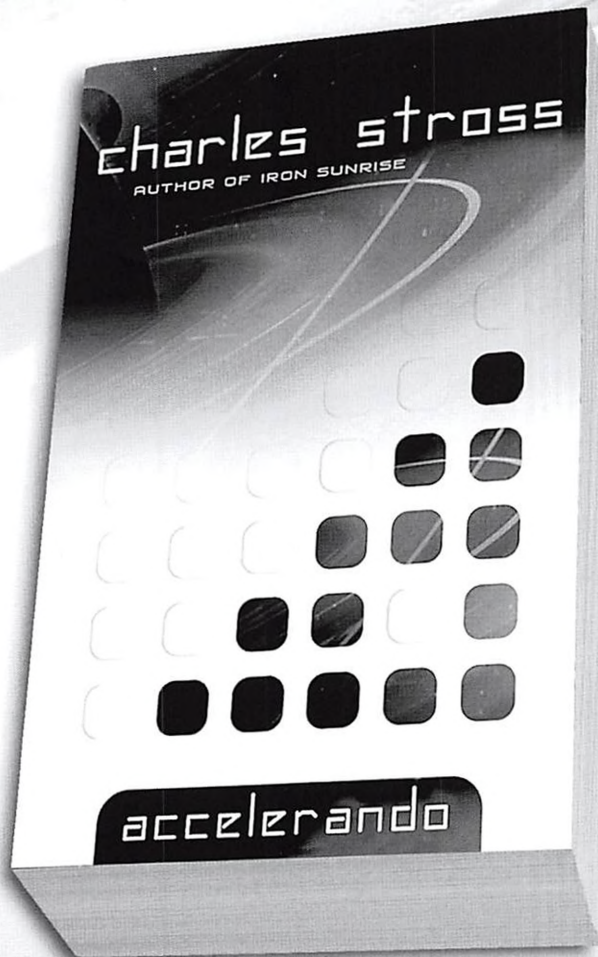
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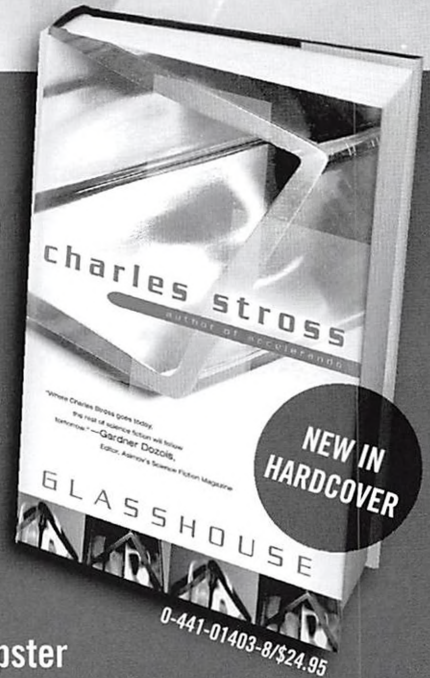
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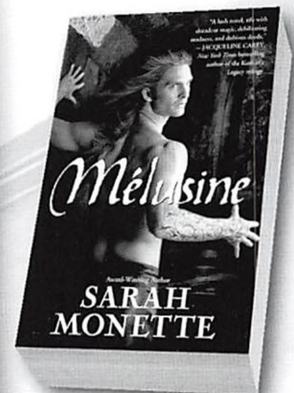
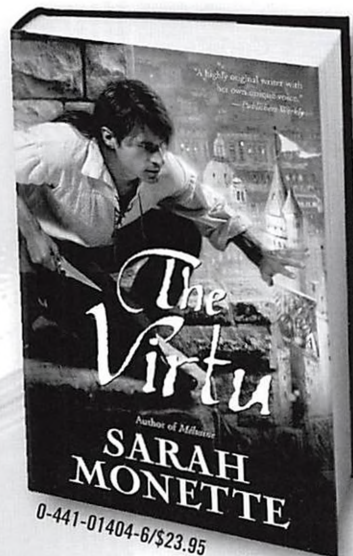
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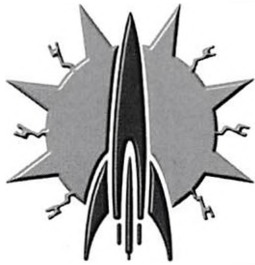
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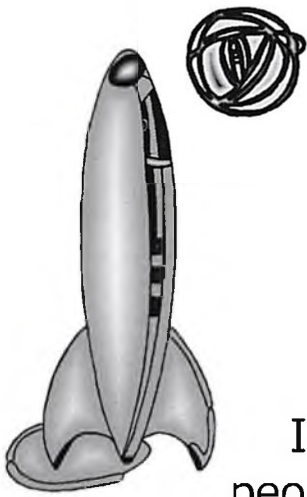
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THE 63RD WORLD SCIENCE FICTION CONVENTION

4 - 8 AUGUST 2005

THE SECC, GLASGOW, SCOTLAND

Interaction would like to thank the many people and organisations who made the 2005 Worldcon such a memorable and successful event. This includes the Guests of Honour, staff, volunteers, programme participants, dealers, artists and exhibitors - and not forgetting the city and people of Glasgow who welcomed us so warmly.

Please join us on Friday night as we look back on Interaction, congratulate L.A.Con IV and wish Nippon 07 good luck for next year. Come and share your memories of 5 days in Glasgow, and raise a glass to those who can no longer be with us.

Friday 25th August
Lanai Floor - Hilton
From 20:05 (8.05pm)

We will be giving away copies of the Interaction Hardback Souvenir Book, Convention CD and CD Wallet, both at the party and from our desk in the fan area, whilst stocks last.

From the Commander's Desk

"It is often said that things have a life of their own"

— Vincent Docherty, 1995

The journey from our decision to bid for the 64th World Science Fiction Convention to where we've come today exists as a bright, warm glow in my memory. From our creation of the Space Cadet theme, and the discovery that we weren't alone out there, to the relief at the very friendly but no less competitive nature of Kansas City's bid for 2006, through the final moments of counting the votes, it's been a big fun game. Most of the new friends I made those 3 years were on the Kansas City committee.

Our announcements of Connie Willis as the L.A.con IV Writer Guest of Honor, James Gurney as our Artist Guest of Honor, Big Hearted Howard DeVore as our Fan Guest of Honor and Frankie Thomas (*Tom Corbett, Space Cadet*) as our Special Guest to give a face at the convention to our theme of Space Cadets, were all received by loud rounds of applause at the WSFS Business meeting the morning after the vote. It felt very good to know that our choices were recognized as worthy honorees.

Take every opportunity to hear Connie Willis speak this week. Few writers are as at ease in public speaking as Connie. Connie's literate, thoughtful and engaging writing is equaled by her ability to talk. Make the time to hear her Thursday night at the Guest of Honor Speeches and don't fail to be at the Hugo Ceremonies where she'll liven up the night and occasionally drop a pun that will conjure a cacophony of groans for which she'll smile and crinkle her eyes to silently say "I got you".

If a picture is worth a thousand words, then we should take care not to wear out James Gurney's tongue. James' book covers, *National Geographic* illustrations and *Dinotopia* stories encompass so many images that asking him about even a small fraction of them would require a response running to millions of words. I remember first encountering a selection of images from *Dinotopia* at a Worldcon where a long display of beautiful art ended in the promise of a forthcoming book. I was blown out of my socks then by the tantalizing images that would become Gurney's *tour de force*.

I was looking forward to meeting Howard DeVore when he arrived for L.A.con IV, but his passing pushes his attendance at the Worldcon to another dimension. Howard's spirit will be honored in exhibit, panels and a memorial. Howard's flesh will be honored by the presence of his three daughters and their families. They are joining us to share in their father's adopted fannish family and in Howard's memory. Though various agencies were contacted and efforts at negotiation fell through I invite you to use your sensawonda to map in the presence of a B-17 on the floor of exhibits with its crew lined at attention before it, an empty space between them for Howard.

Our Commandant of the Academy, Special Guest Frankie Thomas, the original Tom Corbett has answered the final call and joined the Stellar Guard. I'd met him several times when he visited the Los Angeles Science Fantasy Society to speak. Frankie was a gentle, quiet and intelligent man. His talks about radio, TV, writing and Sherlock Holmes were wonderful. Stop by the panels where his friends reminisce and get to know him through them. You won't regret it.

Our culture, fandom, is all about the people. The Worldcon is our evolving vehicle to gather us together each year in all our flavors and types in one place. At the 64th World Science Fiction Convention: L.A.con IV, you have the rare opportunity to meet with thousands of fans as diverse and wonderful as the four Honored Guests I've mentioned above. Participate as much as you can, share time with as many fen as you can stay awake for.

Have a blast, Space Cadets.

Christian B. McGuire
Chairman, L.A.con IV



Distinguished Professors



Connie Willis

- Writing SF since 1971 (starting with a story about sentient frogs)
- Winner of 8 Hugos, and 6 Nebulas. She also won a John W. Campbell Memorial Award for her first novel, *Lincoln's Dreams* (1987)
- Her first short story collection, *Fire Watch*, was a New York Times Notable Book
- Lives in Colorado, and has one daughter. Has featured her dog and cat in her books
- She would like to visit the time of the London Blitz
- Noted toastmaster, also known for torturing award nominees



James Gurney

- Graduated from the University of CA at Berkley with a degree in anthropology
- Illustrated a dozen articles for National Geographic Magazine
- Designed 17 different postage stamps for the U.S. Postal Service, including the *World of Dinosaurs*, which sold 219 million stamps
- Winner of 7 Chesley Awards and 2 Hugos, the *Silver Award* from the Society of Illustrators, and the *Gold and Silver Awards, Spectrum Annuals* (1996, 1997, 2000, 2002)
- Lives in the Hudson Valley, as have so many other creators of exquisite paintings

Howard DeVore (1925-2005)

- Collector, dealer, expert on pulp magazines, APA and fanzine writer, con-runner and active member of the N3F and First Fandom
- Associate chairman, Tricon, 1966 Worldcon, in Cleveland
- Hugo award nominee for Best Related Book in 1999 for *Hugo, Nebula & World Fantasy Awards*
- He was proud of his many business cards, including the one for "Burke, Hare & DeVore"
- Attended each and every Midwestcon from 1950 through 2005

and

Distinguished Alumnus

Frankie Thomas (1921-2006)

- Retiring from acting after Corbett was cancelled, he became a world renown bridge expert and a mystery novelist, writing many Sherlock Holmes novels
- Participated in Old Time Radio recreations of Tom Corbett, including the 2005 Friends of Old-Time Radio Convention
- First stage appearance in 1932
- Starred in the 1935 film *Dog of Flanders*, then played ever-faithful Ted Nickerson in all four of Warner Bros.' Nancy Drew films
- Starred in both the radio and TV versions of *Tom Corbett, Space Cadet*, which ran from 1950 through 1955



Seven Things I Know About Connie Willis

(Some of Which May Not Be True)

by

James Patrick Kelly

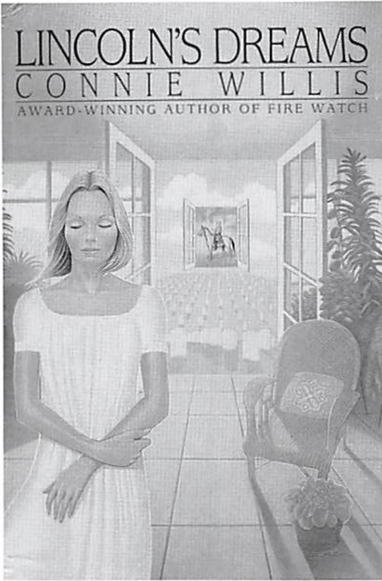
One: She should stop writing novels. Now.

I mean, she's a master of the short form. Why is she fooling around with all these novels? Is anyone really asking for another Willis novel? I suppose maybe the critics are. But so what if the reviewer at the *New York Times* claimed that her first novel, *Lincoln's Dreams* "literally gave me dreams—strange narrative fantasies that left me with a not unpleasant sense of being on the verge of some important revelation. As the book itself did". That was just beginner's luck, Connie.

And then the reviewer for *New Statesman* wrote of *Doomsday Book* that it was "one of the harshest yet most beautiful novels I have read for years." Maybe so, but it was 616 pages long. Do you know how many short stories could fit into 616 pages? But wait, it gets worse! *Booklist* went on and on about *Uncharted Territory*, "Willis proves unsurpassed in SF in her ability to unload, within a short but thoroughly satisfying narrative space, a full literary bag of tricks ranging from wry dialogue to extraterrestrial intrigue." Of course, *Publishers Weekly* decided to pile on by calling *Bellwether* "a bright romantic comedy, where the real pleasure is the thick layers of detail and the wryly disdainful commentary on human stupidity." As if she hadn't done enough damage, the reviewer at *Booklist*

came back with this about *To Say Nothing of the Dog*: "What a stitch! Take an excursion though time, add chaos theory, romance, plenty of humor, a dollop of mystery, and a spoof of the Victorian novel and you end up with what seems like a comedy of errors but is actually a grand scheme involving the entire course of history and all of time and space." Listen, Ms. *Booklist* Person: don't encourage her! But I have to say that *Kirkus Reviews* was the worst offender. Here's what its reviewer wrote about *Passage*: "Once again, Willis has developed an idea that bears all the authority of a genuine insight: disturbingly plausible, compelling, intensely moving, and ultimately uplifting."

Now really, does anyone except for these pointy-headed critics actually want



Connie to keep writing novels? Well, maybe her thousands of fans. And readers in general. But other than that, no one. Trust me on this.

Two: It's over between her and Harrison Ford

He should never have left his wife for Ally McBeal. That was the last straw. Not to mention *Hollywood Homicide*. And would somebody please tell him that if they make *Indy 4* in 2007 or 2008 —

or whenever they decide to stab our beloved franchise in the back — that he'll be six years *older* than Sean Connery was when he played Indy's dad in *Indiana Jones and the Last Crusade*.

Besides, there really was never anything between her and Harrison Ford. It was all a product of the cynical Hollywood gossip machine that was trying to manufacture cheap publicity out of a few innocent encounters. The champagne baths at the Chateau Marmont? Never happened. And she was never even on the set of *Sabrina* — or at least, that's what

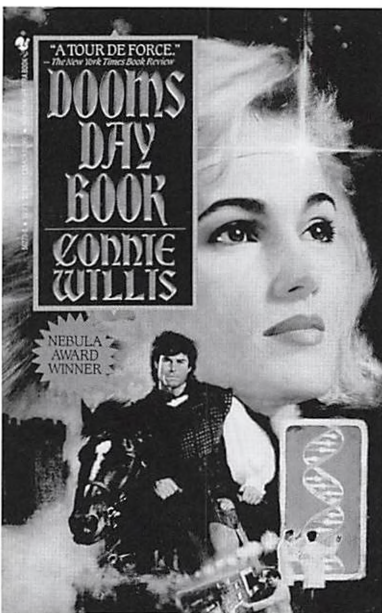
she told Charles N. Brown in her last *Locus* interview. Besides, if you mash fresh strawberries into cream cheese, it's going to have the wrong consistency, so that story can't be true.

On the other hand, if you were to use cottage cheese — but no, I'm pretty sure that's just a nasty rumor.

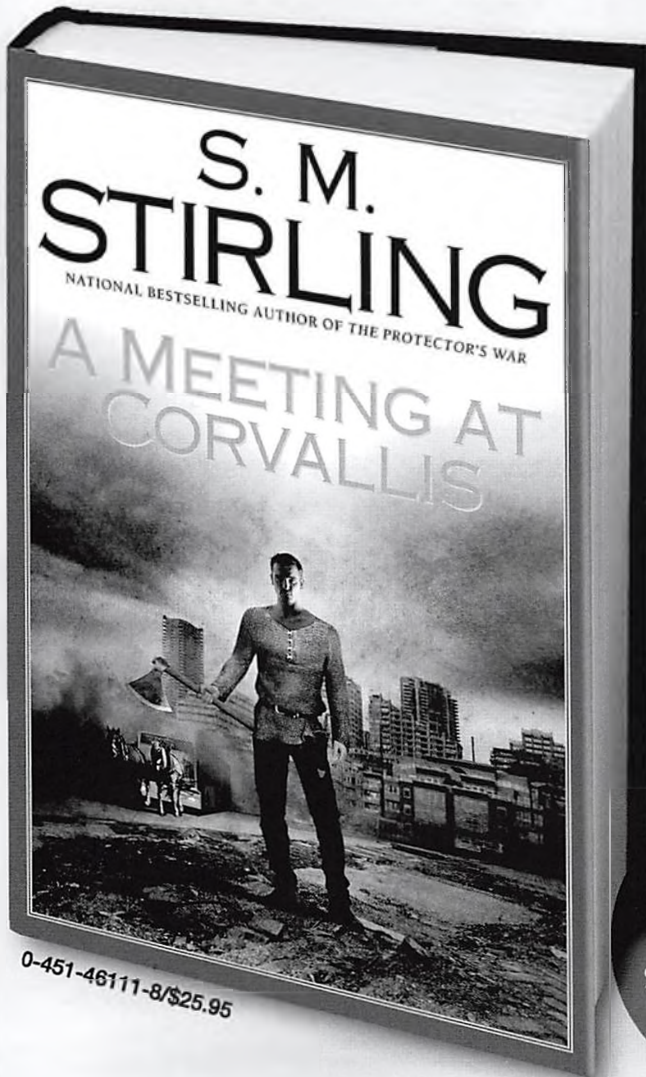
Three: She is wasting her time writing those pesky short stories.

Sure, in the old days, the short stories and novelettes that appeared in the magazines were at the very center of science fiction. But those days are gone. We're in the age of the Xbox360, podcasting, MySpace and watching *Desperate Housewives* on cell phones. Nobody in 2006 really wants to have their hearts wrenched by the likes of "The Last of the Winnebagos" or "Death on the Nile" or "Schwarzschild Radius" or "Chance." It's just too emotionally draining. And although we can all agree that "Blued Moon" and "Spice Pogrom" and "Just Like The Ones We Used To Know" and "Even The Queen" are screamingly funny, we all know that Connie just isn't playing fair. Somebody should tell her that her short stories are over much too quickly. She needs to pad them out, stick in some extraneous research, write more dialogue where characters tell each other stuff that they already know and above all, *explain everything*. Because how are we supposed to understand what we're reading if we have to be constantly thinking? It's too hard.

It is true that last November one of her Christmas stories, "Just Like the Ones We Used to Know" was adapted by CBS as *Snow Wonder* for a holiday movie of the week. Have I mentioned that Connie is the queen of Christmas stories? Oh, wait a minute, that isn't politically correct, is it? I mean she's the queen of *Happy Holidays* stories. Anyway, the movie was pretty good, and I'm looking forward to watching it again next Christmas Happy Holiday on my cell phone. It had Ellenor from *The Practice* and Brandon from *90210* and Mary Tyler Moore, ferchrissakes. Eleven million people saw it, so maybe short stories are good for something, but only if they're made into movies of the week. And besides, Connie has already written a gajillion brilliant short stories, so she doesn't have to write any more. They can make movies of the week until 2094 from her backlist.

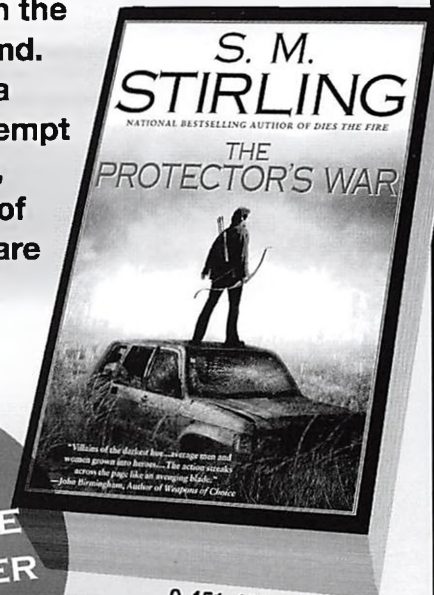


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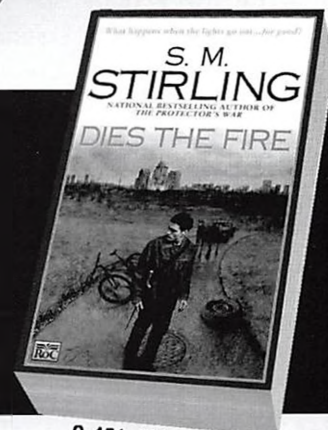
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I hear Madonna is interested in “Even The Queen.”

Four: She has won more science fiction awards than anyone in the known universe.

I have no idea which of her many awards are her favorites, but I know which are mine. At the top of the list is the Nebula ceremony that started her amazing streak. The awards in 1982 were held in New York City and Connie was nominated twice: for the short story

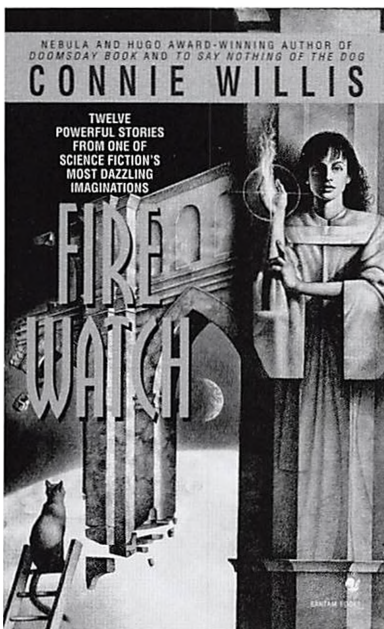
“A Letter From the Clearys” and the novelette “Firewatch.” Back then my folks lived in a bedroom community about an hour north of Manhattan. I proposed that Connie and John Kessel, who was also nominated for a Neb in the novella category for “Another Orphan” crash with me at their house to save the price of a hotel room in New York. You must understand that back then Connie wasn’t *Connie Willis*, *superstar*. She was

a just a promising young writer with a handful of sales. John Kessel and I were maybe a half step behind her on our own career paths. My folks were happy to put the three neo-pros up, although they knew less about science fiction than they did about Mars. I realized this when we were walking out the door the night of the ceremony and my mom told us that she expected to see three Nebulas on the kitchen table when she came down to breakfast in the morning. Yeah, right. We were all pretty sure that John and Connie had as much a chance of winning the awards as they had of being struck by meteors. We got separated at the banquet and John and I finally found seats at a table at the farthest reach of the room.

We needed binoculars to find the podium. But then, to our astonishment, a meteor crashed through the hotel roof. Short story — *and the winner is Connie Willis*. Novelette — *and the winner is Connie Willis*. Novella — *and the winner is John Kessel*. When we got back to my folks house late, late that night, we were still buzzing with the sheer improbability of it all. My mom had left a bowl of pistachio nuts on the kitchen table for us and we sat around the three blocks of Lucite popping pistachios until our fingers were red, babbling almost until dawn. The next morning when my mom came down and saw three Nebs and a bowl filled with pistachio shells, her only comment was, “I told you so.”

My second favorite of Connie’s awards happened at the Chicago Worldcon in 2000. That year she was nominated in the novella category for “The Winds of Marble Arch” and I was nominated in the novelette category for “10¹⁶ to 1.” It wasn’t until we got to the con that she told me that they’d asked her to announce the award in my category. But after she told me, we never spoke of it again. Superstitious? No, not me, (knock-on-wood, rabbit’s foot in the pocket, turn around three times and cross my fingers). Besides, I was certain that I had as much chance of winning as I had of being struck by a meteor. But as Connie ripped open the envelope, a meteor crashed through the ceiling of the convention center and I was teleported to the stage to receive the award from one of my best friends in the world. And a short time later, Connie won as well and we stayed up late — well, not *quite* until dawn — buzzing over the sheer improbability of it.

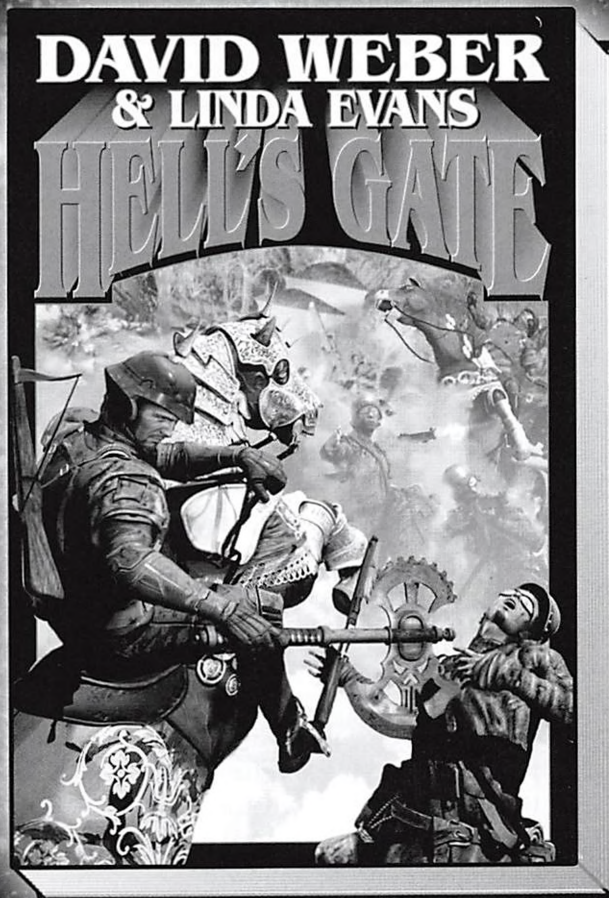
For those interested in Connie’s actual stats, here they are: She has won eight Hugos, six Nebulas, one Campbell Memorial Award, nine Locus Awards, four Asimov’s Reader Polls and four Science Fiction Chronicle Polls. Interestingly enough, one of her most important



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awards is one that not that many people know about. In 1980, two years before those first Nebulas, she won a National Endowment for the Arts grant that helped her devote herself to writing full time.

Five: She's on the waiting list for the wetware implant that downloads CNN directly into her brain.

As soon as she read about it in *Wired*, she sent in her deposit. To say that Connie is a total news junkie would be to underestimate her interest in current affairs by half. Like any rational citizen of the twenty-first century, she's concerned about the state of the world. Global warming scares her as does the rise of religious fundamentalism and nuclear proliferation. But what bothers her most of all is that George W. Bush's approval ratings are at 9%. She can't believe that 9% of our population is so profoundly ignorant or divorced from reality that they think Bush is doing any kind of job at all. And don't get her started on Karl Rove. But that's why she watches so much CNN and why she's getting the wetware.

She's trying to be informed for the entire country.

Six: She has lost more science fiction awards than anyone in the known universe.

Okay, maybe you have a hard time working up a lot of sympathy for someone who has a shelf full of trophies. But let me tell you that, as someone who has suffered through all too many awards ceremonies with sweaty palms and a

wooden smile glued to my face, I feel Connie's pain over this particular part of her literary record: she has lost many more times than she has won. It's been my experience that Connie is one of the most gracious losers in the field. For those interested in the grim statistics, here they are: of the awards she has been a finalist for, she has lost twelve Hugos, nine Nebulas and two World Fantasy Awards.

And you thought it was easy being Connie Willis.

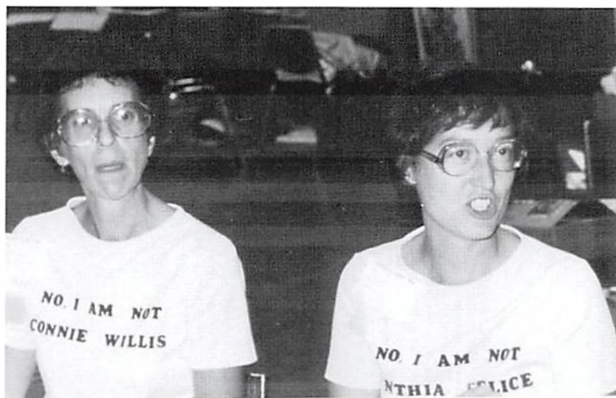
Seven: She takes no responsibility for Connie Willis impersonators

Actually I confess that I may have inadvertently started the whole Connie Willis impersonator mess. If you're like me, you just can't get enough of Connie at a convention. She thinks on her feet, is often funny and always honest and can speak in complete sentences. Scientists at the National Institutes of Health report that as little as fifteen minutes exposure to Connie Willis can trigger production of endorphins, raise IQ several points, and improve posture.

The problem is that Connie is only human and as the convention day wears on, she sometimes wears out. For my money, breakfast is the very best time to experience the Willis effect. First thing in the morning, she is as sunny as orange juice. Conversely, by the time she makes the late night round of parties after a long day of paneling and signing books and schmoozing with her fans, there is not a whole lot of gas left in her tank, if you know what I mean. She's unflaggingly polite, even when she's running on fumes, but her friends can tell when it's time for her to turn in. Usually that's around midnight. 1 AM tops. Her days of staying up until dawn eating pistachio nuts are over, alas.

But as you know, some of the best stuff at cons happens in the wee hours. And so late one night, I think it was at the Boston WorldCon, or was it Toronto, I was saying something to someone at

some party, (Maybe the *Asimov's* party? The SFWA suite?) and I wanted to get Connie to tell the chocolate story and someone else said that she had gone to bed and I said then that what



"Greatest SF Actors of All Time" panel and claimed she was married to *Bruce Willis* and that she had written some of his lines in *The Fifth Element*. Even

we needed was a Connie Willis impersonator. It was just something to say; I didn't mean anything by it, except that Gardner Dozois immediately volunteered to be my Connie Willis impersonator. I laughed good naturedly and pointed out that no one would believe he was Connie because Connie doesn't have a beard. Upon reflection, everyone at the party agreed that that was so. George R. R. Martin suggested Cynthia Felice for the job. After all, she was Connie's good friend and they had collaborated on three books. But it turned out she had gone to bed too. Sheila Williams pointed out that Cordelia Willis, Connie's smart and sprightly daughter, had an acting background and could probably do a reasonable Connie imitation. But then I reminded her that Cordy would be so busy impersonating her mother that she wouldn't have any time to be herself and who would want that? At this point, Howard Waldrop and some people started singing do-wop in the next room and so everyone went to listen. I thought the matter was over.

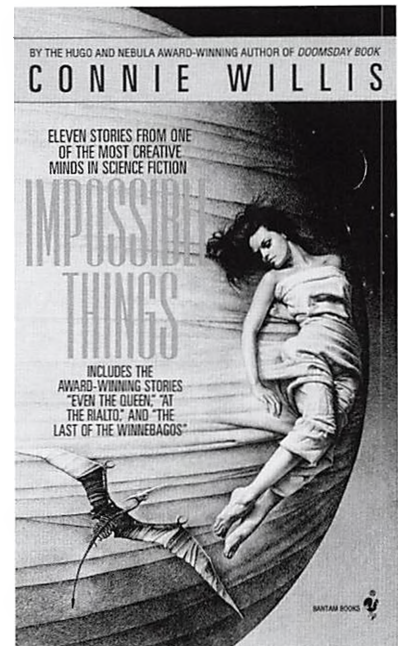
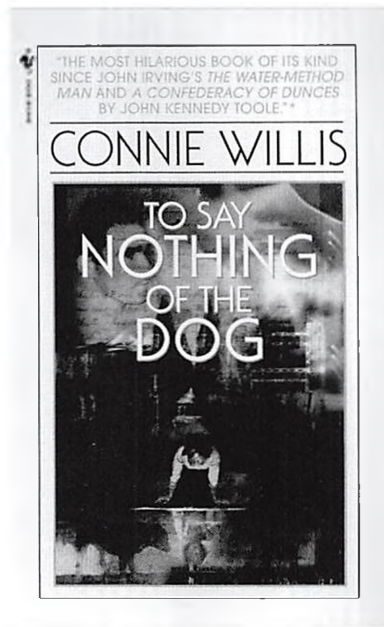
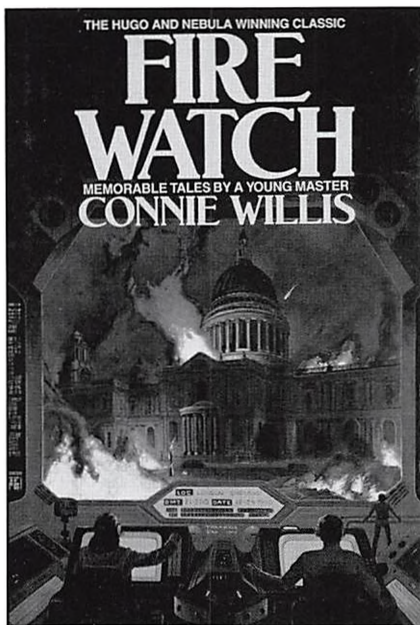
Connie's unflappable husband, Courtney Willis, was taken aback when he heard about this. Another impersonator actually snuck onto the "Greatest SF Dogs of All Time" panel and just sat there grinning until someone asked her what the name of the dog in "Last of the Winnebagos" was. When she said, "Skipper," the entire panel turned on her and shouted "Aberfan!" The poor woman ran weeping from the room.

So Connie has asked me to warn you that if you see her doing anything silly, it isn't really her and you should report it to the con committee immediately.



A spaceman's just no good till he gets his space legs

But the next morning word got out that there had been a call the night before for Connie Willis impersonators. And before you know it, they were all over the con, showing up at panels, signing her books in the huckster room, schmoozing with her fans. Only none of them were even remotely as charming as Connie. Or a tenth as funny. And many of them hadn't got their Willis facts straight. One of them stood up at the



Connie Willis Bibliography

A Work in Progress based on the NESFA bibliographic database

Adaptation

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1999 *Miracle and Other Christmas Stories*, by Connie Willis, Bantam Books, ISBN: 0-553-11111-6, HB

Ado

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All My Darling Daughters

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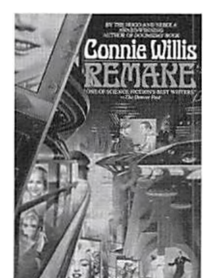
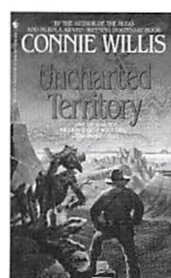
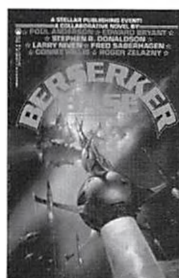
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Just Like the Ones We Used to Know

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A Letter from the Clearys

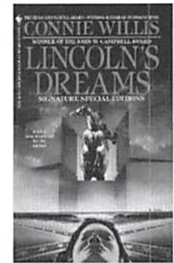
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 1983 *Nebula Award Stories Eighteen*, ed. by Robert Silverberg, Bantam Books, ISBN: 0-553-24371-3
 1985 *Fire Watch*, by Connie Willis, Bantam Spectra, ISBN: 0-553-26045-6
 1986 *Tales from Isaac Asimov's Science Fiction Magazine — Short Stories for Young Adults*, ed. by Sheila Williams; Cynthia Manson, Harcourt, Brace, Jovanovich, ISBN: 0-15-284209-8
 1989 *Isaac Asimov's Space of Her Own*, ed. by Shawna McCarthy, Ace, ISBN: 0-441-77871-2
 2003 *New Skies*, ed. by Patrick Nielsen Hayden, Tor, ISBN: 0-765-30016-8, HB

Light Raid

- 1989 *Light Raid*, Berkley, ISBN: 0-441-48311-9, HB
 1990 *Light Raid*, Ace, ISBN: 0-441-48312-7

Lincoln's Dreams

- Lincoln's Dreams*, Bantam, ISBN: 0-553-27025-7
 1987 *Lincoln's Dreams*, Bantam Spectra, ISBN: 0-553-05197-0, HB
 1988 *Lincoln's Dreams*, Bantam Spectra, ISBN: 0-553-27025-7
 1988 *Lincoln's Dreams*, Bantam, ISBN: 0-553-27025-7
 1988 *Lincoln's Dreams*, Grafton, ISBN: 0-5862-0015-0
 1992 *Lincoln's Dreams*, Bantam Spectra, ISBN: 0-553-27025-7

**A Little Moonshine**

- 1983 *Chrysalis 10*, ed. by Roy Torgeson, Doubleday & Company, Inc., ISBN: 0-385-17598-1

Lord of Hosts

- 1987 *Omni*, Jun 1987, V9 #9
 1988 *Orycon 10 Program Book*, ed. by David Levine, Oregon Science Fiction Conventions, Inc.

Lost and Found

- 1982 *Rod Serling's The Twilight Zone Magazine*, Jan 1982, V1 #10
 1985 *Fire Watch*, by Connie Willis, Bantam Spectra, ISBN: 0-553-26045-6
 2000 *Bangs & Whimpers: Stories About the End of the World*, ed. By James R. Frenkel, SFBC/Roxbury Park, ISBN: 0-7394-1147-0, HB [SFBC #013554]

Mail Order Clone

- 1982 *The Magazine of Fantasy & Science Fiction*, Aug 1982, V63 #2
 1985 *Fire Watch*, by Connie Willis, Bantam Spectra, ISBN: 0-553-26045-6

Miracle

- 1991 *Isaac Asimov's Science Fiction Magazine*, Dec 1991, V15 #14
 1992 *Christmas Stars*, ed. by David G. Hartwell, Tor, ISBN: 0-812-52286-9
 1999 *Miracle and Other Christmas Stories*, by Connie Willis, Bantam Books, ISBN: 0-553-11111-6, HB
 2001 *From These Ashes: The Complete Short SF of Fredric Brown*, by Fredric Brown; ed. by Ben Yalow, NESFA Press, ISBN: 1-886778-18-3
 2003 *A Yuletide Universe*, ed. by Brian M. Thomsen, Warner Aspect, ISBN: 0-446-69187-9

Miracle and Other Christmas Stories

- 1999 *Miracle and Other Christmas Stories*, by Connie Willis, Bantam Books, ISBN: 0-553-11111-6, HB

Much Ado About (Censored)

- 1991 *2041*, ed. by Jane Yolen, Dell Laurel Leaf, ISBN: 0-440-90124-3

The New Hugo Winners Volume III

- 1994 *The New Hugo Winners Volume III*, ed. by Connie Willis, Baen Books, ISBN: 0-671-87604-X

Newsletter

- 1997 *Asimov's Science Fiction*, Dec 1997, V21 #12
 1999 *Miracle and Other Christmas Stories*, by Connie Willis, Bantam Books, ISBN: 0-553-11111-6, HB

Nonstop to Portales

- 1996 *The Williamson Effect*, ed. by Roger Zelazny, Tor, ISBN: 0-312-85748-9
 1997 *Year's Best SF 2*, ed. by David G. Hartwell, Harper Prism, ISBN: 0-06-105746-0

Our Mutual Friend

- 1992 *Asimov's Science Fiction*, Nov 1992, V16 #1213

Passage

- 2001 *Passage*, Bantam, ISBN: 0-553-11124-8, HB
 2001 *Passage*, SFBC/Bantam, ISBN: 0-553-11124-8, HB
 2001 *Passage*, HarperCollins Voyager, ISBN: 0-00-711825-2
 2002 *Passage*, Bantam, ISBN: 0-553-58051-5

**The Pony**

- 1986 *Isaac Asimov's Science Fiction Magazine*, Dec 1986, V10 #12
 1990 *Christmas on Ganymede*, ed. by Martin H. Greenberg, Avon, ISBN: 0-380-76203-X
 1999 *Miracle and Other Christmas Stories*, by Connie Willis, Bantam Books, ISBN: 0-553-11111-6, HB

Promised Land

- 1996 *Promised Land*, Ace, ISBN: 0-441-00405-9, HB
 1997 *Promised Land*, SFBC/Ace, HB
 1998 *Promised Land*, Ace, ISBN: 0-441-00543-8, HB

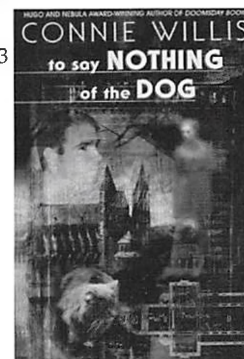
Recommendations for Further Reading

- 1998 *Chemistry and Science Fiction*, ed. by Jack H. Stocker, American Chemical Society, ISBN: 0-8412-3284-2

Remake

- 1994 *Remake*, Mark V. Ziesing, ISBN: 0-929480-48-1, HB

- 1995 *Remake*, Bantam, ISBN: 0-553-37437-0
 1996 *Futures Imperfect*, by Connie Willis, SFBC, HB
 1996 *Remake*, Bantam, ISBN: 0-553-57441-8
- Roswell, Vegas, and Area 51: Travels with Courtney**
 2002 *Roswell, Vegas, and Area 51: Travels with Courtney*, Wormhole Books, ISBN: 1-932030-09-3 [chapbook; 750 signed limited copies]
- Samaritan**
 1978 *Galileo Magazine of Science and Fiction*, Jul 1978, V1 #9
 1985 *Fire Watch*, by Connie Willis, Bantam Spectra, ISBN: 0-553-26045-6
- Santa Titicaca**
 1970 *Worlds of Fantasy*, Win 1970, V1 #3
- Schwarszchild Radius**
 1989 *Nebula Awards 23*, ed. by Michael Bishop, Harcourt Brace Jovanovich, ISBN: 0-15-665475-X
- Schwarszchild Radius**
 1987 *The Universe*, ed. by Byron Preiss, Bantam Spectra, ISBN: 0-553-05227-6
 1993 *The Norton Book of Science Fiction*, ed. by Ursula K. Le Guin; Brian Attebery, Norton, ISBN: 0-393-03546-8, HB
 1994 *Impossible Things*, by Connie Willis, Bantam Spectra, ISBN: 0-553-56436-6
- Science & Dreams**
 C 1998 *Intuition Programme Book*, ed. by Maureen Kincaid Speller, 1998
- Science in Science Fiction: A Writer's Perspective**
 1998 *Chemistry and Science Fiction*, ed. by Jack H. Stocker, American Chemical Society, ISBN: 0-8412-3284-2
- Service for the Burial of the Dead**
 1982 *The Magazine of Fantasy & Science Fiction*, Nov 1982, V63 #5
 1985 *Fire Watch*, by Connie Willis, Bantam Spectra, ISBN: 0-553-26045-6
- The Sidon in the Mirror**
 1983 *Isaac Asimov's Science Fiction Magazine*, Apr 1983, V7 #4
 1984 *The Best Science Fiction of the Year #13*, ed. by Terry Carr, Baen Books, ISBN: 0-671-55901-X
 1984 *The Year's Best Science Fiction — First Annual Collection*, ed. by Gardner Dozois, Bluejay Books, ISBN: 0-312-94483-7
 1985 *Fire Watch*, by Connie Willis, Bantam Spectra, ISBN: 0-553-26045-6
 1989 *Isaac Asimov's Space of Her Own*, ed. by Shawna McCarthy, Ace, ISBN: 0-441-77871-2
- The Soul Selects Her Own Society: Invasion and Repulsion: A Chronological Reinterpretation of Two of Em**
 1996 *War of the Worlds: Global Dispatches*, ed. by Kevin J. Anderson, Bantam Spectra, ISBN: 0-553-10353-9, HB [A Wellsian Perspective]
- The Soul Selects Her Own Society: Invasion and Repulsion: a Chronological Reinterpretation of Two of Em**
 1996 *Asimov's Science Fiction*, Apr 1996, V20 #4 [A Wellsian Perspective]
- Spice Pogrom**
 1986 *Isaac Asimov's Science Fiction Magazine*, Oct 1986, V10 #10
 1994 *Impossible Things*, by Connie Willis, Bantam Spectra, ISBN: 0-553-56436-6
- Time Out**
 1994 *Impossible Things*, by Connie Willis, Bantam Spectra, ISBN: 0-553-56436-6
- Time-Out**
 1989 *Isaac Asimov's Science Fiction Magazine*, Jul 1989, V13 #7
- To Say Nothing of the Dog**
To Say Nothing of the Dog, Bantam, ISBN: 0-553-57538-4, Series: Oxford #2
 1998 *To Say Nothing of the Dog*, Bantam Spectra, ISBN: 0-553-09995-7, HB, Series: Oxford #2
 1998 *To Say Nothing of the Dog*, SFBC/Bantam Spectra, ISBN: 0-553-09995-7, HB, Series: Oxford #2
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- Uncharted Territory**
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- Why the World Didn't End Last Tuesday**
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- Winter's Tale**
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- With Friends Like These**
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 1985 *Berserker Base*, ed. by Anonymous, Tor, ISBN: 0-812-55316-0 ["A collaborative novel" Individual pieces not credited in text, but credited in copyright notes], Series: Berserker
- A Woman's Liberation**
 2001 *A Woman's Liberation*, ed. by Connie Willis; Shelia Williams, Warner Aspect, ISBN: 0-446-67742-6
- The Women SF Doesn't See**
 1992 *Isaac Asimov's Science Fiction Magazine*, Oct 1992, V16 #11
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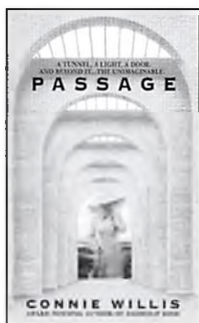
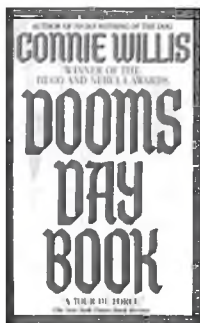
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—*Time*



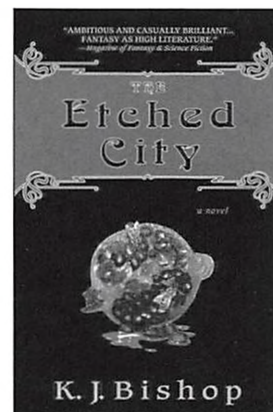
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Quantum Elegance

James Gurney:
an appreciation

by

Alan Dean Foster

In the 19th century what has come to be called the Hudson River School could count among its distinguished members such renowned figures in the history of American art as Frederic Church, Albert Bierstadt, Thomas Cole, and George Inness. Today that estimable river valley in New York is home to, among others, James Gurney. Like his notable predecessors Jim is an immensely versatile and accomplished draftsman, able to draw and paint everything from landscapes to animals, people and aliens, country barns and galaxy-ranging starships. Those of us who love science-fiction and fantasy, however, are privileged to take note of certain subject matter that significantly differentiates Jim's canvases from those of his noble forerunners.

While Bierstadt painted many buffalo, I doubt he ever had occasion to depict brontotherium. Tall trees of the west, yes. Tall tyrannosaurs of the same terrain, probably not. One of the less remarked upon but no less remarkable

aspects of Jim's art is that the flora and landscapes that surround his tyrannosaurs and other dinosaurs and even his aliens are rendered with as much fidelity and skill as the fantastical primary creatures themselves. Settings are often what make paintings really come alive, but are all-too-often neglected by painters who specialize in F&SF. That unicorn, for example, is well-done—but the artist can't paint a cactus. Love the robot, but why does the human alongside him have a cartoon-face? Interesting cephalopodian warrior from Glutinous IX, but what is it doing seated in the 25th century equivalent of an ordinary Lazy-boy?

You will never encounter such practical contradictions or aesthetic lapses in a James Gurney painting. Trained as an architect, Jim understands far better than most contemporary fantasy artists the importance of details. It is not enough to depict a mile-high alien skyscraper. You have to be able to depict a mile-high alien skyscraper that

looks like it works: one that wouldn't fall over in a high wind, has an entrance appropriate to the size and shape of the aliens presumed to live and work within, employs building materials other than Terran concrete and steel, and looks like it might actually be a structure that technologically advanced alien beings might build.

The aliens themselves are no different. They must also be constructed with an eye toward logic and biological reason. Starships are the same. What holds true for dinosaurs and people holds true for the most outré of the exotic, the exceptional of the extreme. Just as good writers of science-fiction build their worlds from the ground up, so too does the responsible science-fiction artist. Many, alas, do not. Jim is an exemplar of how an artist depicts an integrated, functional, imaginary world, whether it hails from our own Mesozoic past or our quite possibly messy future.

Dinotopia is Jim's crown jewel. Created for himself rather than as a cover assignment for a publisher or an interior for *National Geographic* or one of the numerous other science magazines he has worked for, the *Dinotopia* books reflect everything that is good not only about James Gurney's art but about contemporary illustration. I won't go on about the awards the books have won—

you'll find those listed elsewhere in this program book, and I don't know that there is room enough for all of them. When you pick up a *Dinotopia* tome what you will find is the wonderment of a little kid working with the skill of a mature artist.

When leafing through one of the *Dinotopia* volumes, try to forget the dinosaurs for a moment—if you can (and Jim's dinosaurs are not easy to forget). Choose a detail and focus on it for a moment. The costumes, for example. The ancestors of *Dinotopia*'s human population arrived on that imagined mini-continent from dozens of different ancient lands. How much simpler it would have been for Jim, how much time it would have saved, for him to have clothed his human characters in a few generic *Dinotopian* costumes.

For someone as dedicated to his work as Jim, the artistic easy way out does not exist. Every member of the diverse group of cultures that make up the human portion of *Dinotopia*'s population wears clothing that either reflects their cultural origins or their entirely new *Dinotopian* lives. Attire that relates to *Dinotopian* professions is wrought with an eye not only toward various different skills, but toward practicality. Gurney the architect approaches the design of something as plebian as everyday clothing with the same attention to form and function that he devotes to buildings and starships and alien weaponry.

Speaking of buildings, Gurney the architect is still with us. We are not just presented with a painting of a common city street, we're provided with one that appears as real as those we walk or drive in our respective hometowns. Just looking at a Gurney street you're sure you could turn down that one, take a stroll up the next, have a seat and



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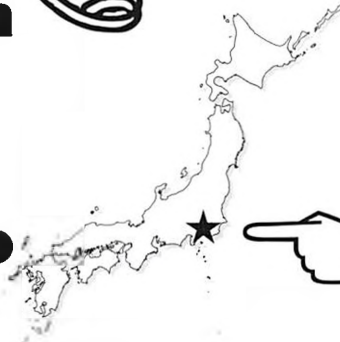
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Our Agents

North America:

Peggy Rae Sapienza

Nippon2007

Post Office Box 314

Annapolis Junction, MD 20701

peggyraes@comcast.net

U K:

Mike (Sparks) Rennie

68 Crichton Avenue

Burton Stone Lane

York, GREAT BRITAIN YO30 6EE

sparks@lspace.org

Europe:

Vincent Docherty

Koninginnegracht 75a

2514AH Den Haag

Netherlands

vj1709@hotmail.com

Australia and NZ:

Craig Macbride

PO Box 274

World Trade Centre, Vic, 8005

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a snack outside that grand library just over there. Jim doesn't just show us alien cities and other environments—he puts us in them.

Sometimes he even puts us on the backs of dinosaurs, be they gargantuan sauropods, fleet-footed raptors, or soaring flying reptiles. *National Geographic* does not engage illustrators whose work is inaccurate. It could be said of the *Dinotopia* books that everything in them is pure fantasy—except the dinosaurs. That imaginary land's sentient saurians may read books and discourse philosophically, but physically they are as up-to-date and accurate as anything in *The Journal of Vertebrate Paleontology*. It's why we accept them as real, along with the extraordinary structures and costumes and jewelry and musical instruments and weaponry and all the other entirely believable particulars that taken together make up the exceptional reality that is a James Gurney painting.

B.D. (Before *Dinotopia*) and in addition to his scientific illustration work, Jim produced the cover art for a considerable number of science-fiction

Cyber Way, set on the Navajo reservation, to the purely wacky SF adventure *Glory Lane*. The latter is the only example of contemporary SF paperback cover art with which I am familiar that shows an alien on the spine carrying the book's price information while others on the back cheerfully and efficiently transport the book's UPC—all while integrating them and their entirely functional burdens into the cover art itself.

Then there is the infamous Ace paperback version of *Quozl*. Not only did Jim do the beautiful (and censored) cover, but also what may be the only flip-book animation contained within a recent SF novel. A long way from *Shrek* it may be, but by gum, where else can you find a piece of pure SF animation included in the price of the novel? One that requires neither batteries nor screen to view?

Though my recall of art is far from comprehensive, I do not believe that Frederic Church or Albert Bierstadt ever applied themselves to the singular art of the flip-book.

While one can view the art of James Gurney in fine galleries and at conventions, I have also had the pleasure of spending time with the man himself, and with his lovely family. In addition to our occasional meetings at various cons, the Gurneys once paid a visit to our Arizona abode. In the course of a few days I was able not only to chat with Jim, but to observe him at work.

James Gurney, you quickly learn, is a traditionalist in more ways than one. While many of today's artists are content to use a camera to record ideas and notions, people and places, Jim still employs a sketchbook in the manner of his Hudson River School predecessors (well, Bierstadt occasionally employed a camera, too, but you get the idea). I have seen finished paintings that contain not half the quality work visible in one of Jim's "quick" sketchbook sketches

books. I count myself six times lucky among those fortunate enough to have their work illustrated by Jim. His versatility showed in everything from the historical novel *Maori*, for which he researched Maori tattoos, to the elegiac near-future

Bird in
Oriental
interior



generate enthusiastic bidding at convention auctions.

The first time I observed Jim at work was sufficient to answer a question that had been in my mind ever since I had first encountered his work. Namely, how the Dickens does the man manage to turn out such a high volume of superior material?

Well, he's fast. But that is not as simple as it sounds.

The ability to sketch fast and paint quickly is one, I think, that has to be learned. The first leads to the second. Listen to Frank Frazetta talk about watercolors and you will hear exactly the same thing. With his first watercolor Frazetta believed he had to execute every little detail with the utmost precision. It was only as he matured as an artist that he developed the skill of suggesting, rather than exhaustively depicting, detail. It's the art of convincing the viewer that they are seeing something that is there when in actuality what they are viewing is the result of a trick of the eye. In that respect, James Gurney is not only an artist: he is also something of a magician.

Properly rendered, a single stroke can speak a day's worth of work. A hint of color can stand in for a complex reflection in water or on glass. This technique is not to the taste of every artist, nor can all who would like to be able to make use of it master the necessary skills.

Look close at James Gurney's paintings. Yes, there is a lot of detail. But you will also find spaces and places where suggestion is enough to hint at much more. This is the painterly equivalent of much good horror writing. Instead of describing the monster in detail, the author hints at it, letting the reader's mind fill in the blanks. A good deal of Jim's painting works in a similar fashion. You register a couple of artfully applied colors and think you're seeing a dozen. A few touches with the brush and you're convinced you are



National Geographic Magazine

looking at a crowd. Different shades of green and brown become an entirely convincing forest.

It helps that Jim can draw. A good many "professional" artists cannot. Confront them with the need to show anything other than a straight-on view or different POV and they are utterly lost. There are no mirrors for getting the right perspective on a charging allosaur viewed from the branches of tree forty feet above the ground, with the sun at three o'clock. A photograph of an individual, be they alien, human, or dinosaurian, cannot show you which muscles move up and which down when it is running, how thick the muscles are, what the position of the tongue should be (much less its color) or how a being's weight should impact the earth.

That's the artist's job.

Jim is a kind and gentle human being in a world that is frequently neither. Unlike many artists he has no compunction about forswearing the use of computer graphics in favor exclusively of the brush and palette. I can easily visualize him sitting at the shore of the tepui-top lake described in Sir Arthur Conan Doyle's *The Lost World*, easel before him, brushes and colors at hand, happily painting away as herds of duckbills and sauropods graze before him. Not for Jim, L. Sprague de Camp's "A Gun for Dinosaur". Jim would be more likely to have at hand a Volkswagen-sized cooler full of treats to pass out to wandering carnivores, and would manage their ravenous attentions kindly.

Easy also to see him seated comfortably in the lounge of the submarine *Nautilus*, chatting convivially with Captain Nemo about the wonders of the undersea realm while sketching

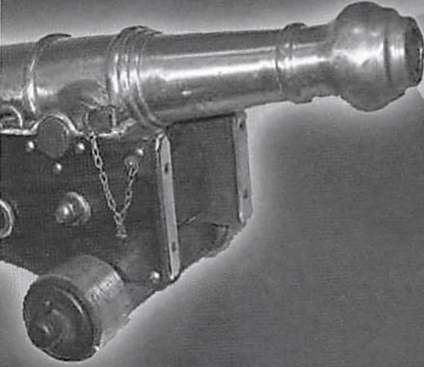
what he is seeing through that fabled vessel's immense viewing port. If anyone could dissuade Nemo from his troubled task, it might well be Jim. Focus on the science, Jim would say. Focus on the art. Concentrate on the natural beauty.

Better sometimes, I think, if Jim had been born in that same 19th century that is home to his imagined *Dinotopia*. What would Monet and the other Impressionists have made of his dinosaurs and aliens, I wonder? Or would he have gravitated to Jules Verne's publisher, pulling off illustrations to that honorable gentleman's futuristic fantasies? Jim would have been too gentle for Verne, I think. Too gentle for what this century may bring, I fear.

Still, I'm glad that he's here, and that we have him, and not the Impressionists.

Shipwrecked Souls





Liberty - With a Sword in her Hand!

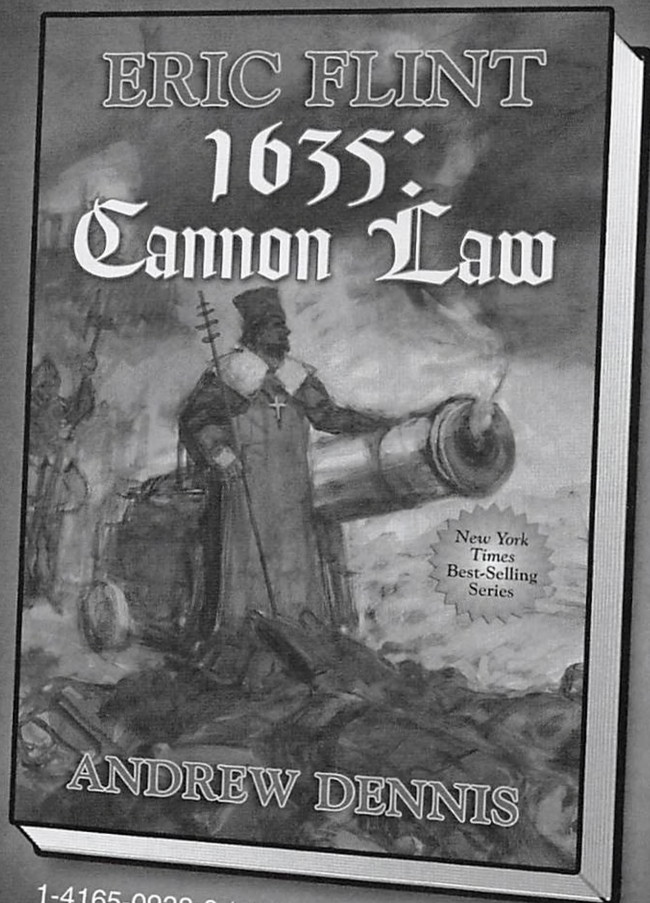
“Reads like a Tom Clancy techno-thriller set in the age of the Medicis...” —*Publishers Weekly* on Flint and Dennis's *1634: The Galileo Affair*

After a cosmic irony transplants the modern West Virginia town of Grantsville in war-torn 1632, the United States of Europe is forged in the fire of battle. Now Spain makes its countermove on the West Virginian Enlightenment as the evil Cardinal de Velasco sets into motion a plot to establish Spanish hegemony over the city-states of Italy, and to disgrace and assassinate a pope who has been receptive to the new ideas of freedom and democracy.

But the up-timers are determined that the fire of reason so recently lit will never be extinguished! But they face the Heart of Medieval Darkness Itself, an implacable foe that will use imperial war and treasonous deceit to retain its grip on power, so that for all but the wealthy life remains nasty, brutish, and short.

None of which is a surprise: After all, it's 1635, and *everyone* expects the Spanish Inquisition!

Alternate history master Eric Flint teams with Andrew Dennis in a triumphal rematch; return to war-torn Italy for the latest idea-laced thriller in Flint's massive saga that began with *1632*!



1-4165-0938-0 * 400pp * \$26.00/34.99



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OCTOBER 2006

Discovering James Gurney

by

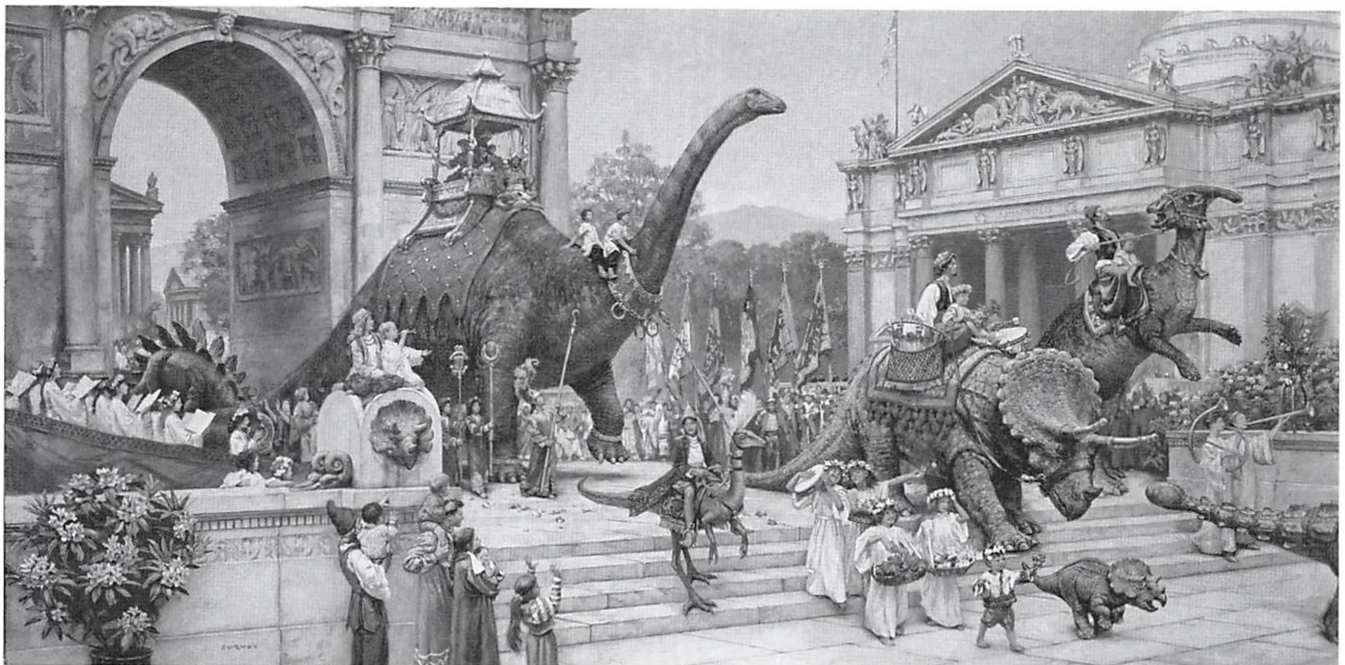
Betty Ballantine

I first encountered the phenomenon known as Jim Gurney in the form of a painting titled "Waterfall City". One look at the beautifully executed towers soaring above rushing viaducts and cascading falls in a wild jungle setting, and I said, "That's a **BOOK!**" Subsequently I met the artist, and another painting, "Dinosaur Parade", and discovered that Jim's *Dinotopia* had already been partially conceived, although the "how" of a lost prehistoric island which was to become heavily populated with people had yet to be developed.

We spent many happy weeks working out the realities of his undiscovered island where time, far from standing still in some millennia past, was, in fact, continuous, and hence, very much in the present. This was possibly due to the well-known and on-going habit of dolphins to rescue individuals – naturally from all periods and races – and deposit them on Dinotopia. So then the possibilities became limitless. Science fiction heaven.

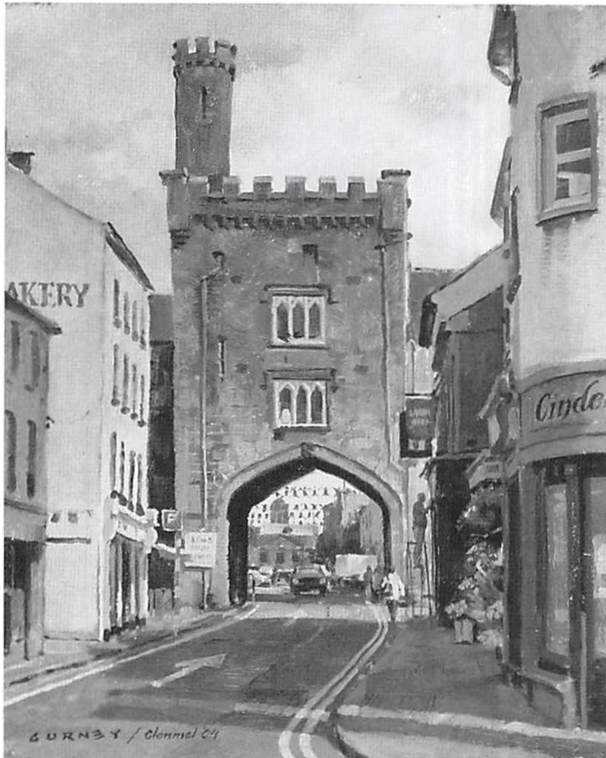
And all the time, Jim was painting away, producing canvas after canvas, bringing to

Dinosaur Parade



- Gordon R. Dickson: *The Forever Man*, Ace, 1988, 0-441-24713-X
The Forever Man, Ace, 1986, \$16.95, 0-441-24712-1, HB
The Forever, Ace, 1988, \$3.50, 0-441-24713-X
- Gardner Dozois, ed: *Modern Classics of Fantasy*, St. Martin's Press, 1997, 0-312-15173-X
- David Drake; Bill Fawcett, ed: *The Fleet Book 1* Ace, 1988, \$3.50, 0-441-24086-0
The Fleet Book 2: Counterattack, Ace, 1988, \$3.95, 0-441-24087-9
The Fleet Book 3: Breakthrough Ace Books, 1989, \$3.95, 0-441-24103-4
The Fleet Book 4: Sworn Allies Ace, 1990, \$3.95, 0-441-24090-9
The Fleet Book 5: Total War Ace, 1990, \$3.95, 0-441-24093-3
The Fleet Book 6: Crisis, Ace, 1991, \$4.50, 293pp, 0-441-24106-9
- Mick Farren: *Citizen Phaid*, Ace, 1981
Phaid the Gambler, Ace, 1981, pp
Phaid the Gambler by Mick Farren, Ace, 1986, \$3.50, 296pp, 0-441-66232-3
Citizen Phaid by Mick Farren, Ace, 1987, \$2.95, 0-441-10602-1
- Edward L. Ferman, ed:
The Magazine of Fantasy & Science Fiction, Apr 1983 V64 #4
The Magazine of Fantasy & Science Fiction, Mar 1984 V66 #3
The Magazine of Fantasy & Science Fiction, Dec 1984 V67 #6
The Magazine of Fantasy & Science Fiction, Nov 1986 V71 #4
The Magazine of Fantasy & Science Fiction, May 1988 V74 #
The Magazine of Fantasy & Science Fiction, Mar 1989 V76 #3
The Magazine of Fantasy & Science Fiction, Mar 1990 V78 #3
- Alan Dean Foster: *Codgerspace*, Ace, 1992, \$4.99, pp, 71851
Dinotopia Lost, Ace, 1997, \$12.00, 0-441-00462-8
Cyber Way, Ace, 1990, \$4.50, 0-441-13245-6, 13245
Glory Lane, Ace, 1987, \$3.50, 0-441-51664-5
Quozl, Ace, 1989, \$4.50, 0-441-69454-3, 69454
Dinotopia Lost Ace, 2002, \$7.99, 0-441-00921-2
Dinotopia Lost, Turner Publishing
- Jane Gaskell: *Some Summer Lands*, DAW, 1986, \$3.50, 0-88677-114-5
Atlan, DAW, 1965
Atlan, DAW, 1985, \$3.50, 0-88677-049-1, Artist as 'John M. Gurney'
The City, DAW, 1985, \$3.50, 0-88677-085-8, 647
The Serpent, DAW, 1985, \$2.95, 320pp, 0-87997-990-9, 610
Some Summer Lands, DAW, 1977
Some Summer Lands, DAW, 1986, \$3.50, 0-88677-114-5
The Dragon, DAW, 1985, \$2.95, 0-88677-021-1 (2nd half of *The Serpent*)

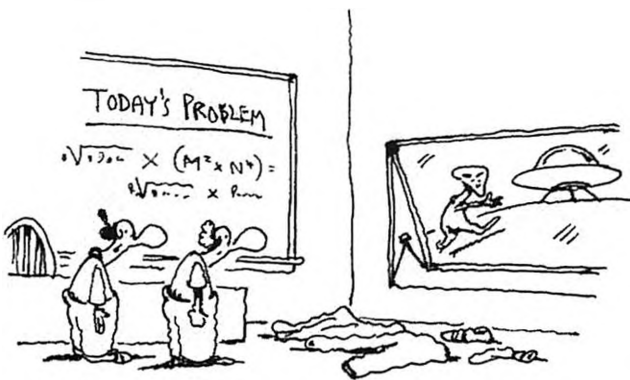
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Archway Scene



- William Greenleaf: *The Tartarus Incident*, Ace, 1983, \$2.50, 0-441-79846-2
 James Gurney: *The World of Dinosaurs*, Greenwich, 1998, \$19.95, 0-86713-046-6, HB
 Dinotopia, HarperCollins, 1992, 0-060-28003-4
 Dinotopia: First Flight, HarperCollins, 1999, 0-060-28007-7
 Dinotopia: The World Beneath, HarperCollins, 1999, 0-060-28006-9
 (stamps; Artist as 'John M. Gurney')
 Simon Hawke: *The Argonaut Affair*, Ace, 1987, \$2.95, 0-441-02911-6
 Tom Holt: *Flying Dutch*, Ace, 1991
 Fying Dutch, Ace, 1989, \$4.50, 0-441-24193-X
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 Diana Wynne Jones: *Howl's Moving Castle*, Ace, 1989, \$3.50, 0-441-34664-2
 R. A. Lafferty: *Annals of Klepsis*, Ace, 1983, \$2.50, 0-441-02320-7
 Edward Llewellyn: *Salvage and Destroy*, DAW, 1984, \$2.95, 0-87997-898-8
 Word-Bringer, DAW, 1986, \$2.95, 0-88677-142-0
 Kirk Mitchell: *Procurator*, Ace, 1984, \$2.75, 0-441-68029-1
 The New Barbarians, Ace, 1986, \$2.95, 0-441-57101-8
 Cry Republic, Ace, 1989, \$3.95, 0-441-12389-9
 Steve Perry: *The Man Who Never Missed*, Ace, 1985
 Tim Powers: *On Stranger Tides*, SFBC/Ace, 1987, 0-441-62683-1, HB
 On Stranger Tides, SFBC/Ace, 1987, 0-441-62683-1, HB,
 On Stranger, Ace, 1987, \$16.95, 0-441-62683-1, HB
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 William Sanders: *Journey to Fusang*, Popular Library, 1988, \$3.95, 0-445-20765-5
 Charles R. Saunders: *The Quest for Cush*, DAW, 1984, \$2.75, 0-87997-909-7
 The Trail of Bohu, DAW, 1985, \$2.95, 0-88677-087-4
 John Steakley: *Armor*, DAW, 1984, \$3.95, 0-87997-979-8
 Gordon Van Gelder, ed: *The Magazine of Fantasy & Science Fiction*, Feb 2001 V100 #2
 John Willett: *Aubade for Camelot* by John Willett, Baen, 1984, \$2.95, 0-671-55924-9



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Howard DeVore: Big Hearted Veteran of Fannish & Foreign Wars

Remembered by his friends

Ben Singer, Dave Kyle, Earl Kemp,
Chad Childers

Remembering Big-Hearted
Howard

By Ben Singer

I've read many of the tributes that have been paid to Howard DeVore following his death last December 31st and was impressed (but not surprised) by the unanimity of the praise. Who wouldn't be? Summing up: Howard was a generous soul; he was a dedicated omnibus fan, a fan's fan, who was involved in every possible aspect of fan life and fan promotion one can imagine. He was truly multidimensional, giving extra life to fandom by organizing conventions, by bibliographic work, by virtually institutionalizing the archival book-and-magazine sales industry, by his work in the fanzine field, and by his efforts as a fan historian and anecdotist extraordinaire.

However, I knew little of his mature accomplishments through personal experience. I was one of the people who knew him mostly for his earlier role in the doings of the Misfits, the Michigan Science Fantasy (Fiction) Society.

My memories of Howard go back more than half a century. I met him in the late 1940's at a time when the Detroit

fans were just forming the Misfits. Howard, who had been a belly gunner in the Second World War, was then in his mid-twenties, working in the post office and married to Sybil. Howard and Sybil were the first "older" married members of the group, and their house served as a kind of centralizing place for the fans (who were mostly in their teens and early twenties), a kind of latter day Slan Shack.

Thinking back over these 50-some-odd years — that's how long it's been since I last saw him — I remember Howard physically as tall and heavy, the biggest guy in the group, pink-faced and a beer lover. I also remember him as a guy with a ribald sense of humor (by which I mean irreverent, sometimes scatological, but never obscene), who could and did switch to nuance when he told fan anecdotes. His sense of humor extended to satirizing himself. These characteristics he retained in later years when I again made contact with him after he joined our CAPA magazine group, "Five by Five", replacing the late Roy Tackett in January 2004, when he transformed himself from "Big Hearted Howard" into "Big Bad Howard," in his words.

Big Hearted Howard DeVore - It Would Have Been Official

by Dave Kyle

Howard DeVore was in every way truly representative of First Fandom, that select band of fans dating before the 1939 Worldcon. He was not just a fannish peer, he was an active, enthusiastic participant in our unique society. He loved the literature. He collected all sorts of things in the wonderful world of sf printed material and artifacts. He was the prototypical huckster, completely versed in the new and mysterious world of science fiction from its early stages. He was a happy, sociable person who loved to attend first fandom reunions. His van, stuffed with items he offered for sale and trade, was a familiar sight at meeting places. I associated him so much with the MidWestCon in the spring; his presence there to me was the official harbinger of a great weekend. He held in safekeeping for many years the huge banner of the World Science Fiction Society which I created for the 1956 Worldcon and which now yearly hangs above us. The sobriquet for him was absolutely correct and apt—*Big Hearted Howard*. That's why his passing, just before being honored at L.A.Con IV as the Fan Guest of Honor, is sadly so ironic and tragic. He was to have received a Big Heart Award, so well deserved, but alas, it is never given posthumously. Farewell to another dinosaur.

Among his major contributions to the fanzine were his excursions into literary history: he had the inside story on lots of events nobody else seemed to have excavated, such as Heinlein's First Effort back around 1937 — a manuscript that could not be sold because, as Howard put it, "He wasn't writing a book, he was giving a lecture in economics. It is thoroughly bad and everyone turned it down. There is very little plot and the characters are wooden, no personalities. You could simply change the names and switch characters. None of them does anything important." Howard went right to the point in his critiques!

But increasingly, Howard, demobilized, and depending increasingly on friends, children and a woman who helped take care of him while living in his house, wrote more and more about his increasing physical problems. He did not complain but rather self-satirized his own struggles with his diminishing health, and acknowledged his own contribution to his illness while taking a

devil-may-care attitude toward it. It was increasingly difficult for him to produce his contributions while moving in and out of the hospital but with help in printing and mailing from his daughters and others, he continued right to the end.

He was, after all, Howard, "Big and Bad" and Big-Hearted right to the end.

Howard at his Dealer's Table with daughters Karol & Suzanne & grandkids Ian, Jeffy, Jillian & Sarah.



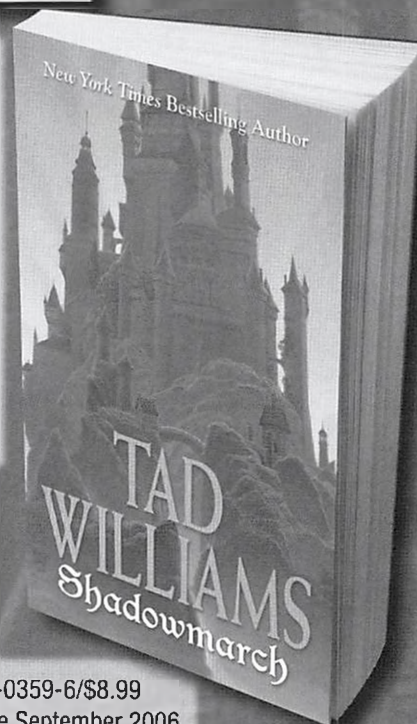
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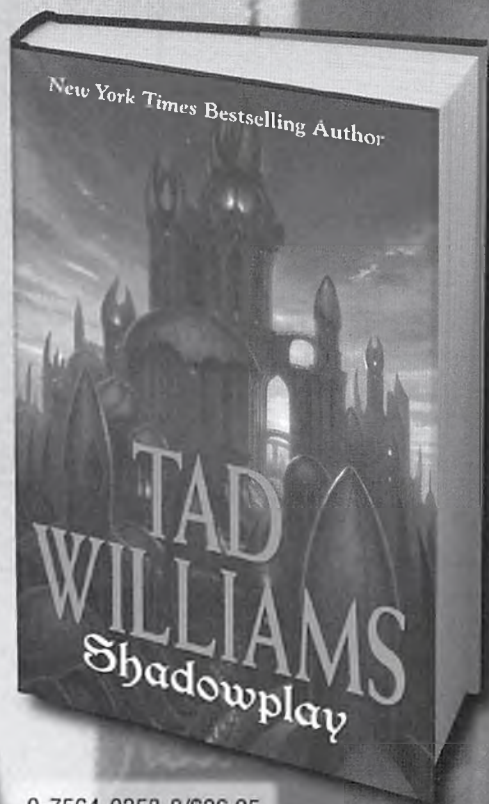
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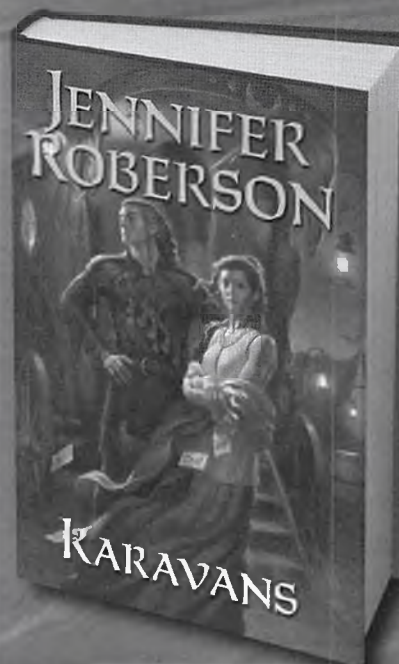
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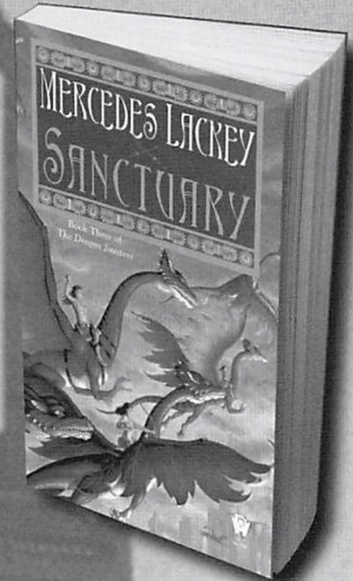
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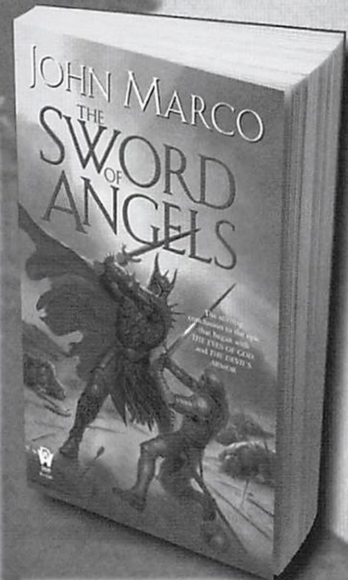


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A Little Piece of My Heart or Remembering Howard DeVore

By Earl Kemp

Sometime in the early 1950s, my science fiction story began. By now it feels as if I've told the tale a thousand times, only each time it's different, and for an entirely different reason. This time it's for the Good Times. It's for my brother Big Hearted Howard DeVore, only the story begins just a little earlier than that.

After exchanging a few letters with Mari Wolf (who was conducting "Fandora's Box" for William Hamling's *Imagination*) she insisted upon connecting me with local Chicago active fan Ed Wood. In fear and trepidation, at her insistence and by prearrangement, I went to meet the exalted co-editor of *The Journal of Science Fiction*. At the time, Ed introduced me to his other editor half, Charles Freudenthal, who remains today the single oldest fan friend I have that is still alive and reasonably coherent.

Science fiction fandom must have been in a sorry state back then, otherwise there's no possible explanation for the things that were done to me and the expectations expected of me and the glorious rewards heaped gratuitously upon me. It seemed that Ed Wood knew abso-

lutely everyone involved with science fiction at the time, as well as juicy gossip about them and their favorite proclivities. He immediately began expanding my knowledge base to include the University of Chicago Science Fiction Club that rapidly became my

home away from home. He reached out further to the extent of local Midwest fandom and, through snail mail (how did we ever manage to do anything without email?), gave me to Cleveland, Cincinnati, Indianapolis, Warsaw, Ann Arbor, and Detroit, among other places and other fan groups.

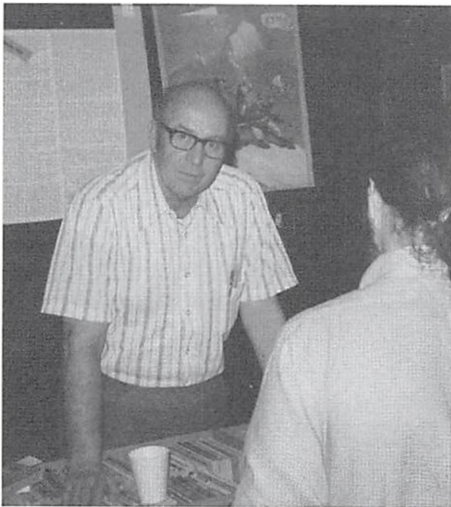
Every one of them as apparently eager as Ed Wood to get their hands on me, and none quite so eager as that filthy used book dealer, Howard DeVore of Detroit. I was piss poor at the time, married and with children, working at a minimum wage slave job. I couldn't afford food much less fandom. I could hardly scrape up the few pennies it cost then to mail letters, much less buy books, however used and however filthily hustled by Howard DeVore.

Only none of that seemed to matter to Howard. He gave me books. He gave me everything I even thought I might need or want in the way of sf publications including some I'd never even heard about. He gave my children comic books in abundance and uncle things, once I realized he was my long lost brother and, regardless of what I did or how hard I tried, there was no way I could shake him or his generosity. Big Hearted was never the right description of him; it's much too small.

At Howard's insistence, and with his contacts with regional movers and shakers, it was arranged with some of his friends (Dr. C.L. Barrett, "Doc" and Jeannie Smith, Don and Margaret Ford, Ed and Leigh Hamilton, Phil and Betty Farmer, and a host of lesser lights and brighter persons than I could ever hope to be) to drag me kicking and screaming to a big private party in Bellefontaine, Ohio at a ratty old wood-frame lakeside resort known as Beatley's on the Lake that, naturally, had been renamed Beastley's just for the sf party crowd.

In those days I hadn't even heard of science fiction conventions, or knew that they existed or what they were or that

Confusion, 1974



they were heaven on earth. But that was then and definitely not now when those wonderfully comfortable gatherings have grown to the size of large cities and populated with thousands of people I would never ever want to encounter for any reason.

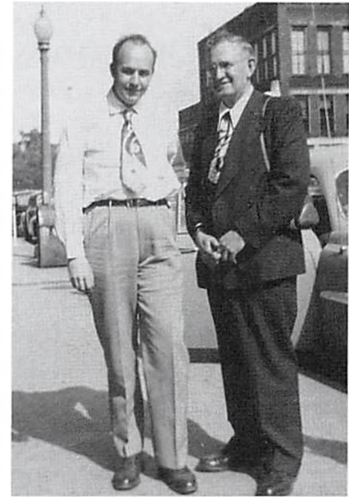
In fact, I didn't know who Barrett, Smiths, Fords, Hamiltons, or Farmers were, except that they were fellow sf readers and fans like me and Ed and Chuck and the UofC crowd that was home to my second longest living fan friend, Frankie Robinson.

And when I arrived at Beastley's, being driven there from Lorraine, Ohio by Dr. Barrett himself, I met a bunch of other, similarly inclined fans like Bobs Bloch and Tucker, Marty "Gnome Press" Greenberg, the ever lovely Evelyn "Galaxy" Gold, Arthur C. "Ego" Clarke, Reva "The Bat" Smiley, Fred Prophet, Lou Tabakow, and that reprehensible giver, Howard DeVore. Was I dead? Had I actually made the grade? Was that all there was?

Was it enough?

#

Later that same year, at ChiCon II, my very first real science fiction Worldcon, I ran into most of those same people again only this time they were S*T*A*R*S of the first magnitude and no longer just simple fans like me. They were suddenly, somehow very far elevated above me and I could not shake off the awe they inspired just looking at them, daring occasionally to touch one of them, the very same down-and-dirty sf fans who had partied with me outrageously only months earlier at Beastley's on the Lake. My inherent lack of self respect kept me at arms length from my fan friends now turned cosmic icons. It took a long time for me to actually accept the offerings they were holding out to me.



Howard and
E.E. "Doc" Smith

The International Society of Ex-Worldcon Fan Guests of Honor Sends Greetings and Best Wishes to the Members of L.A.con IV

Upon the Induction of our Newest and Passed Member,

Howard DeVore

□ □ □

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□ □ □

Our Motto: "Not Gone, But Pretty Much Forgotten" (Buy an Old Phart a Pint, Willyya?)

□ □ □

For information on the Society and its many activities: Social get-togethers, annual picnic, travel discounts, Tucker Hotel timeshares, Gestetner upgrades, Claude Degler Ozarks Rest Home, etc., contact: ISoWFGoH, c/o Andrew Porter, <aporter55@gmail.com>. Fiawol!

I was, as the cliché says, hooked, lined, and sinkered. And that was only the beginning. At Howard's insistence, and others, and with only pennies in my pockets, all of midwestern fandom opened its arms to me. There was Ray Beam in Indianapolis, Noreen Falasca in Cleveland, Dean McLaughlin in Ann Arbor (along with "the kid" Alexei Panshin), the down-home Grennells in Fondulac, the F*A*B*U*L*O*U*S Coulsons in Wabash, the snobbish and bigoted Economus in Milwaukee, and far too many more to even remember. And everywhere I went, it seemed, Howard was there, ready and waiting with his arms open and filled with used books and magazines just for the taking, and I took.

You can't refuse a brother anything, any more than you can your own children, however unworthy.

We (a gaggle of Chicago fans) would crowd ourselves terribly into borrowed cars and head out for almost any sort of fan gathering that beckoned to us in those days, traveling hundreds of miles just to attend a Really Good party. And everywhere I went, it seemed, Howard was there. Everywhere I went, it seemed, was old home week. a family reunion. orgasmic ecstasy unbound.

As time passed, and I found better paying jobs, my fanac increased correspondingly and I began editing *Destiny* as a genzine and *SaFari* for SAPS (and later for FAPA). And I became politically active sfwise, and even that was mostly because of Howard, who was even more politically active than I, to the point of bidding for a Worldcon for Detroit. And he (with the help of Dirce Archer of Pittsburgh) nurtured my lust for egoboo until I began my own bid for a Worldcon for Chicago.

Ah, political intrigue. Ah, wheeling and dealing. Ah, underhanded, under-the-counter secret agreements. Ah, bait and switch.

This was not only at the Worldcon level, but stretched to include the regional conventions as well, the Midwestcon being the most delightful of all of them. That was where Howard and I and the rest of the gang that we could tolerate to be around would really let go and howl like blithering idiots until none of us could drink any more or howl any more or do anything except collapse into unconscious heaps of burned-out fandom.

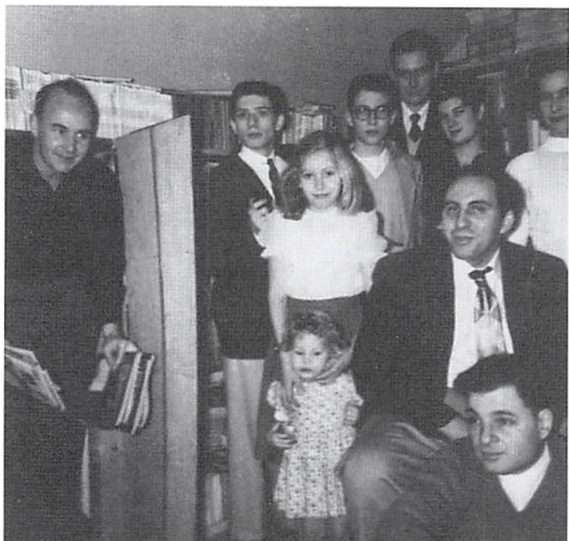
Ah, Pittsburgh. Hello, Dirce, "Sky" Miller, Kelly and Polly Freas. Hello, Howard, how the hell are you? Damn fine convention, old friend.

Ah, Detroit. Hello "Howard's boys" (Roger Sims, George Young, and Bill Rickhardt). Hello, Howard, how the hell are you? Damn fine convention, old friend.

Ah, Chicago. Hello UofC SF Club. Hello, Howard, how the hell are you? Damn fine convention, old friend.

Private parties were something else in those days, literally difficult to explain because of their complexities and the personalities involved with making them unbelievably special. The Falascas were Hosts Unparalleled in Cleveland during those years. Everyone from 200 miles around in any direction would gather

Howard entering his attic. Harlan Ellison behind door. Daughters Cheryl & Karol. Bill Digman, John Magnus & Mary Young in back. Howard's wife



Sybil just visible on right. Fred Prophet in front of her, and Roger Sims at bottom.

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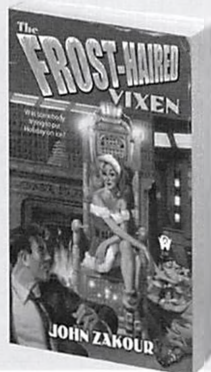
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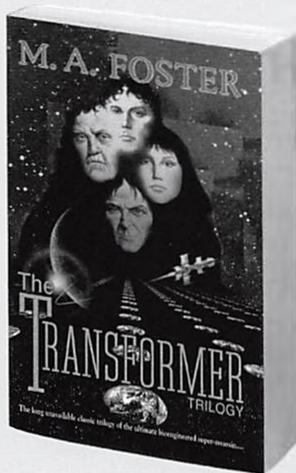
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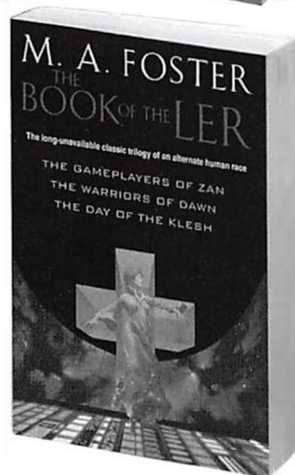
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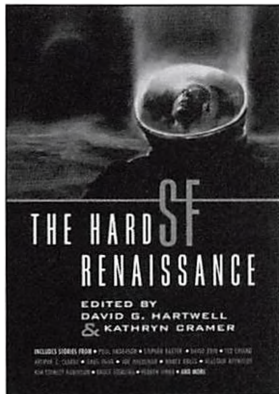
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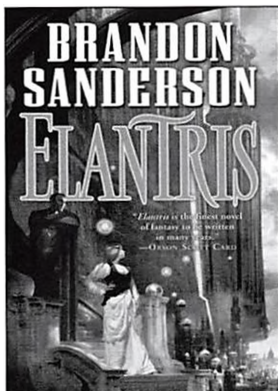
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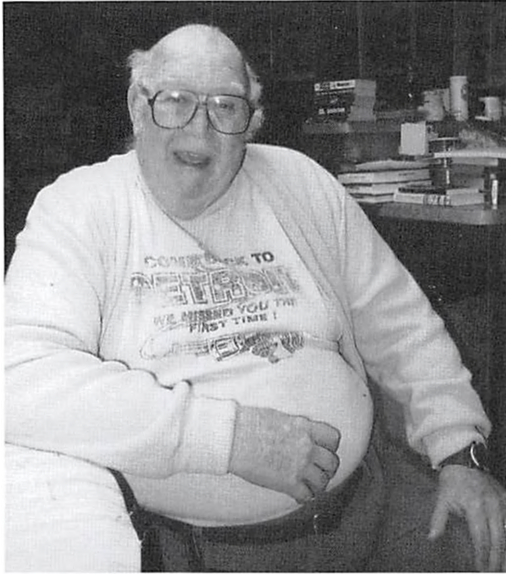
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Howard in one of his "friendly" Detroit shirts.

after the big printing press got so covered in junk that he couldn't use it, once in awhile I would get a phone call because he had gotten another idea for a joke.

When Bob Shaw married Nancy Tucker in 1995, we put together a

special edition of his *Fansmanship Lectures* for the event under the Misfit Press imprimatur.

One year for Pulpcon, Howard decided he wanted dust jackets for such rare books as *The Bobbsey Twins Go to the Whorehouse* and *Tom Swift and His Flying F****. Howard got a kick out of it when someone walked by his table and actually believed one of his whoppers, even for a moment. My friendship with Howard started when we noticed that we were wearing the same t-shirt. It said "Detroit: Where the weak are Killed and Eaten." I think this was the first sign that we had the same twisted sense of humor, and started a history of being a bad influence on each other and terrorizing everyone else.

In 2001, Howard and I shared a great experience, going on the EAA B-17 *Aluminum Overcast*. His daughters and I were a

little bit nervous, but again, he was an island of calm, commenting on how new the plane looked without any bullet holes or patches in it. He told me about crawling down into the ball turret, and about the fantastic view from the bombardier's seat, up in

the nose surrounded by plexiglass, with your feet dangling over thin air, surrounded by sky. "Imagine that when flak's coming at you!" After the flight, his daughter went to the crew chief to get his WW2 logbook signed—he said he wanted to collect his flight pay!

Front page, *Dearborn Hts Press & Guide*, Sep 6, 2001, misinformation by Richard Marsh: "Howard DeVore, 76, had not been in a plane since he was discharged from the Army Air Corps at the end of World War II. The 46-year resident of Dearborn Heights, a bombardier in Europe during the war, took his first plane ride in 55 years Monday, ironically in a B-17, the same kind of aircraft he flew in World War II. The special Labor Day excursion was a private flight sponsored by Ford Motor Co. The short flight took six people from Willow Run Airport to the Pontiac area and back to Willow Run. DeVore's friend, Chad Childers, also a WWII Army Air Corps vet, made the opportunity possible. 'Ever since he got out of the air corps, he's refused to go up in a plane, even when a relative of ours worked for an airline and could get us free tickets,' said Karol Sissom of Livonia, one of DeVore's three daughters. 'When he told us he decided to go on this flight, we said, 'Dad, you haven't been in a plane in 55 years, and now you're going up in a plane that's 65 to 70 years old?.' His answer to his daughters was that he was ready for one last great adventure. Sissom and her sisters, Cheryl Walker and Suzanne Reynolds, went out to Willow Run to see their dad off on his first plane ride in more than a half-century. DeVore said he would have liked to have sat one more time in the bombardier's space, but he had gained too much weight since his military days."

Actually, Howard was a ball turret gunner, not a bombardier, and I cannot for the life of me imagine how he ever fit in that ball. I fit in his bomber jacket a lot better than he did, and we both got a

The ball (belly) turret of a B-17. Howard once said that during combat it seemed like there was just a small piece of glass between him and the ground.



great kick out of the fact that the newspaper somehow decided that I was an Army Air Corps vet too. Of course, I was the bombardier. Help the bombardier!

Big Hearted Howard never stopped giving help to everybody whose life he touched. I think he actually got the strength to go on from the many people he was always helping. Only a week or two before he died, we were talking about some problems with a house I wanted to buy, and he offered to come out with me and look at it that weekend. He made friends with the owners of two local independent bookstores, and always kept an eye out for them. One time it was a set of shelves; he found boxes of books from his endeavors as a bookscout, anything he could do to help Kathy or Al. I have a few friends that I think of that much, but Howard's heart was big enough that he had at least five or ten people that he loved that much, plus his daughters and grandkids, who he loved even more. Howard's 80th birthday party last year was a beautiful thing. His daughters & grandkids made several nice collages & displays of old pictures & SF stuff, seven of his friends & all the family except the grandson who is in Turkmenistan with the Peace Corps showed up, even one great-grandson. My girlfriend pointed out that it was great evidence that Howard had a successful life... his kids turned out well, the grandkids were actually helping out quite a lot and being the hosts for the party. What are the chances of having three teenagers nowadays that all turned out to be nice kids? There was quite a lot of passing around of photo albums and "who is in that picture?" including E.E. "Doc" Smith, Gene Rodennberry, Bob Tucker, Ben Bova, and Isaac Asimov.

Four of the birthday party crowd were guys he'd known over 50 years, Elliott Broderick, Dean McLaughlin, George Young, and Fred Prophet. All of them, incidentally, were on the concom for the 1959 Detroit Worldcon - the only



Howard receiving his Lifetime Achievement Award at Confusion, 2004, surrounded by his family: granddaughter Sarah Reynolds, daughters Karol, Suzanne & Cheryl & grandson Jeffy Sisson.

one missing was Roger Sims, who lives in Florida now. It may indicate that I'm old-fashioned, or a dirty old man before my time that I have so much in common with Howard, but there were also a small younger crowd of Howard's friends in attendance: me, Kathy from the bookstore, and Sharon Myers Shaw. Hmm, I just realized that I was the only one of Howard's younger friends who happens to be male. Do you think that might be significant?

It is hard for me to say goodbye to Howard. I felt like I couldn't get my words to come out right at his wake last week at ConFusion, but I kept getting choked up.

Mike Glickson and Larry Tucker did a much better job of saying the right thing,





He got us laughing, not just feeling sad, and that's exactly what Howard would have wanted.

they started telling jokes, like when Larry said he wished he could call Howard up and tell him, "Hey, did you hear, Howard DeVore died!". I think many of us probably got those calls from Howard, when we lost Busby, Hedwig Biggle, and any number of other people who I "didn't" know, Larry was absolutely right.

One time, when my heart was breaking over some femmefan who had just dumped me, I remember Howard and I went and sat on his front porch to talk about it. He thought about it, and he realized just how important she was to me, and how important she was in the great scheme of things, and he said, "Remember, women are like streetcars. There'll be another one along any minute."

Howard never passed up an opportunity to make a pass at a pretty girl. He was terribly disappointed when he couldn't get the mundane bridesmaids at a wedding at the con hotel drunk enough to take wheelchair rides in his lap last year, like he did the year before. Howard was a great example. So all of you in fandom, raise a glass of whiskey and drink it, in memory of him. And when you make a pass at a pretty girl, do that in memory of him too.

Amen and God Bless you all!

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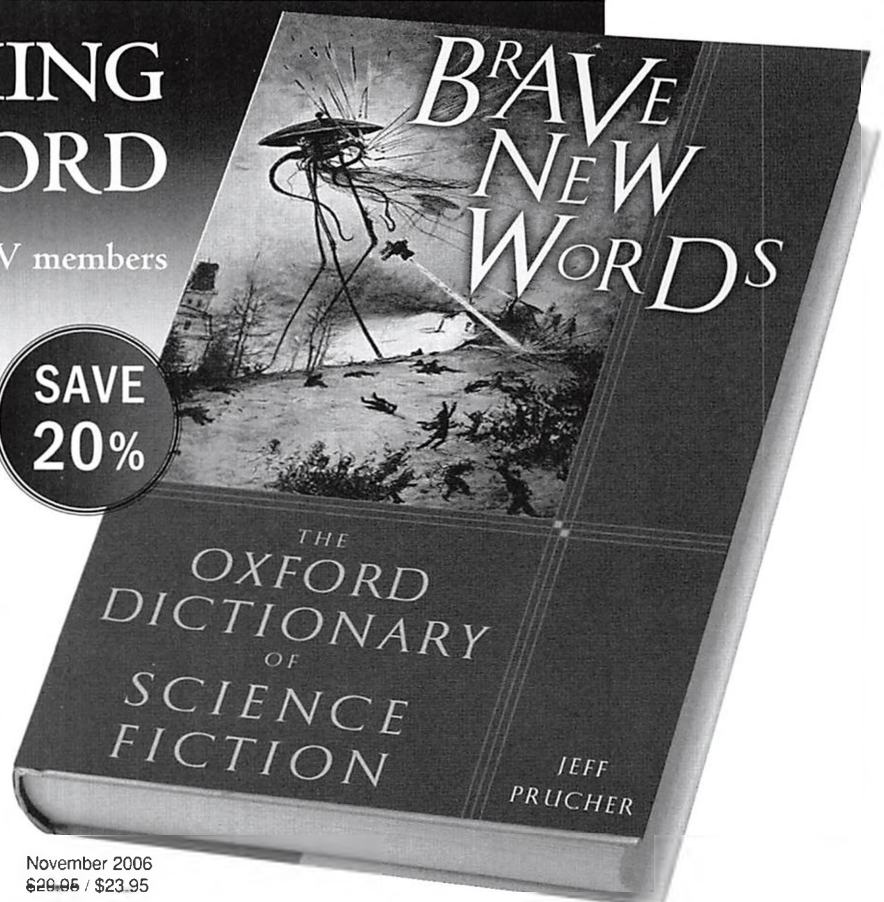
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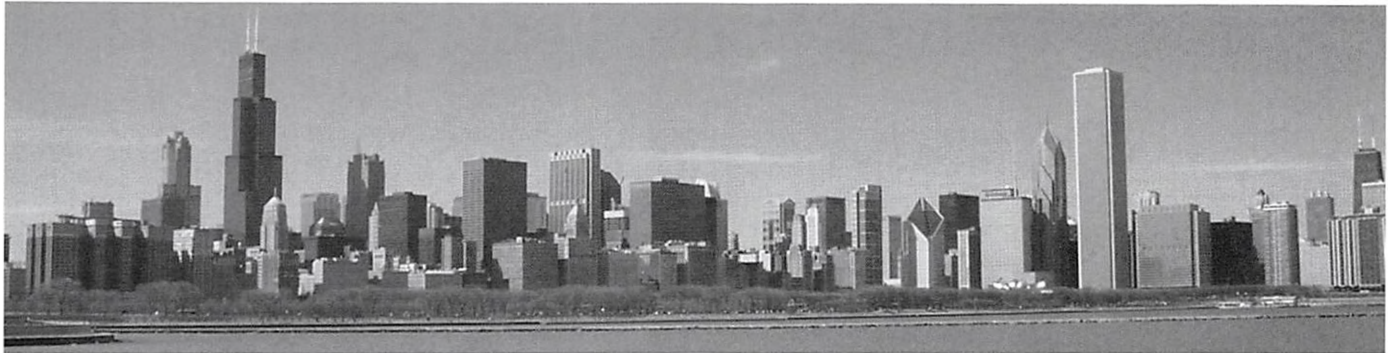


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Frankie Thomas

A few words about a sixty-five year friendship

by

Jan Merlin

Frankie Thomas was uniquely a memento of the last century's old Broadway and Hollywood... and of the beginning of the age of television. I first saw him during the 1930's, when I was about twelve years old, catching *Tim Tyler's Luck* at a Saturday movie matinee. How I envied him being able to ride an elephant and do daring deeds in a jungle atmosphere! I didn't know then I was to become an actor after World War II service in the Navy. I saw Frankie again in 1950, when I was hired to play Roger Manning in *Tom Corbett, Space Cadet*.

Being the first actor cast, I read with auditioning actors for a couple of weeks to help gather the other two cadets. Al Markim was next to be hired, as Astro. We were both in-

involved in reading actors for the producers then, and after numerous prospects had been seen, Frankie Thomas turned up. The reaction from all of us in the room was the same. We had found our Tom Corbett, someone who looked exactly like the All-American Boy.

Though I abandoned the series in late 1953 to do roles in Hollywood films and television, Frankie and Al continued on with it for another two years, and it ended in 1955. It was not until the late 80's that I ran into Frankie again. I was surprised to discover the perennial bachelor had married, and that he and his

gracious wife, Virginia, had been living very near me in California.

We resumed our old friendship and soon were doing readings of our past radio scripts for radio conventions and sci-fi



Jan Merlin
and
Frankie Thomas



Al Markim as Astro, Frankie Thomas as Tom, Ed Bryce as Capt. Strong, Jan Merlin as Roger at the Tom Corbett, Space Cadet recreation at the Friends of Old Time Radio Convention.

groups. Frankie had not accepted any more acting roles after that series, often stating, "Nothing could ever top playing Tom Corbett." In a curious way, he remained happily back in the Fifties, always recalling those space episodes and radio scripts. His joy was marred when Virginia died before this new century arrived, but she'd seen almost the entire *Space Cadet* gang celebrate a reunion at the Old Time Radio Convention in Newark, New Jersey, in October of 1993. Well, she may be watching Frankie in the outer galaxies now, recasting some Corbett plot with actors who've preceded him into the beyond. Let's hope the clapping of wings doesn't knock them off their cloudy planets.

Frankie passed away the evening of May 11th, 2006, at the Sherman Oaks Hospital, of a respiratory failure while recovering from a minor stroke. About twenty friends and relatives gathered for a private service at his burial site in the Forest Lawn Hollywood Memorial Park

on May 17th. On a trim green lawn, shaded by a large tree, his elegant oak coffin was in place over an open grave, blanketed with flowers. More

flower arrangements hung on stands and in baskets nearby; his mother and father's grave markers were next to his resting place. A white church with a clock on its steeple, black hands at three, loomed in the background.

The afternoon blazed with sunlight, and some folk sat on a row of chairs while the others stood behind them. A minister read a bio of Frankie's career and life. When he was done with his summary and prayers, the guests were invited to speak any words they wished to say, and a few did. Most related amusing happenings they had experienced with Frankie. Few knew Frankie had just had another! His original space cadet uniform, kept in perfect condition and worn at appearances, had been left at the mortuary for the personnel to dress him...and when a few family members had a short viewing period before the burial time, it was discovered that the upper part of the uniform had been put on backwards.

He was zippered in front, as if in some jacket, and the insignia of the Space Cadets was on his back. Of course, the mistake was hastily remedied before the coffin was brought to the site. I had to chuckle, knowing that Frankie would have found it as amusing as I did.

His step-daughter, Julie Alexander stood to read the words of the Space Academy Oath and the Space Academy song. It was quite moving, for it personified all that Frankie believed and portrayed in his favorite role. She asked everyone to wish Frankie "Spaceman's Luck" aloud together, and then the coffin lid was opened for the guests to place inside his old golf balls, photographs of his family and friends, and the folded American flag once displayed at his father's funeral. I sprinkled Frankie with a handful of tiny metallic gold stars and wished him farewell under my breath... and as the folk left the coffin, I took a few pictures before the lid was re-closed.



Frankie Thomas & old friend, "Tom Corbett"



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At the conclusion, we all departed for the Bistro Restaurant, one of Frankie's favorites, and had a fine dinner and drinks, and more talk about the man we had lost. It wasn't the same without him present; I had no sense of him being with us at all. I think he stayed behind to be with his Mom and Dad.

Frankie Thomas, Space Cadet No More

Frank Thomas, Jr. died sometime during the night of Thursday, May 11th, of respiratory failure while recovering from a stroke.

In keeping with our theme of Space Cadets, L.A.con IV could have done no better than to select the Special Guest we did. He has a special association with the science fiction field. He's one of a handful of talented individuals who brought science fiction into millions of homes in the 1950s through the then new marvel of television.

Frank Thomas was Tom Corbett, Space Cadet. Not just on the show. He was the one and only Tom Corbett.

Frank M. Thomas, Jr. was the son of two actors, Frank Thomas and Mona Bruns, both of whom had quite respectable careers on stage and in films and television. Ironically enough, the mother of Tom Corbett appeared as the mother of the Video Ranger (and his brother Hal) on "Captain Video". In addition to his parents, his aunt and uncle were also actors.

So it was only natural for Frankie, as he was known, to fall into the family business, working as an actor on radio and stage in New York. He started out on stage in "Carrie Nation", working with a young Jimmy Stewart. After a few other small roles, he appeared in "Wednesday's Child", in the longest role ever written for a child performer to this day.

Selected as one of the Ten Best Plays of the Year, the rights to it were picked up by RKO Pictures, which brought



Frankie to Hollywood to recreate his starring role. His mother and father also each appeared in the film.

From then on, Frankie bounced back and forth between Los Angeles and New York. Movies were here. Theater and radio (and, eventually, the early days of television) were there. And Frankie did a lot of all of them. Plays like "Remember the Day" on Broadway. Radio programs like "Stella Dallas". And movie after movie.

Over the course of his career, Frankie Thomas appeared in 35 movies, working with the likes of Spencer Tracy, Ginger Rogers, Mickey Rooney, Ann Sheridan, Ray Milland, and Ronald Reagan. His films include *A Dog of Flanders*, *Tim Tyler's Luck* (as Tim Tyler), *Boys Town*, and *The Major and the Minor* and a series of *Nancy Drew* movies in which he co-starred with Bonita Granville.

During World War II, he volunteered

Frankie Thomas
and
Bonita Granville
in Nancy Drew.





for service and spent five years in the Navy. Returning to New York after his tour of duty, he found himself working steadily in radio, doing over 1,500 shows. As dramatic radio fell before television, Frankie switched channels and moved into the world of television. Liking ac-

tors with a background in live theater - after all, television of the time was live and anything could happen — he did guest appearances on all the shows of the period including *Studio One* and the first five-days-a-week soap opera *A Woman to Remember*. It was his stage work and his experience in a daily show that Frankie believed helped him get the lead in *Tom Corbett, Space Cadet* in 1950.

Not long after the end of the *Tom Corbett* series, Frankie left the world of acting.

After that he took up teaching bridge, something he called “a good way for a former actor to find an audience”. He became president of the American Bridge Teachers’ Association, editor and publisher of *The Quarterly* bridge magazine, and associate editor of *Popular Bridge* magazine. And he also joined the ranks of professional writers. Surprisingly perhaps, his writings weren’t in the universe of science fiction. Under the name of Frank Thomas, he wrote a dozen Sherlock Holmes novels, including *Sherlock Holmes and the Sacred Sword*, *Sherlock Holmes and the Golden Bird*, *Sherlock Holmes and the Masquerade Murders* and, combining two of his passions, *Sherlock Holmes, Bridge Detective*.

But, of course, Frankie Thomas will most be remembered for bringing “Blast Off!” into the English language on *Tom Corbett, Space Cadet*.

Frankie Thomas is L.A.con IV’s Special Guest and he and his place in the science fiction universe will be remembered and celebrated during the convention.



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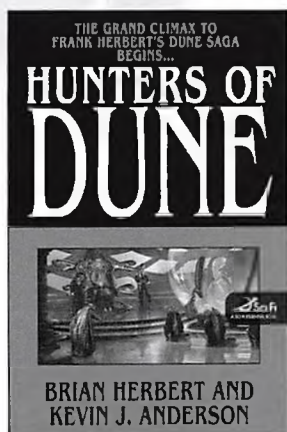
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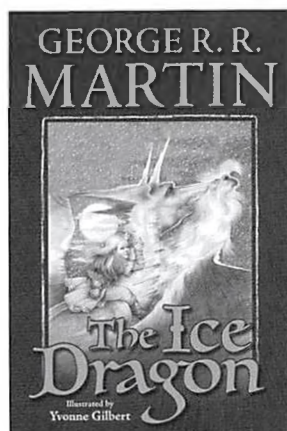
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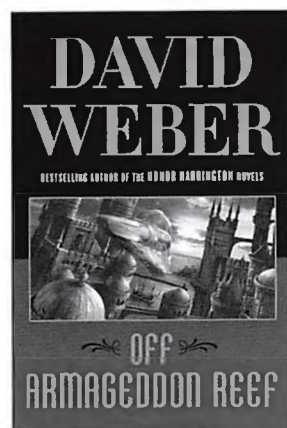
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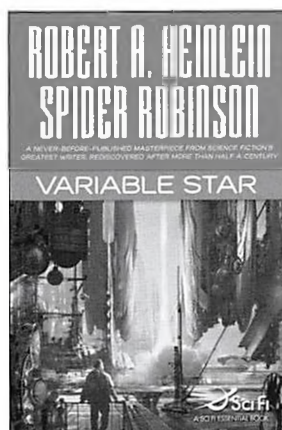
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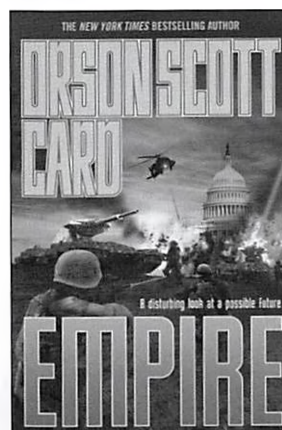


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Spaceships, Spacesuits, and Space Cadets

by

Connie Willis

When I read that the theme of this year's World Science Fiction Convention was "Space Cadet," my first thought was not of the TV show and Tom Corbett, but of the book which inspired it, Robert A. Heinlein's *Space Cadet*.

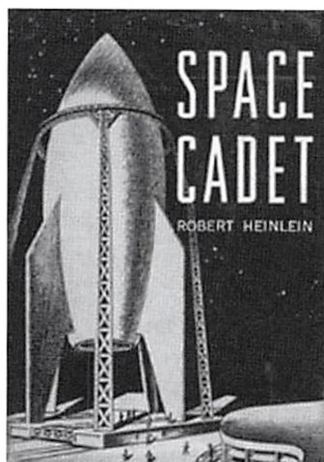
Actually, where science fiction is concerned, all my first thoughts come from Heinlein's wonderful books of the 50s and 60s. The first SF book I ever read (unless you count *Voyage to the Mushroom Planet* and the *Oz* books) was *Have Space Suit, Will Travel*, and I immediately (after a brief detour into Jerome K. Jerome's *Three Men in a Boat*, which Kip's dad was

reading in the first chapter) devoured every other Heinlein book I could find, with the end result that my first exposure to time travel was *The Door into Summer*, my first contact with extraterrestrials was *The Star Beast*, and my first encounter with Mars

wasn't Bradbury's *The Martian Chronicles* or H.G. Wells' *War of the Worlds*, but *Double Star*. My first trips into space were with Kip Russell, Tom Bartlett, Podkayne Fries, and Matt Dodson, *Space Cadet*.

They were perfect companions. Unlike a lot of the SF writers who'd come before him, he didn't just see spaceships as a way to get to Mars or Arcturus IV or

another galaxy. He was interested in the journey itself, and he described it with painstaking accuracy, from the hydroponics tanks to the airlocks, from the accelera-



tion couches to the barf bags for space sickness.

Heinlein's research into what space travel would be like was more than accurate. Reading *Have Space Suit, Will Travel* again, it's hard to believe it was written eleven years before we landed on the Moon. He predicted the necessity for keeping fit, the danger of solar flares, the difference between artificial and earthside gravity, the problems of living in close quarters, and all the complexities of a ship's organization, from how often a crewman has to stand watches to who gets to sit at the captain's table.

More importantly, he captured the *feel* of space travel, from the things a mid-voyage skew-flip could do to your stomach to the crew laying bets on when the ship's going to land to the distinctive smell of a ship—"human sweat and ancient sin, with undefinable overtones of decay and unfortunate accidents and matters best forgotten," even though the air's been cycled, washed, and perfumed, with a dash of ozone added. And the fact that within days, you no longer notice it.

And Heinlein didn't just describe the ships but everything that went along with a world in which space travel existed: customs, baggage checks, the guilds crewmen would have to belong to, the citizenship a person born between planets would have, the scruffy planetside towns, with their unsavory detritus of bars and bail bondsmen and pawn shops, that would spring up around spaceports.

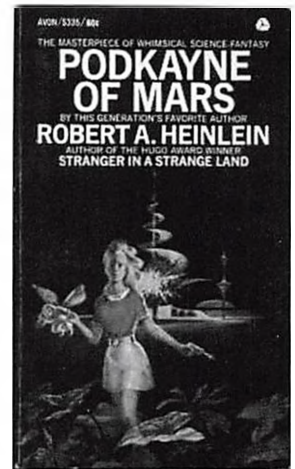
And it was all so *real*. Heinlein's spaceships weren't sleek and shiny. They got banged up, broke down, or ended up in the wrong place. (The *Millennium Falcon*, and Luke Skywalker's beat-up speeder are direct descendants of Heinlein's *Elsie* and *Rocket Ship Galileo*. So are the ship and crew in *Firefly*, the cantina at Mos Eisley, the comic banter between Kirk and Spock, and the poker games on *The Next Generation*.)

Heinlein's people were real, too. Unlike lots of science fiction before (and since), which focused on handsome, competent starship captains, brilliant scientists, and intrepid explorers for heroes, Heinlein's characters were wet-behind-the-ears cadets, soda jerks, second-rate actors, hillbillies, and snotty rich teenage girls. (Why is everyone always so hard on Podkayne? Think Paris Hilton, only with brains.)

None of them were trying to save the world or even particularly looking for adventure. Max Jones in *Starman Jones* was just trying to get away from his nasty stepfather, Tom Bartlett in *Time for the Stars* was a twin who always got the short end of the stick and even came in second when it came to getting chosen to go into space. All Don Harvey was trying to do was to get to his parents, and Kip Russell was in his backyard minding his own business when a spaceship landed on him and carried him off. They all (except maybe Poddy), spent most of their time trying to figure out what's going on, keep their feet, and, as Tom says, "just muddle along".

They hated their roommates and their little brothers, flunked tests, thought their mothers were overprotective, complained about the food, slacked off, and threw up. I could totally relate to them and imagine myself there with them, standing watches, getting lost on my way up (or down) to the mess deck, trying to figure out how to get the helmet of my spacesuit screwed on.

And having thrilling adventures. Don Harvey finds himself caught in the middle of revolution and being pressed into service as a spy. Podkayne's vacation trip turns dangerous and then deadly. Starman Jones uses fake documents to lie his way into a job on a ship which promptly gets lost in an uncharted



sector of the galaxy. Kip and Peewee get kidnapped by space pirates and hauled off to the Moon, Pluto, and the Lesser Magellanic Cloud and then put on trial, with the fate of Earth at stake.

But amazing and improbable as all these adventures were, they always felt like they could actually happen because it was all so *real*. Kip had to enter a soap contest to be able to afford going to the Moon, Poddy was *way* over her baggage allowance, Starman Jones lay awake nights wondering if he'd get caught, Don Harvey was convinced he wouldn't get space-sick and then did, and Peewee carried a rag doll and kept a wad of bubble gum on her belt. All of them got scared, confused, lost, exhausted, and in over their heads, and Heinlein recounted it all—warp jumps, bug-eyed aliens, interplanetary wars—in a straight-forward, charming, funny, ironically down-to-earth style.

Oddly enough, this matter-of-factness filled me with a sense of wonder. I know, I know, the Golden Age science fiction writers are supposed to have a monopoly on that, and I'm the first to admit they do a good job. (My favorite is Jack Williamson's utterly impossible but nevertheless exhilarating, "Nonstop to Mars," in which a young rocket ship pilot drives through the ether to the Red Planet.) Other people point to Bradbury's lyrical stories, the psychedelic visions and elegant choreography of *2001: A Space Odyssey*, or the description in C.S. Lewis's *Out of the Silent Planet* of the stars seen from the port of Ransom's rocket, "...celestial sapphires, rubies, emeralds and pinpricks of burning gold...a bath of pure ethereal colour and of unrelenting though unwounding brightness..." And they definitely capture the beauty and awe of space.

But no passage ever made me gasp with wonder more than the matter-of-fact one in *Have Space Suit, Will Travel*, when Kip Russell, rescued from Pluto and taken to the Lesser Magellanic Cloud, gets his first look at the Milky Way:

"Dominating that whole side of the sky was a great whirlpool of millions, maybe billions of stars. You've seen pictures of the Great Nebula in Andromeda?—a giant spiral of two curving arms, seen at an angle. Of all the lovely things in the sky it is the most beautiful. This was like that...it stretched across the sky twice as long as the Big Dipper as seen from home—so close that I saw the thickening at the center, two great branches coiling around and overtaking each other...you could feel its depth, you could see its shape. Then I *knew* I was a long way from home."

Bruce Catton, the renowned Civil War author of *Army of the Potomac* and *A Stillness at Appomattox*, was once asked how he was able to write so realistically about the Civil War. He leaned toward the interviewer and whispered, "I was there." In the same way, Heinlein was definitely "there," in the Magellanic Cloud, at the Space Academy, on board a spaceship traveling just under the speed of light. And he took us along with him for the trip.

I said my view of space was shaped by Heinlein, and that's true, but he was also just the beginning of my adventures in space. After I'd read *Between Planets* and *Time for the Stars* and *Podkayne of Mars* and *The Rolling Stones*, I went on to read Ray Bradbury and Arthur C. Clarke and Philip K. Dick and Judith Merril and dozens of other authors, each of whom had their own unique take on space travel. Some of them, like Ray Bradbury in "The Rocket" and "Icarus Montgolfier Wright," and Jerry Oltion in "Abandon in Place," sought to capture the romance and beauty of space, the impulse that makes the idea of going to the stars so irresistible.

Others looked at the dark side. Space is a dangerous and deadly place, and there are all sorts of new and terrible ways to die there. In Bradbury's "Kaleidoscope," the rocket blows up, scattering its crew "into a dark sea" with no hope of rescue, and in Theodore

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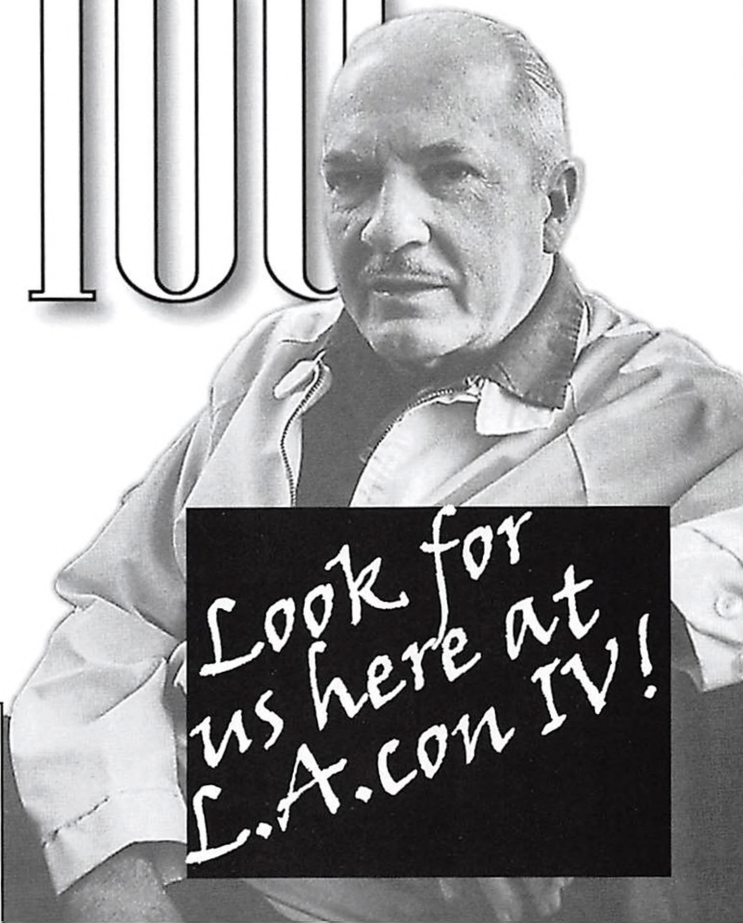
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Sturgeon's "The Man Who Lost the Sea," the rocket crashes on landing, leaving its pilot to face the infinite sadness of dying far, far from home.

And there are all sorts of other dangers, from getting lost (Heinlein's *Starman Jones*, John Brunner's "Fiery Pillar," and Frederik Pohl's "The Mapmakers") to meteorites to freezing to death while mapping the sun (Bradbury's "The Golden Apples of the Sun") to explosive decompression to running out of food. Or air.

Cynthia Felice's *Sunbound* crew is exposed to deadly levels of radiation from their ship's reactor. The pilot in Anne McCaffrey's "The Ship who Sang" is so badly injured her body can't be reconstructed except as part of the ship itself. The dancer in Spider Robinson's "Stardance" has spent too long in space and suffered too much bone loss to be able to go home again, and dozens of other stories illustrate just exactly how harsh and unforgiving an environment space can be.

None of them make the point better than Tom Godwin's classic "The Cold Equations," in which a teenaged girl stows away on a spaceship so she can go see her brother, a seemingly harmless act that nevertheless brings her (and the ship's pilot) smack up against the harsh limitations and grim realities of space travel.

Not all stowaways and hitchhikers (see Douglas Adams' book *Hitchhiker's Guide to the Galaxy*) are tragic. Some are merely annoying—and funny—like the fluffy tribbles in the *Star Trek* episode, "The Trouble with Tribbles," (written by David Gerrold) and the aliens in Alan E. Nourse's "Contamination

Crew," which you can only destroy by eating them. And then there's the wub in Philip K. Dick's "Beyond Lies the Wub," which the crew can't get rid of even when they do eat it, though perhaps that's a good thing. After all, it is a good conversationalist.

That's more than can be said for the alien in *Alien*. The ads for the movie read, "In space no one can hear you scream." Right, and there's nowhere to run either, not even the escape capsule, another major disadvantage of being in space. And a giant, razor-toothed, acid-drooling monster isn't the crew's only problem. They've also got to deal with a really ugly military-issue-looking ship, crummy food (in that scene right before the alien bursts out of John Hurt's chest, did you see what they were eating?) and a robot with special orders from back home that says the crew's expendable.

Which brings us to another big problem with space travel, which is that your life is utterly dependent on machines and computers. Like the homicidal HAL. Or the ship's computer in David S. Gardner's "Cold Storage," which misunderstands its instructions with disastrous results. Or the talkative computer in *Dark Star*, who decides he's God, blithely announces, "Let there be light!", and blows up the ship.

Dark Star (one of my favorite movies) also has a brilliant bit about one of the greatest dangers of space travel: being cooped up in a confined space for a very long time with other people. Tom's spoiled and obnoxious roommate in *Time for the Stars* is nothing compared to the guy in *Dark Star*, who has brought along a pair of those googly-eyes-on-springs glasses and a rubber chicken for the



trip and keeps trying to make his crewmates laugh with them, even though they have seen them a million times.

Conversely, space can be a desperately lonely place. Theodore Sturgeon's "A Saucer of Loneliness" and Poul Anderson's "Ghetto" show us just how lonely, and even the failure to hear from a boyfriend on schedule, as in Judith Merrill's "Stormy Weather," can be a life-threatening crisis.

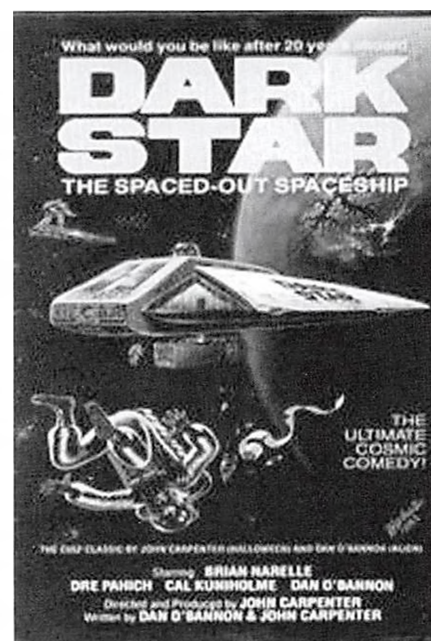
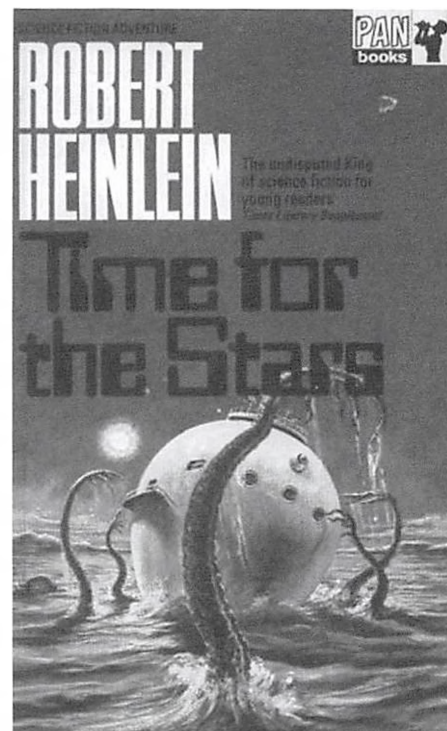
Nothing illustrates just how tedious, silent, and deadly boring space can be better than *2001: A Space Odyssey* (I have always wondered if HAL's breakdown had something to do with his being terminally bored), and Ray Bradbury's "No Particular Night or Morning" chronicles the descent into madness and suicide the sensory deprivation of space can cause: "There isn't any season here; summer and winter are gone. So is spring and autumn. It isn't any particular night or morning; it's space and space."

Being in space drives one of the scientists on the *Ariel* in Nancy Kress's *Crossfire* to try to carve the ship into tiny pieces with a laser rock cutter, and John Kessel paints an even bleaker picture. In his novella, "Another Orphan," his hero, investigating an apparent mass murder on board an abandoned ship, concludes that long space missions inevitably create conflicts which end in mutiny and massacre. (Did one of the crew members bring along a rubber chicken, I wonder?)

It may not be quite that hopeless. There may be ways to counteract the tedium and sameness of space, from varying the weather (John Brosnan's "Conversation on a Starship with Warp Drive") to waving a bottle of fresh green chlorophyll and dandelions under a crewman's nose. And there's always sex (Ben Bova's "Zero Gee" and Fredric Brown's "Expedition"), though James Patrick Kelly says it may not live up to its advertising: "it's dangerous, hard work and no fun... you don't realize how erotic weight is until there isn't any."

Douglas Adams' hitchhiker clings to his towel, Captain Picard to his "Tea. Earl Grey. Hot." The engineers on *Battlestar Galactica* build a still. Heinlein's space travelers play 3-D chess and shoot dice, "the cubes spinning lazily in the low-gravity field." They also pass the time by reading books, working math problems, and learning new languages, but even such educational pursuits can have unforeseen consequences in space, as witness the crew of the *U.S. Starship Constitution* in Frederik Pohl's "The Gold at the Starbow's End," who begin by working math problems—"no mass to transport, no competitive element to get tempers up"—rapidly progress to mastering Mandarin Chinese, solving Goldbach's conjecture, and coming up with the formula for fusion, and end by constructing their own planet and invading earth.

Which brings us to another conundrum of space travel: Will it inevitably change the people who go into it, and how? Judith Merrill's "Exile from Space," raised on a spaceship, has a nearly impossible time adjusting to earth. Joe Haldeman's "Tricentennial" and *The Forever War* explore the isolation and alienation brought



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Columbus science center, and *The Ohio State University*.

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attraction, is a 32-room labyrinth of books that stretches one complete city block.

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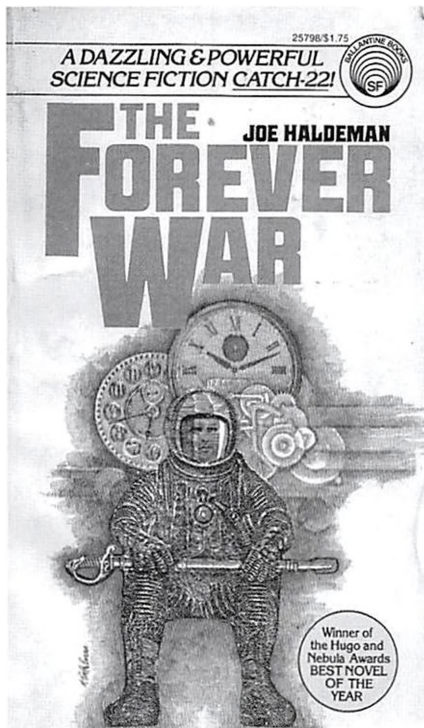
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about by the relativistic gap in time between the ship and the people back home. When Haldeman's soldier goes home on leave, it's to a totally different planet. Two hundred years have gone by since he enlisted. Everyone he left behind is dead.

The men in James Tiptree, Jr.'s "Houston, Houston, Do You Read?" find Earth even more drastically changed, and the astronaut in Brian Aldiss's "Man

in His Time" faces a different form of nightmare. When he comes back from space, he finds himself quite literally out of synch. He's experiencing everything several seconds before everyone else.

And it isn't just his ordeal—it's also his wife's. Space travel is hard on the people who stay at home, too. The family in Bradbury's "The Rocket Man" have to live with fear and loss even when the rocketman is home on leave, and the astronaut's wife and little boy in Judith Merrill's "Dead Center" pay an even greater price for their love.

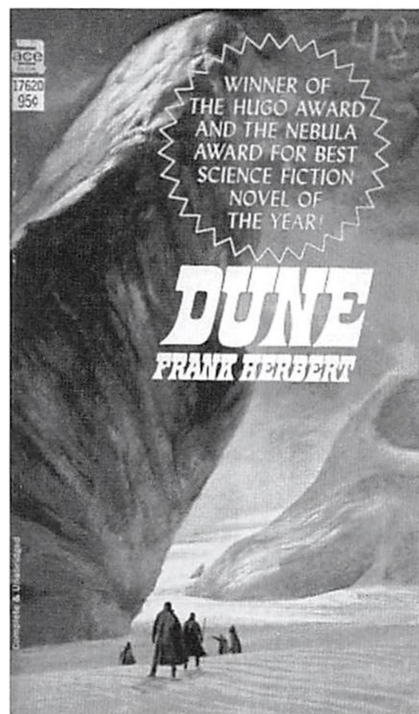
Nobody escapes unscathed. The astronaut in Heinlein's "Ordeal in Space" can't get over what he went through in space, even after he's safely back on earth, and Philip K. Dick's hero can't go home at

all. In Dick's brilliant, "I Hope I Shall Arrive Soon," the hero's been put into cold sleep, a sort of cryo-hibernation, for the years-long journey to another planet, but due to a malfunction of the equipment (those unreliable machines again!), he has not been put under completely. He is still partially conscious and dreaming. In this state, he dreams that the ship has arrived and that his family is there to meet him, and then he's brought out of the cold sleep and realizes it was only a dream, and *now* they've arrived, and then he realizes he's still dreaming, and...

And the reader realizes that even if and when the ship *does* arrive, he will have no way of knowing what is real and what is not.

Cold sleep has been used in all sorts of stories, from *Alien* to Don Wilcox's "The Voyage that Lasted 600 Years" to David S. Gardner's "Cold Storage," as an answer to the problem of the immense distances of space and our inability to faster than the speed of light, which means it takes *years* to get anywhere, if not centuries. Another answer is the "generation ship," in which people live their entire lives in transit, which Alexei

Panshin (*Rite of Passage*) and E.C. Tubb (*The Space-Born*) have written about. The people on those ships undergo changes. The passengers and crew in Harry Harrison's *Captive Universe* devolve into Aztec peasants and medieval monks. The people on the generation ship in John Brunner's "Rendezvous with Destiny" become so dependent on life on board ship that they don't want to leave it when they reach their destination, and



Heinlein's *Orphans of the Sky* have lived there so long they don't even know they're on a spaceship.

The pilots in Frank Herbert's *Dune* have had to take mind-altering spice to cope with the overwhelming immensity of space, and it leaves them addicted and unable to function anywhere else. In James Patrick Kelly's "Breakaway, Break-down," the breakaways, who've lived in space a long time have not only adapted physically to their environment, but emotionally, so that they're no longer human. Neither is Michael, the hero of Kelly's "Think Like a Dinosaur," who's



had to become a cold-blooded murderer just to do his job.

But perhaps the worst thing that can happen is that we'll become addicted to space itself, like the father in Bradbury's "The Rocket Man," and won't be happy anywhere else but in space, no matter how much we're leaving behind, no matter how dangerous and deadly space is.

I know I became addicted when I read *Have Space Suit, Will Travel*, an addiction I've never been able to kick, no matter how many Theodore Sturgeon or James Patrick Kelly or Philip K. Dick stories I read.

I'm also convinced that if I'm ever lucky (or rich) enough to get to go into space, it'll be just like Heinlein envisioned. Right down to the bubble gum. And the space sickness bags. In the meantime, I'm entering that soap contest.

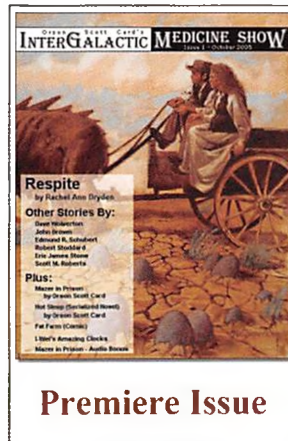


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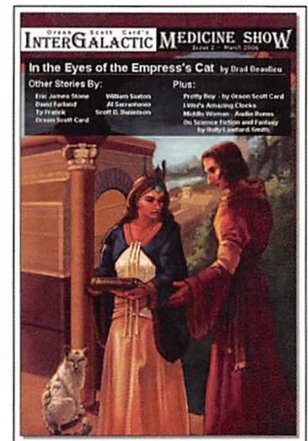
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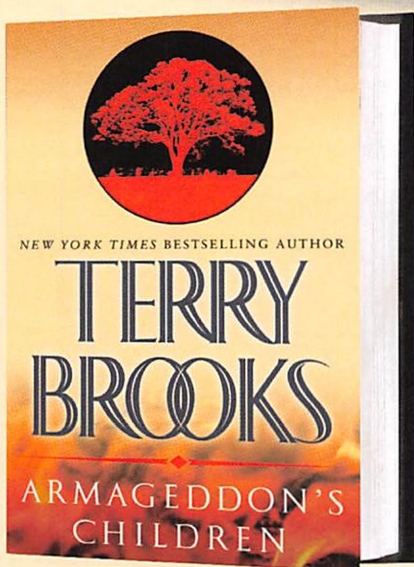
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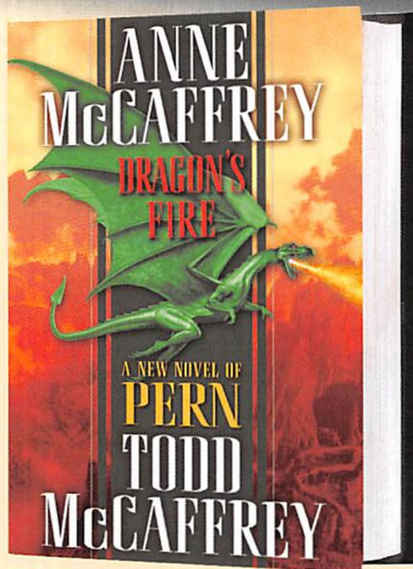


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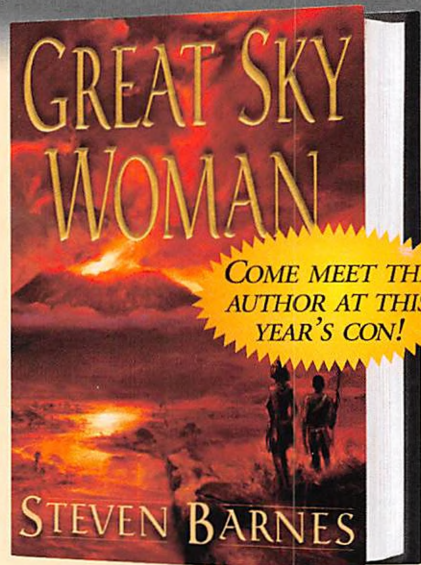


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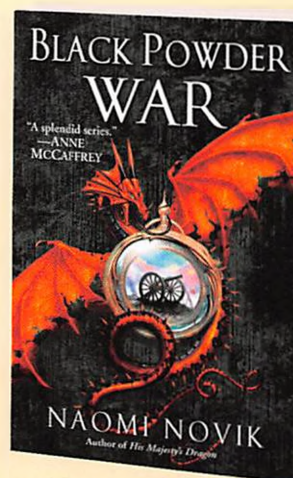
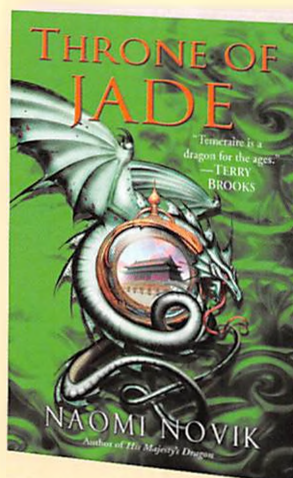
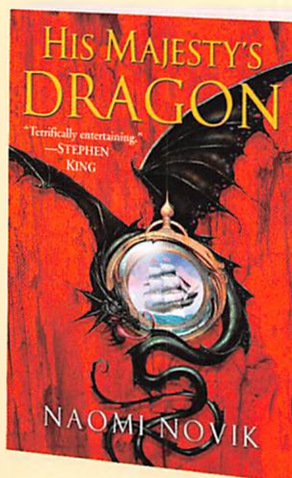
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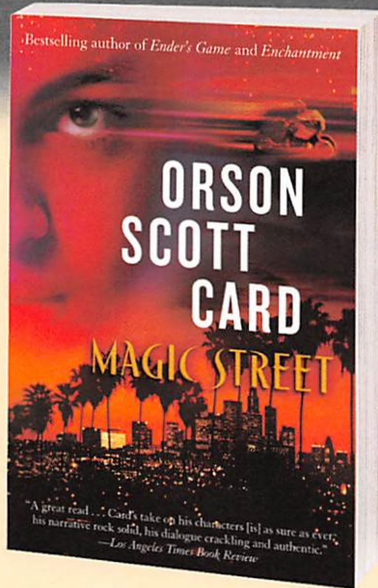
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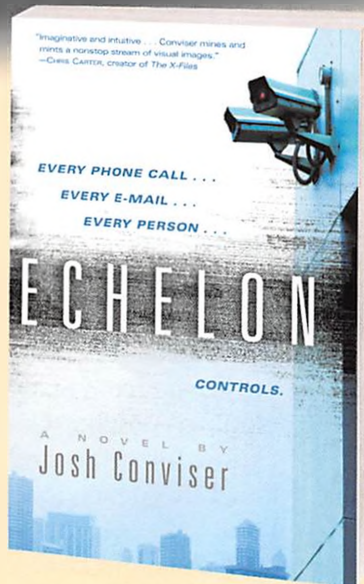


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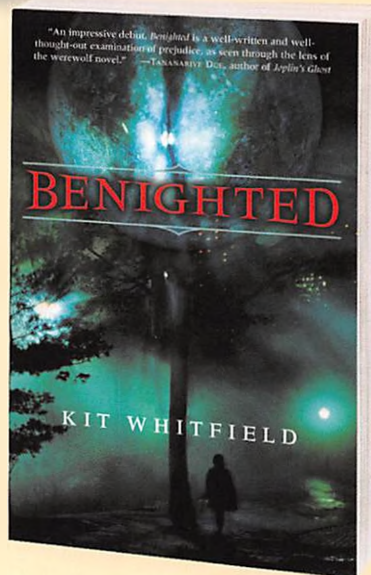


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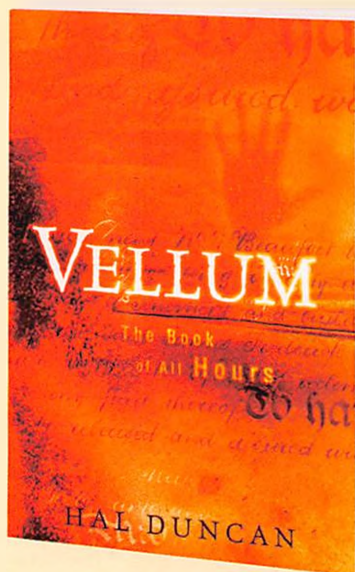


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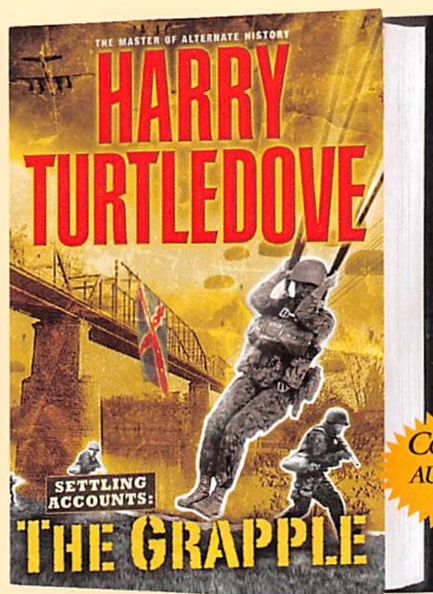


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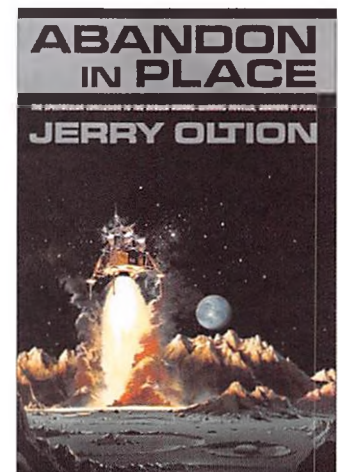
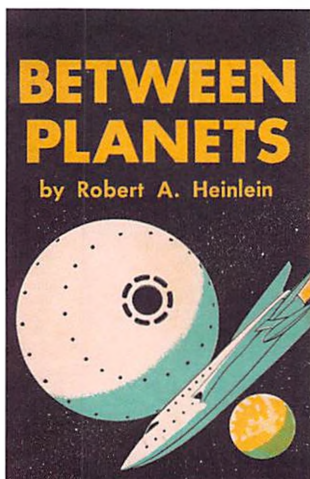
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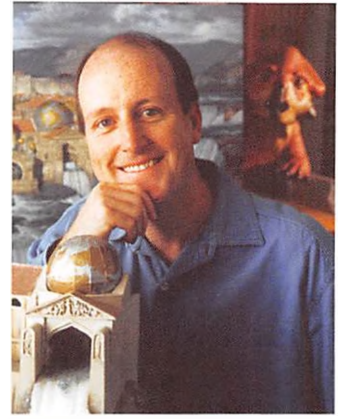
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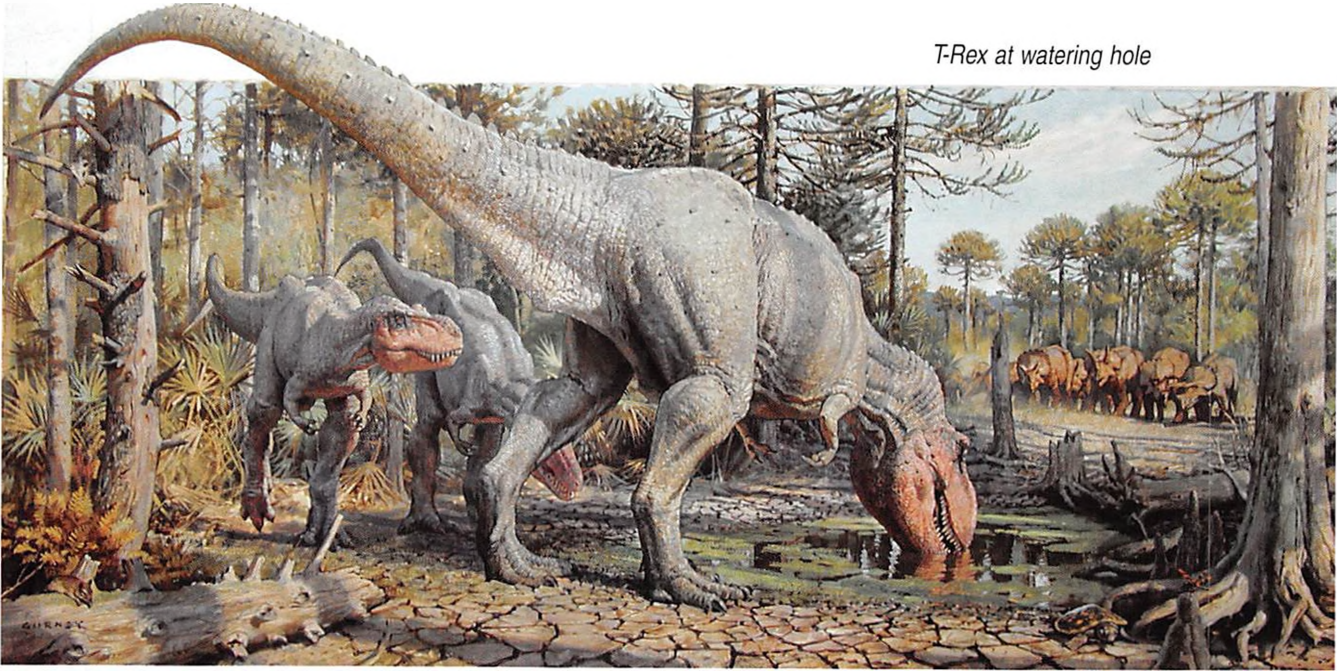
*Mountain
Tribesman*

Desert crossing in progress



Opposite: Garden of Hope

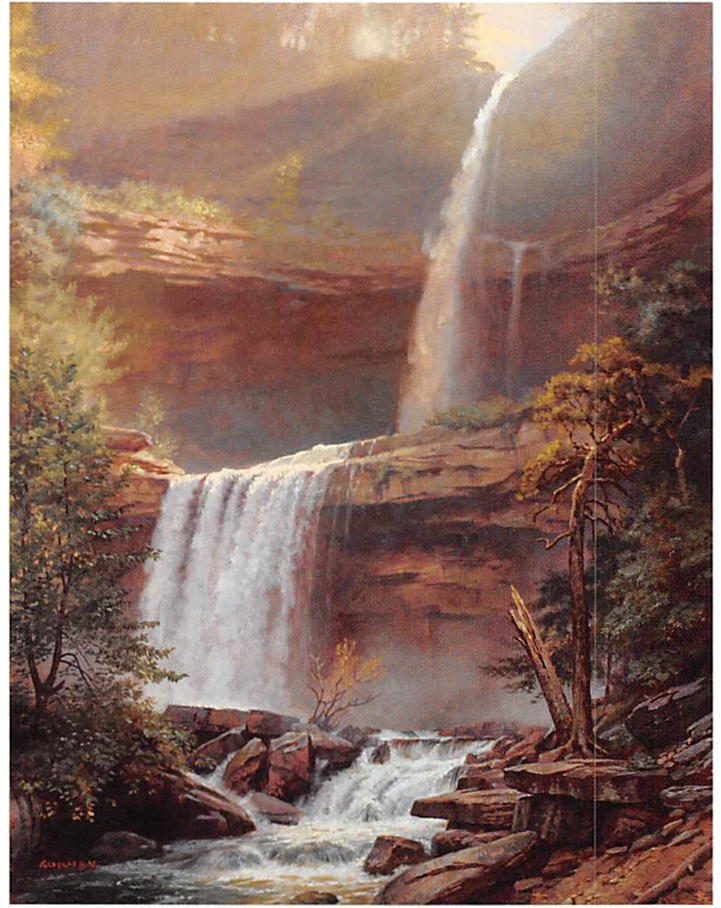
T-Rex at watering hole







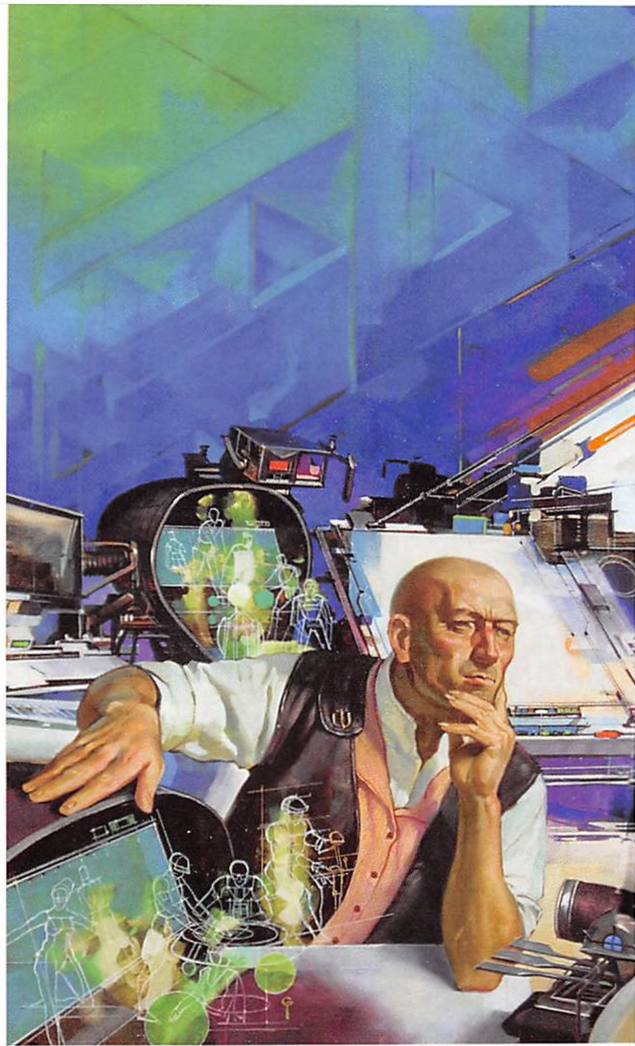
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Kaaterskill Falls

Sunset over the Catskills





Hologram



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*Denison's
Journal*



Cumberland Panorama





Glory Lane

Dinosaur Boulevard



Full Circle: How the Academy Came to Be



Frankie Thomas & Tom Corbett, *Space Cadet*

by Cadet Ed Pippin

During the Golden Days of Television, before the age of coast-to-coast, cable or satellite TV networks, there was the KIDNET. The new cutting edge technology of the early fifties, the television, was in short supply. In even shorter supply was the number of channels available to the viewer. No Sci-Fi or Movie network to watch, no 200+ channels to scan for your favorite character, no DVDs or videotapes from the megamarts. It was live TV and you had to be there when it happened, which could prove to be a challenge. You had to:

- 1) live within the broadcast area of a broadcast channel, and
- 2) know someone with a television set.

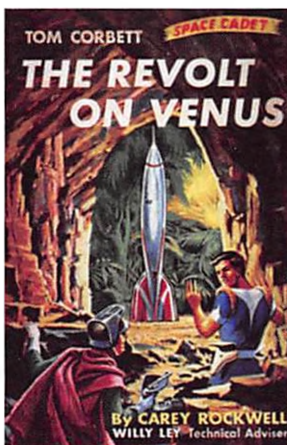
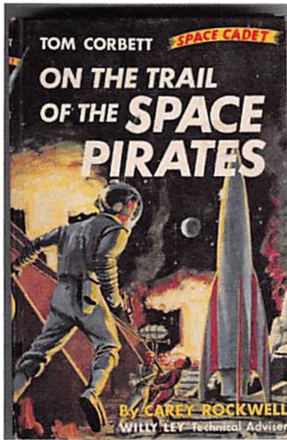
The first depended on the luck of the draw. The second, required cultivating a friendship with a kid who had a set! Those early years were a bonanza of

friendships for lucky kids with a TV, good channel location, and an understanding family who had friends "drop by" during viewing times.

Williamsburg, Virginia in the 1950s was in a rural region of the state. We didn't have a TV set nor did any of our friends. My first clear memory of any television scene was sometime in 1952 when I witnessed a fantastic sight...a rocket blasting into space, cutting through the clouds, while a strong voice

intoned the vision of the future: "Stand By to Raise Ship!" the countdown and welcome to "...the age of the Conquest of Space..!" The vision of the future was a *Tom Corbett, Space Cadet* show witnessed on a bright Saturday morning, in a small garage, on a small 9 inch screen. In the next 3 – 4 years I would watch westerns and other science fiction shows at friends'





homes but my favorite would always be *Tom Corbett*.

The show centered on the West Point of the Future, the Space Academy. The Academy's job was turning cadets into officers of the Solar Guard, a peacekeeping organization in 2350. The cadets trained in units of three, with grades and promotions based on the teamwork of all members of the unit. Tom Corbett, Roger Manning and Astro (no last name) were the cadets of the Polaris Unit.

Tom, played by Frankie Thomas, was the stable, level headed cadet; Roger Manning, played by Jan Merlin, was the *senior* cadet by rank but was the "wise guy" instigator of most of the problems in the unit, and Astro was a colonist from Venus who worked his way into the Academy from the Space Merchant Marines. Astro had the most difficulty with the required studies of the Academy, bringing down the units average and receiving the brunt of Roger's ire for the unit's lowered standing.

The show was part of what many consider the "Big Three" of early live science fiction televisual: *Tom Corbett*, *Space Patrol* and *Captain Video*. Depending on

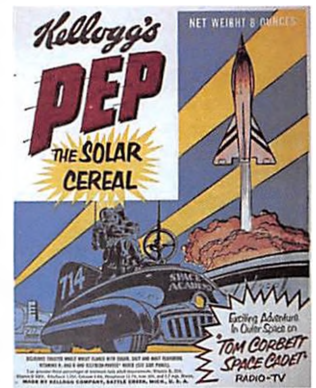
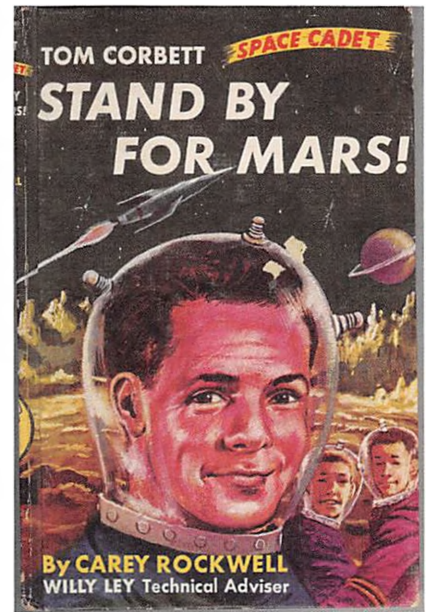
where you lived, you could watch one, or if you were lucky enough to live in a large metropolitan area, all three shows were broadcast using Kinescopes. I was limited to one channel and catching the show whenever I could find a friend willing to share his TV.

Why, after more than 50 years, would the memory of a show stay with someone? I didn't remember a lot of details from the original shows but research from the 1960s to the present filled in the details lost from early childhood memories. It also established friendships with others who enjoyed the show and the actors who starred in the series.

A found copy of Grosset and Dunlap's *Tom Corbett, Space Cadet: Stand By for Mars* in 1960 was the start of an enjoyable research project that has lasted over 40 years. The eight books in the Tom Corbett books series were still in print and would stay in print for almost 10 years after the last show in 1955!

The eight books rekindled the special memories of the show and were the basis of a slow, winding research path that continues today. Thank you, Grosset and Dunlap, wherever you may be in publishing heaven!

In the ensuing years, contact with other fans developed into a network of correspondence for exchange of information about the shows, before Internet, e-mail, and instant messenger. Fans like Joe



Sarno (*Space Academy Newsletter*), Dale Ames (*Galaxy Newsletter*), and others met through letter writing, fanzines and an occasional convention.

I published a one-shot fanzine, *Space Opera*, in the mid 1970s in hopes of finding other fans of the show. The effort resulted in very informative letters from Jan Merlin, Al Markim, George Gould, and Frankie Thomas. All were pleased to hear from fans of the old show and were justifiably proud of the early television work they had done.

This was the first of many interactions with Jan and Frankie. It was not unusual to get a phone call or a letter filled with information about the show from Frankie. Throughout the 70s and 80s Frankie would meet and talk with Tom Corbett fans, always helpful and enthusiastic.

Frankie, Jan and the original Polaris crew did a radio recreation at the 1993

OTR convention in New Jersey. The old time radio broadcast format proved to be a favorite with fans and the Polaris crew would replay their roles at many conventions across the country.

The Internet opened new communication and research opportunities. The *Space Opera* fanzine was used as a model and translated into web pages dedicated to live Science Fiction Television shows of the 1950 s. Frankie and Jan established e-mail addresses and the actors and their fans began to discover each other via the Internet. Frankie still preferred to pick up the phone and call his friends. He never tired of supplying information about his role as Tom Corbett or discussing his other accomplishments. It was not unusual to receive in the mail a fat package of pictures, news clippings or other mementos of the show.

In 1999, Jan Merlin was a guest star at the Williamsburg Film Festival. Three



Tom Corbett Toys:



The Tom Corbett, Space Cadet show was so popular that it was reported to have sold more toys than any other show besides Davy Crockett.

Are you old enough to remember these items?



Space Cadet fans (Jack McKirgan from Ohio, Chuck Lassen from Georgia, and Ed Pippin from Virginia) traveled to Williamsburg, Virginia to meet Jan at the Festival. Jan was as gracious as his letters. Discussions about the early TC shows always involved Frankie and the camaraderie they had on the show. Discussions with the festival committee resulted in an invitation to all cadets to meet at the festival each year to watch the early TV shows and meet cast members from the shows.

Jan and Frankie were invited guests to the Williamsburg Film Festival in 2002, 2003, and 2006. They participated in radio plays, panel discussions, and one-to-one discussions with fans. The highlights each year were the radio plays performed by the veteran actors and lucky fans who filled the positions of Astro, Commander Arkwright, and others who could not be there.

The 2006 radio play was an original play written by Jan Merlin for the festival. Near the end of the play, Jan threw his longtime shipmate and friend a curve ball line not in the script. Without hesitation, Frankie picked it up and ran with it, and the audience was never the wiser. It wasn't until after the show that it was revealed that Jan had pulled one more "Roger Manning" trick on Frankie.

Frankie enjoyed relating stories from the show to fans in the dealer's room, at the film sessions, in the hallways, and outside while taking a smoke break. He was always open to his fans, never talking down, never putting off questions that had been asked many times before and always thanking us for being fans of the show.

It was apparent that Frankie was not only Tom Corbett; he was a *fan* of Tom Corbett! He believed in the Space Cadet ideal of friendship, honor, responsibility and duty. He was always humbled when fans related how the show impacted them growing up and in their life careers. Aerospace engineers, medical

Jet Sparks

By Tom Corbett, Space Cadet

Hi! I'd like to blast off this column by welcoming you to the *Junior Adventurers Club*. You can bet your rockets there's plenty of good, exciting reading ahead of you.

Most of you fellows probably know me and my pals already, but I'd like to introduce myself to those of you whom I haven't met . . . yet!

I'm Tom Corbett, a cadet at Space Academy, U.S.A. The Academy was created by the Solar Alliance (the government of the solar system) in order to train spacemen to man the rocket ships that link the planets and satellite outposts.

It's a little like the West Point Military Academy that you fellows know in your time. But now, in the year 2354, we have some tougher problems to handle, like the space pirates that will swipe the strato-tubes right off your back and leave you floating in the black void of the outer universe.

Here at the Academy, we're organized into tight, hard-hitting units of three. (Astro, Roger Manning and I form the Polaris unit, which we try to keep up at the top of the Solar list.) We're *supposed* to spend most of our time blasting through space on training missions, or attending classes at the Academy . . . I said we're *supposed* to! But Astro, Roger and I always seem to get into the middle of some adventures that hit harder than a barrel of meteors.

But I guess that's the way we're built, and speaking for the three of us, I know we wouldn't have it any other way. Neither would you, if you were in our spaceboots. That's what makes life at Space Academy so exciting.

So, I'm calling all you "Earthworms" (friendly name for Earthfellows) to join us as honorary members of the Polaris unit of Space Academy . . . and share every one of our many adventures. It's as simple as opening a book . . . if the book is *Tom Corbett, Space Cadet*.

"Jet Sparks" is from the *Junior Adventurers Club News* #1, 1954.

science, astronomy, and other science fields have "cadets" who follow their path to the stars, thanks to people like Frankie Thomas. He would say he was just doing a job, but that job encouraged a generation to dream of space flight.

From 1951 Williamsburg to 2006 Williamsburg, this cadet came full circle when I last said goodbye to Frankie Thomas, Tom Corbett — a trooper, a friend and a real Space Cadet.

Spaceman's Luck, Frankie.

The entire crew:



Astro,
Roger,
Capt. Strong,
Tom, and
Dr. Dale.

How Space Was

by

Gregory Benford

Returning from three years in Europe on the ocean liner *America* in October 1957, I was enjoying morning soup served on deck when the mimeographed morning's ship newspaper came by. A big headline announced Sputnik's launch — a lone paragraph. I ground my teeth, wanting more information, and muttered, "I'll bet Arthur is beside himself."

I didn't know him then, but Arthur Clarke was the renowned visionary of space. He was nearly as much in the dark about the Soviet ambitions as we were, though. The Space Age dawned without much warning. The SF culture had helped spawn that era, though, and I was steeped in it.

I recall gasping and running down the deck to find my brother, Jim. That marked the end of an era. For us, the electrifying news brought the dawning knowledge that we could have careers in science — that the future was opening, in a way SF had foreseen.

We had briefly lived in the US in the early 1950s and watched Frankie Thomas play *Tom Corbett*, *Space Cadet*. The show debuted in October 1950 as a 15-

minute, three-nights-a-week series on CBS. The show later expanded to 30 minutes and aired variously on the networks, with a radio version, too. With *Captain Video*, these were how many learned of space. SF writers wrote scripts for both shows.

Frankie looked like the all-American boy and space was going to be a lot like the American frontier. It needed a patrol to keep order. It spawned its own lingo: *Blast your jets. Don't fuse your tubes, boy. Goodbye, and Spaceman's Luck!* A wise guy—you always needed one, just as in the film, *Destination Moon*—counterpointed this earnestness with, "So what happens now, space heroes?"

Alas, Frankie Thomas, our 2006 Worldcon special guest, died before the con. At his request, he was buried in his

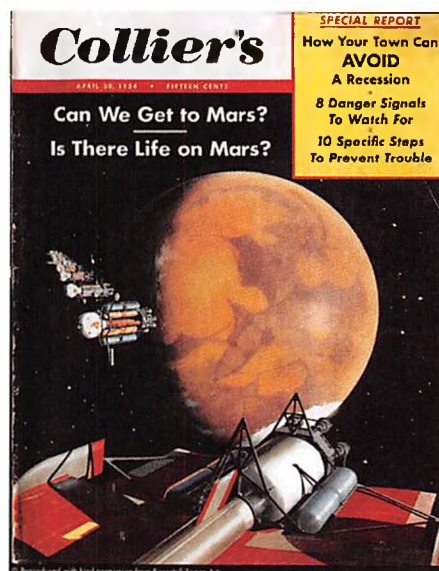
Tom Corbett costume. Though he did many other things, that was how he wanted to be remembered.

Dreams persist.

In my view, it's time for NASA to admit what everybody really knows — that even nearby space is dangerous. Mars, far more so. Boring flights to orbit have robbed us of drama, even though we know there can always be another shuttle mis-

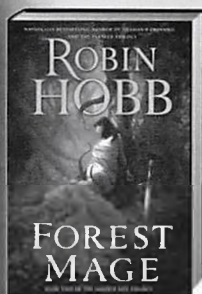
hap. Mars can electrify the world precisely because we will once again be venturing into the truly unknown, in high and risky style. A huge Earthside audience would follow every day of a mission fraught with peril and potential discovery.

Such an adventure would resonate with a world beset by wars and woes. This voyage has a grandeur appropriate to the advanced nations, who should do it together—as "Tom Corbett" envisioned.



EOS...

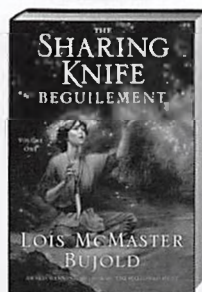
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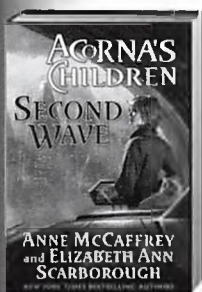
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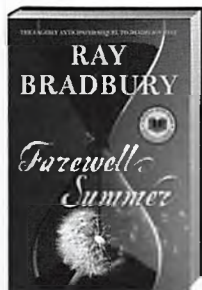
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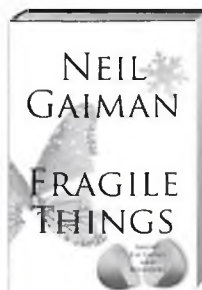
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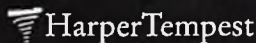
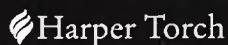
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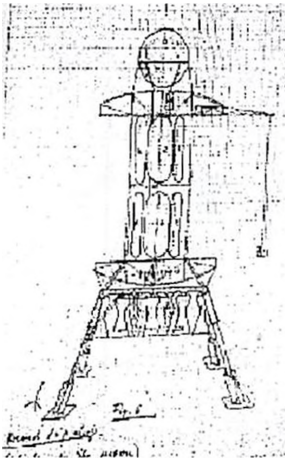
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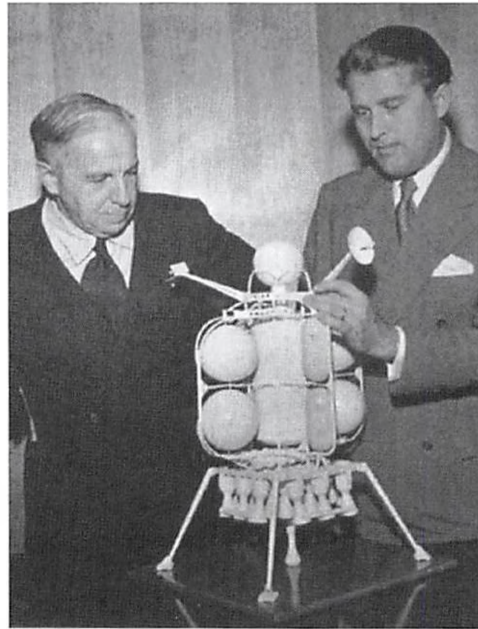
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Chesley Bonestell & Wernher von Braun with a model of his lunar ship. Von Braun's original sketch above.



Our Genre Dream

In the 1950s the public linked space to SF, and rightly so. It was our prophetic vision, our genre dream. In 1950 when *Collier's* magazine wanted to feature the potential of space—influenced by Heinlein's popular stories in archrival slick *Saturday Evening Post*—they brought rocket expert Wernher von Braun and astronomical artist Chesley Bonestell together with astronomer Fred Whipple and others to advise. That led to the iconic Bonestell covers and section diagrams of rockets and space stations—blueprints of a large future.

Von Braun came from a lifetime of reading SF. Bonestell had found a ready market in the SF magazines, even though he didn't like science fiction very much; it lacked "solidity," he once remarked to me. He seldom read the things he illustrated.

Following those *Collier's* jobs he made prints of two oils. One shows an expedition on a dry, rust-orange Martian desert where space-suited figures deploy equipment. It seems oddly out of balance and unconvincing, not his best work, maybe because it has people in it. The other is Saturn seen from Titan, his signature piece. There was something awesome in the mass of the planet even at this distance, a crisp, cold white with a hard curve.

Its details are wrong, of course, since we now know that the methane atmosphere there blankets everything and the surface is foggy. Nobody on the surface could see Saturn through the thick methane clouds, and the snow isn't white, either. But it was right when he painted it, the way any scientific theory is correct as an approximation of a truth we never fully know, and that is all anybody can ask. Looking at it you believe in your soul that planets are

gods and men but pawns. But Bonestell imagined the place first. Now the higher, unfogged atmospheric layers of Titan, where one could see Saturn clearly, many astronomers now refer to as the Bonestellosphere.

Bonestell's masterly paintings are how we most easily recall how space was in the 1950s. There were also the films of George Pal the planet-wrecker, with worlds colliding and silvery rockets—all driving our public imagination. Bonestell's reputation will probably rest on his astronomicals. He showed us double stars and novae and howling storms in brooding atmospheres. They caught a sense of the infinite, beyond human frontiers. Most importantly, his images told the 1950s that a great adventure beckoned.

Bonestell seldom willingly put a human artifact into his work—a spaceship, a pressure dome, or a space-suited figure—but for *Collier's* he followed von Braun's designs. That's why we see in those classic paintings the fat-bottomed rockets and space stations as huge wheels. Bonestell used fins on space ships, following the V2s, and without satellite pictures to instruct, gave *Collier's* those cloudless Earths. "I just never



thought about that, somehow," he said ruefully to me.

But von Braun's basic ideas were right and some are still unrealized. Centrifugal gravity is the only answer to the devastating effects of zero gee, for example. Some long-duration Soviet astronauts have never recovered full neuromuscular function. Von Braun wanted such experiments done, but NASA has never has. Von Braun knew that fully enclosed biospheres are essential in planetary exploration. Even now, our space station just camps out in space, recycling only urine and throwing away everything else. We haven't learned the lessons the 50s already knew.

Of course, some of those ideas got modified. Arthur Clarke envisioned communications satellites as big, rotating and manned orbital businesses, not as small, solar-powered relay stations. He has remarked that he had no reason to believe his meticulously sketched dreams of space flight would occur even in his lifetime. Yet he got to write a 1980s history of how the communication satellites evolved, *How the World Was One*.

Von Braun fought the space shuttle as a deflection from the next goal, Mars, which he thought we could reach by 1980. As it turned out, that decade was when we finally got the shuttle to orbit, to then fly around for the next quarter century in circles.

Still, Clarke and von Braun become the luckiest of prophets, sages largely vindicated in their own time. Two Clarke quotations from the 50s and 60s remind us of the tone: "The one fact about the future of

which we can be certain is that it will be utterly fantastic." He also said, "Whatever other perils humanity may face in the future that lies ahead, boredom is not among them."

While clearly Clarke was then the most famous and international

of all science fiction writers, known to astronauts and presidents, he is not a unique type. He stands in the tradition of English futurists who have used fiction or non-fiction to spread their visions – H.G. Wells, J.D. Bernal, Olaf Stapledon, Freeman Dyson, Stephen Baxter, Paul McCauley.

They held that only in scientific areas is reliable prediction possible; as Clarke says, "There are some general laws governing scientific extrapolation, as there are not (*pace* Marx) in the case of politics and economics." So the Tom Corbett style, deliberately evoking our Western frontier mythos, was for many SF writers just a selling image, not a prediction. The realists like Poul Anderson and Fred Pohl stuck to plausible physics and economics. Their stories asked what we could get out of space beyond romantic vistas.

Clarke is a member of a small elite in the field, the "hard" SF writers. Along with the figures of the Golden Age (Asimov, Heinlein, etc.), he saw no contradiction between fidelity to facts and narrative interest. Thus he discounts the standard remark about our times, that the reality of space exploration and the latest high tech will out-strip SF writers: "It should never be forgotten that, without some foundation of reality, science fiction would be impossible, and that therefore exact knowledge is the friend, not the enemy, of imagination and fantasy."

Money in the Sky

Early on, the SF writers saw that there was money to be made in that sky. Heinlein's story, "The Menace From



Von Braun with a model rocket he designed.



Earth" described the tourist value of being able to fly in lunar domes, with 0.18 g. He also imagined in *The Moon is a Harsh Mistress* that with enough water to raise crops, our moon could be an agricultural power. We now know the moon is drier than the concrete in our highways. NASA now seeks thin water ice in the polar craters. Reality changes economics. Those moon colonies look less likely now, but with the evidence of ample water in its valleys, Mars colonies look better.

But our asteroid missions and observations do indeed show that some early SF assumptions are true. An ordinary metal-rich asteroid a kilometer in diameter holds a lot of high-quality nickel, cobalt, platinum and iron. The platinum-group metals alone would be worth \$150 billion on Earth at present prices. Separating out these metals takes simple chemistry done every day in Earthly refineries, using carbon and oxygen compounds for the processing steps. John Lewis details this in his *Mining the Sky*.

Such an asteroid has plenty of locked-up carbon and oxygen, so the refining could be done while we slowly tug it toward a very high Earth orbit—a task taking decades. Spin the hollowed-out, partly mined asteroid and you have a sturdy space colony, far easier to make than the techy colonies of Gerard O'Neill, made from mass slung up from the moon by electromagnetic launchers. The space culture of the 1950s to the 1980s wanted to go, to explore, to live.

Times had changed. Contrast this with an early British explorer of Australia, reporting proudly to his mission control in London, "I have now mapped this continent so thoroughly that no one need ever go there again."

Even in the 1950s, some thought we should solve our problems on Earth before we try to colonize space. As Asimov wrote at the time, "Someone said that to the Pilgrims. 'Come on', they said, 'let's solve our problems right here in Europe.'"

The 1950s attitudes were what we now think of as classic stuff, quite retro. For Asimov, colonies were not primarily technological feats. He echoed the prevailing historical sense of his age: that frontiers have shaped our world by unleashing new ideas with the European explosion outward. These ideas might have died except for the unrestricted ground of the frontier, where the old cultures could not kill them with preemptive criticism and outright suppression.

Space was to be a ground for change, not just suburbs in vacuum or Westerns on other planets. The advocates for skylife did not just want to build castles in the airless, but on the firmest of economic foundations—the great wealth of our sunspace, with Tom Corbett to police it.

Technology can help us greatly in the uplifting of humanity—the great task still confronting us. A century ago, aluminum was a rare metal more costly than silver; now we toss it away in soft drink cans—then recycle it. But inevitably the poor nations' growing demand will overburden our demand on the Earth's crust and we will surely run short of the simplest metals, even iron.

The grand prospects of the 1950s folded into the drive to reach the moon. Under a deadline set by Kennedy, NASA skipped von Braun's infrastructure-building plans. Rather than put up a wheeling station, Apollo shot straight for the moon. When the variety of it faded in 1972, the program ceased, and we have not gone beyond low Earth orbit since.

But there was another, largely forgotten approach in the 1950s—Project Orion. This engineering design study of spacecraft powered by nuclear pulse propulsion, an idea first proposed by Stanislaw Ulam in 1947, focused engineers and physicists from General Atomics and included well known figures such as Theodore Taylor (featured in John McPhee's *The Curve of Binding Energy*) and

AUGUST 2006

"If Tom Clancy were writing SF, it would read much like John Ringo."
—*Philadelphia Weekly Press* on *New York Times* best-seller John Ringo.

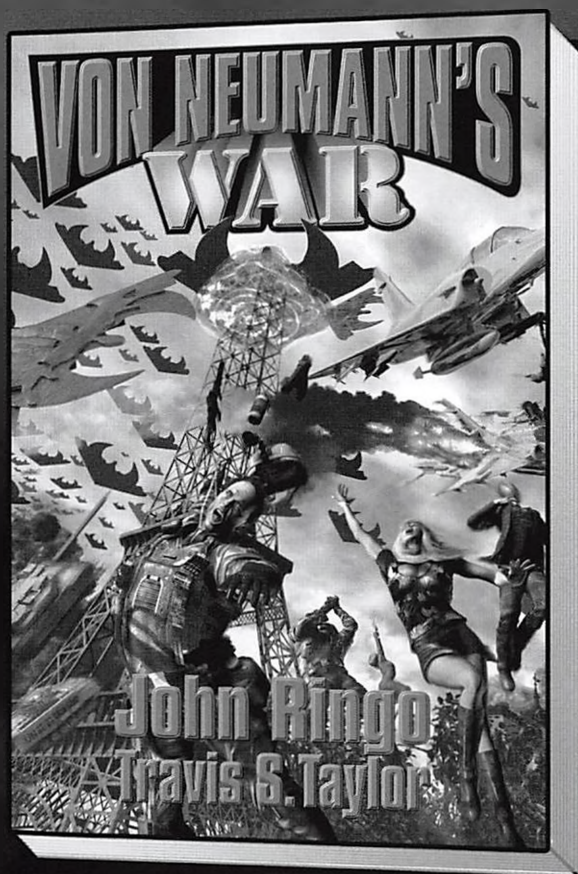
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—*Publishers Weekly* on Travis S. Taylor's *The Quantum Connection*.

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Concept art for
Project Orion

Freeman Dyson. "Science is my territory," wrote Dyson later, "but science fiction is the landscape of my dreams."

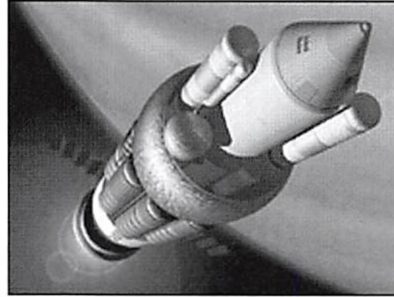
The Big Dream

The first such think-tank of its kind since the Manhattan Project, Project Orion was the closest mankind has yet come to large-scale space travel. Orion would have exploded small nuclear warheads behind a craft in deep space, with the debris swept away by the solar wind. The blast would drive a pusher plate, with shock absorbers to insulate the crew. Orion's most beguiling aspect was a vision of harnessing weapons for exploration, turning our aggressions into expansions—a neat irony.

Orion offered both high thrust and high efficiency—the holy grail of spacecraft propulsion. It had performance far greater than any advanced conventional or nuclear rocket engines. The largest Orion design would cost 32 cents per pound to escape Earth orbit (in 2005 dollars). Such cheap interplanetary travel would open the entire solar system. Freeman's son, George Dyson, describes this ambitious era in *Project Orion: The True Story of the Atomic Spaceship*.

The ship in Kubrick's *2001* was at first to be a nuclear Orion design, an idea later discarded. The film cost 25% more to make than the entire Orion project! Dyson spoke at a colloquium I heard in 1965 about this potential, particularly for mining asteroids. But Orion lost political battles because of concerns with fallout from its propulsion, though these were tiny effects if used in deep space. The International Test Ban Treaty of 1963 finally ended the project's prospects.

Still, Orion caught the imagination of many. Wernher von Braun was a lifelong SF fan, getting his copies of *Astounding* into Germany by diplomatic pouch during World War II and attending a con in 1949. He saw the Orion idea as crucial and is-



sued a white paper, *Nuclear Pulse Propulsion System—Its Potential Value to NASA* to promote the idea avidly. It fit the science fiction novel he wrote about the first Mars expedition, using nuclear rockets because

chemical ones are underpowered.

By the 1970s the space program had forgotten Fermi's Law of engineering development: If you don't fail a good part of the time you're not doing your job. Space became a place to send school-teachers—until one died in the Challenger disaster.

NASA became another government project promoting jobs, jobs, jobs as an end in itself. The shuttle became a spaceship designed by a committee, filled mostly with politicians. This was obvious by the 1970s, when Carl Sagan said out motto should become *Ad Astra, Contra Bureaucraticam*.

How space seemed to us in the 1950s can instruct us today. Space was an adventure then; now it's dominated by a shuttle whose main task is to resupply a space station—that in turn serves mainly to justify the shuttle.

In my view, it's time for NASA to admit what everybody really knows—that even nearby space is dangerous. Mars, far more so. Boring flights to orbit have robbed us of drama, even though we know there can always be another shuttle mishap. Mars can electrify the world precisely because we will once again be venturing into the truly unknown, in high and risky style. A huge Earthside audience would follow every day of a mission fraught with peril and potential discovery.

Such an adventure would resonate with a world beset by wars and woes. This voyage has a grandeur appropriate to the advanced nations, who should do it together—as "Tom Corbett" envisioned.

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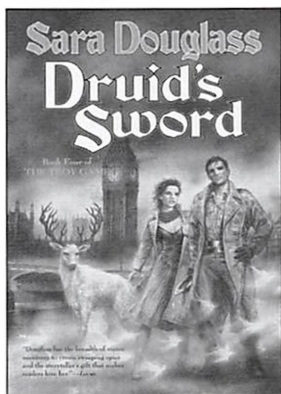
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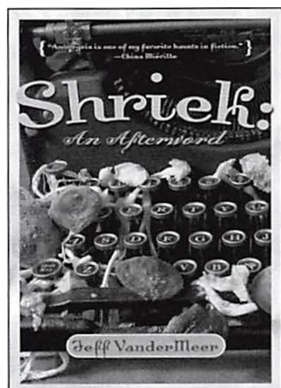
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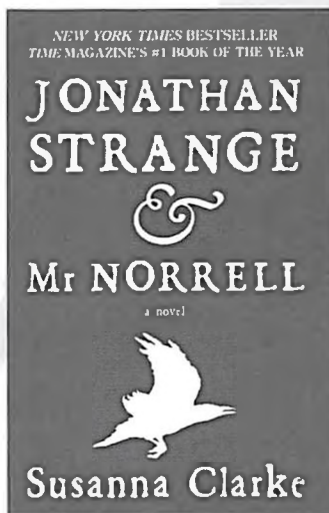
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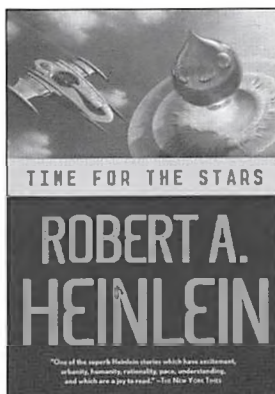
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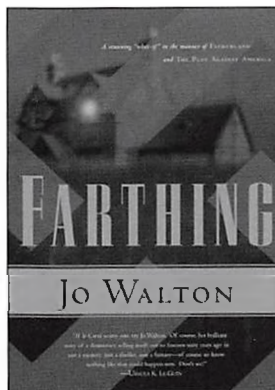
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In His Own Words

Howard DeVore

Illustrated by business cards that Howard was perpetually printing for himself and his friends. Howard rarely went for subtlety!

In addition to being a collector, dealer, and expert on pulp magazines, Howard DeVore was also an APA and fanzine writer, and active in convention running. He knew everyone and remembered everything. And could he tell tales. He abided by the truth, but didn't let the truth get in the way of a good story. Some of that comes through in his fanzine writing. Here are excerpts that cover some of the many aspects of Big Hearted Howard from his apazines, The Collector, Grandfather Stories, other fanzines and his online journal. Howard was a two-fingered typist so he took shortcuts. Except for some egregious typos, we've transcribed it all. It is all part of Howard.

Howard told tales...

From *Nancy With the Laughing Eyes*

Nancy Moore Shapiro Raney died of lung cancer in April. She was 59. I do miss her.

Nancy had dark eyes and was a woman full grown when the 1949 World SF Convention opened in Cincinnati, Ohio. If not the most beautiful woman there, she was certainly in the running, and attracted the attention of George O. Smith immediately. George O. managed to crowd into the circle surrounding Nancy and, at some point, suggested that she join him for dinner at one of the fine restaurants over in Kentucky.

Nancy was delighted. She was always happy when she was the center of attention, and

here was the famous *Astounding* writer taking her to dinner. They caught a cab to Kentucky, entered one of the best restaurants there, and ordered dinner. The waiter suggested cocktails and as they were ordering drinks, almost as an afterthought, the waiter asked Nancy how old she was.

"Fifteen," Nancy replied proudly.

George O. choked and gasped, then declared, "And I just took you across a state line! Waiter, cancel her order. The young lady is going home in a cab – right now – ALONE!" It seemed probable that

George O. ordered several extra drinks to celebrate his narrow escape.

Conventions were always part of his life...

SAVE OUR UNICORNS

Defend our unicorn herds from
PREDATORS

Wipe out *Virginus Intactus* !

From *The Collector, Vol I No II SAPS '54*

Managed to make the Midwestcon again this year. The day before the con I had definitely decided I couldn't go, being as how I hadn't worked in almost four months. (I've been back to work two weeks now).

However George and Roger convinced me that I ought to go down and persuade some real live authors to come to our conference.

Explaining that I wouldn't be paying for gas, or actually registering for the room I slept in, I convinced my wife that I really shouldn't rob my many friends of the pleasure of seeing me.

They showed up out here late Friday nite, drunk my coffee as well as a small portion of whiskeys (Jim Broderick &



Sam Dinsmore were also present). Four A.M. Saturday morn we loaded five boxes of magazines and books in the trunk (I had to eat, didn't I?) and away we went.

I had two bucks in my pocket...

We ran into Ray & Susy Beam, drank a little breakfast with them and he commented that Harlan Ellison was right down the hall, so – we all went over to see good old Harlan.

Noted a sign on the door "We Miss Dean Grennell" and I remarked that I wouldn't own a gun that did that.

I surprised Ellison by handing him fifteen cents. He asked what that was for and I explained that was the change for the three dollars he was about to pull out of his pocket and hand me for a sub to his folded fanzine. That boy can sling a mess of words. In five minutes he had nearly convinced me that I could have

an immediate refund, that I ought to sub to his new forthcoming fnz, that I owed him some cash—maybe a whole lot, that I was a tried and true friend, and why didn't we just forget the whole thing.

He was also trying to keep everyone quiet so as the hotel dick wouldn't discover just how many were sleeping in that particular room.

I wasn't the only free-loader after all.

We tried to start a new poker game but Rog and Broderick were playin (oops-playin cards) with a young Female so we gave up and went to the hotel where we were staying. ...We arose at 10 A.M., drug Rog and Jim out (after all they'd slept almost two hours) and went visiting friends again.

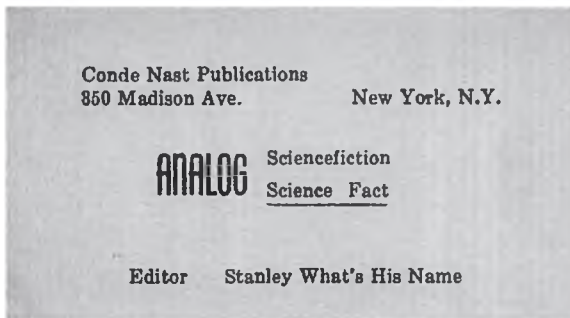
Getting to know you...

From *the Collector SAPS January 1961*

Remember how the Misfits used to chase down rumors of local authors? Well, now they're hunting us up. Clifford Simak's "How 2" has been made into a stage play, the world premiere was held in Detroit this week and he sent letters to Rog & Fred telling us he'd be here and asking us to drop around. Two days of phoning got us no info at all so Thursday afternoon Jim & Elliott Broderick and myself went down to the hotel. (Rog decided that two days hunting was enuf & gave up) He wasn't in the hotel so we slid into the bar and sat down.

Sure enough about an hour later (and three drinks) he wandered in with the producer and someone else. I checked the picture on the back of one of his books, went over and introduced myself. We swapped drinks and talk for the next couple of hours. Forty-five minutes before curtain time we finally separated, he'd wrapped up enuf scotch and soda to where he thought he could sit still through the play.

A gentleman in every way – he answered our questions concerning the play but the talk soon got around to discussions of old mags and stories.



Reviews of the play knocked the dialogue but were enthusiastic about the gadgets and futuristic settings. (Story appeared in *Galaxy* '54 Nov if you're interested.

George Young was always a topic...
From the Collector *SAPS* January 1961

George and Mary Young proudly announced the birth of their fourth some time back, that leaves Mary with five children to care for – the larger one being the father of the four smaller.

Howard collected books, fanzines, art but nothing confounded his family more than his obsession with reproduction, print reproduction that is. He was always coming home with something.

From the Collector (*SAPS*) January 1961

Al Lewis is having more luck. I promised to let him use his AB Dick 90 for the next few days before he dons his sailor boy hat and heads back to rescue maidens from wrecks and see if he can keep those nasty icebergs out of NY harbor. I even offered to let him have the thing back if he so desires (which he doesn't). I bought an AB Dick #91, a (probably) slightly better machine a few months ago. I offered to guard his machine till he returns from the coast guard in four years and to handle his publications in the meantime.

From *It's a Miniature Collector* (mailing comments to Rich Bergeron)

Well, it wasn't my original intention to buy and sell printing equipment! I started back in early '52. Steve Metchette

and I were in the local Salvation Army store and I noticed two bulky machines encased in metal. Steve felt that they would probably work. The woman in charge knew only that they were printing machinery and sold for \$1.50 each. I offered to buy both since I'd probably need parts from one to make the other work and would up getting the pair for \$1.25. With a start of two mimeos at 62¢ each they just seemed to breed.

Everywhere I go I seem to find equipment. A Multigraph for \$7.50, numerous hand crank mimeos for one dollar to \$3. AB Dick 90's ranging from \$3 up. A Speed-o-print for \$2.50. A model #40 Multilith given to me by a friend, "We haven't used it at the shop in years". Occasionally someone will ask me to sell them a machine but I have never *tried* to sell them. I've possibly given away as much equipment as I've sold.

At present I have 2 model 78 AB Dick's, a #90 Dick, a multilith (that I never got around to installing the feed on), a 3 x 5 letter press, a 5 x 8 letter press, and some 50 different typefaces, 300 cuts, plus various odd hand feed machines some of which have been stored for the last few years.

"An odd dozen pieces of printing equipment, that's not too many!"

From the Collector, by BHH

Picked up a new mimeo about three weeks ago, found an old Speed O Print in a local surplus store, the feed arm was missing and it had a dent in the drum (discovered after I bought it). I priced it and it ran \$9.00, so I laughed at the owner telling him that I just wanted the thing for parts since it obviously wouldn't work. I walked out and went back a week later, the price had dropped to \$3.00 so I bought it and then spent 20¢ for a window squeeze and some heavy wire. Proceeded to beat out the dent and then rigged up the squeezee as a push arm – and I *think* I now own my first piece of

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YES!

You can buy great food here:

Not only do Montréal and Québec have their own unique cuisine, Montréal also has one of the widest varieties of restaurants in any city, from Afghan to Vietnamese, you can find it here. There are over 300 restaurants of all kinds within 1 km (approx 0.6 miles) of the convention centre and over 800 within 2 km (approx 1.2 miles) of it.

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automatic feed equipment that actually *works*. In any case I'll know when I finish up a couple of stencils.

I also picked up a small Ditto from Al Lewis a few weeks ago, a compact outfit that originally belonged to Peter Skrebridis. It appears to work OK tho' I haven't taken time to try anything decent on it. The thing has a pump on it that will probably need some work and it needs a new wick but then the manufacturer would probably want 50¢ for a wick so it'll have to set until I have time and 50¢, to fix it with.

For 50 years of SAPS and 30 years of FAPA, Howard always rushed to meet the deadlines. But hundreds of zines later, he was still right there.

From *the Collector*, by BHH

April Fourth, and not a word composed for the 51st mailing, methinks it's just about time to get started! Things have been a little confused here lately. I took on a portion of the printing for the Pittcon and have been busy with that – in the meantime I've bought quite a quantity of used type and equipment. Been busy trying to get [type] distributed, type cases repaired or built, making changes in the press.

It's really amusing to see the emergencies arise with someone else's convention – a week ago Saturday we got the Linotype (or rather "I" got it), so I took a look at it. A portion of it was for the Banquet reservation card and it also contains the menu. It looked strange, (layout that is) but it was obviously set up to be run that way, so I sat up the type

and ran off a sample. Mailed this off to Pittcon, saying that I was getting stock out and would run off as enclosed when I got the time.

Then last week my Mother had an operation (fine thanks – no condolences) and I had to work considerable overtime, consequently I didn't do a thing with the cards, same Friday Morning and I was awakened by a Special Delivery letter. Chicken Little cried "The Sky is Falling",.....No, that's another story.....The committee said that the type layout was all wrong and would have to be changed.

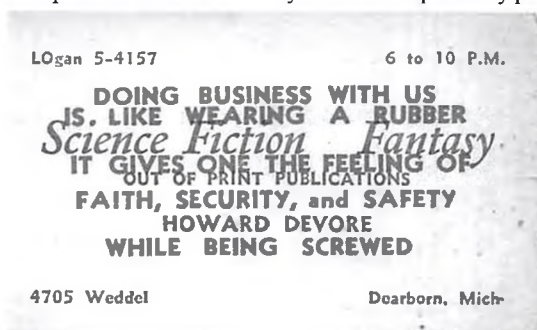
So, I sat me down with a hacksaw and a file, my substitute for \$500.00 worth of cutting and routing equipment, and chopped type apart. Ran a new sample as I was requested and sent it off.... but, if I hadn't been too busy I would have probably squandered several hundred pieces of card stock.

More printing, and FAPA/SAPS election shenanigans...

From *LiveJournal*, 11/6/2003

I have been in SAPS over 50 years, and have been OE of it. The first time I did it, about 50 years ago, it was about 30 pages. Probably about 30 or 40 pages in the 60's, and the most recent one was 50, but it really feels things have shrunk. Back in the old days, the propaganda and tricks we were sending out consisted of a lot more pages than the actual mailing. One time when I was doing the collating I included one real official publication and three fakes, so you couldn't figure out which was the real one.

I sent a withdrawal from Nancy Share for the OE election one time and faked a return address of a Pennsylvania home for wayward girls, asking everyone to vote for good old George. She got upset and came back with something else, then I issued a statement from George's wife Mary saying he'd always wanted to be OE of SAPS and if he didn't make it this time he didn't think it ever



would, and if something happened to him Mary and I would finish stuff for the next year; someone in Wyoming actually believed he was dying. I published something saying Wally was running around naked in Seattle baying at the moon, and this was a reason not to elect him. Ray Ballard out in ND was accepting the votes, and he was on Nancy's side, issuing progress reports on the voting about once a week, and I don't know exactly how I rigged it, but there were 8 people that hadn't voted, and I sent a message out saying that 4 people hadn't voted, naming them, and that the votes stood like so, and I said "no matter how they voted, George has a clear majority, so let's make this one election where everybody votes, go ahead and vote for whoever you want, and we'll get a 100% turnout". I made up a different version, naming the other 4 people separately, making it seem like they might as well get on the winning side. In the meanwhile, Nancy was writing to each of them, promising each one that she'd appoint him vice-president. She won, and wound up with 34 vice-presidents in a club that didn't have a president, because the only office was OE.

I sent her the money, as outgoing OE, as a money order so I got a receipt. I then claimed that it was a fraudulent election, and I was not going to send her the money. She retorted that she'd gotten the money, and I claimed that she was using her own money because it was a fraudulent election. I got a list of the 12 Detroit fans who used to be in SAPS, and told Nancy that they all wanted on the waiting list, at which point she put 20 of her relatives on the waiting list. Then I went down to the corner, cut 2 pages out of the phone book and asked her to put these people on the waiting list, and she wrote me back saying the joke was over and she wasn't going to type out 400 names. Nowadays we don't even have elections unless someone particularly wants to run, and nobody has. Dick and Nicki Lynch did it for a while,

said they were going to stop, and if someone else didn't take over SAPS was going to die, Art Rapp took

over for a while, got people back, and then he resigned and Toskey out in Seattle took over and has done it for over ten years.

I actually published a history of the SAPS mailings, with graphs, for SAPS over 25 years ago. I had special size paper cut to fit it, and used a special mimeo, and Chad can't convince me to do one now because the paper would be too big, no matter what he says these newfangled computers will do!

Fannish politics...

From *Grandfather Stories* for FAPA #1

It's Cleveland in Sixty-Six!

During the last year Detroit fandom has been speaking of bidding for the '66 convention, we wavered back and forth, submitting adverts and making vague plans. At the same time we had serious doubts, some of our boys were planning major changes. Roger, for example was getting married, Jim Broderick was getting married, some of us were about to change jobs, all of which left our future uncertain.

Cleveland was having internal troubles, and Syracuse was trying to break the rotation plan, all of which was pushing us into making a bid regardless of whether we really wanted one.

[About] two weeks ago we had a Midwest conference at Sandusky, Ohio, mem-



Up the close and down the stair,
But end ben wi' Burke and Hare,
Burk's the butcher, Hare's the thief,
DeVore's the boy that buys the beef

bers of Cincinnati, Cleveland, & Detroit fandoms got together to see what could be done about the situation.

It lined up this way. Syracuse wanted the convention but has some nationwide opposition. Cleveland has the desire and ambition but does lack some of the necessary labor. Detroit has the labor & some experience but lacks the drive so necessary for the planning.

In the long run we decided to withdraw and support Cleveland, going so far as to offer considerable labor. This will leave the Cleveland boys free to do the planning, contacting people, etc. We will handle Progress Reports, Program Book, Displays, manning the registration table and similar tasks.

In practice this will be similar to the '64 arrangement between Berkeley & Los Angeles. Ben Jason has graciously described it as a "joint convention", sponsored by Detroit & Cleveland. We think it's a good arrangement and that you'll like it.

By the way, Howard was Associate Chairman of the 1966 Worldcon, Tricon.

A little bit of war...

From *The Collector (SAPS) January 1961, from comments on an issue of Outsiders-*

Betty's column mentioned in "When the Kissin' Had to Stop" various occurrences in London of the future. I suppose it has little bearing upon the article but in some cases there would be little projection from the days of '44 when I spent some time there. Perhaps the girls weren't quite that open but they were very close to it. Prostitution was open day and night, and many of the girls had no compunctions about displaying their stock after dark, in some cases with the aid of a flashlight. While they did not use Hyde Park in the daytime almost anything went after dark. Hallways, etc for what was termed a "quickie" for those soldiers who wanted to get on with the



drinking, and didn't care about the advantages of a room and bed.

Holdups of American soldiers were quite common in the larger towns and to some extent in smaller towns. The usual procedure was for a furloughed British soldier or sailor to set up a deal with a British girl. These were generally old girl friends or amateurs, seldom professionals. The girl made a contact at some local pub and sometime during the evening the soldier would suggest that they take a walk.

The girl would lead him to a local park, alley, graveyard, or whatever was likely to be deserted. The British soldier/sailor would be hiding nearby with a club, gun or knife and get on with the holdup.

On the other hand if the average American soldier hadn't been so quick to flash & spend vast handfuls of that funny English money many cases would have likely been prevented. Air Force men would especially be desirable because of their (usually) higher rank and flight pay.

Scurrilous was Howard.

From *Big Bad Howard, Capa, 2004 May*

That was the summer of the 3rd Midwestcon, held at Beastley's on the Bayou. I was working as a tool room person, he got in 3 huge drills, they were 3 inches wide and about 15 inches long. They came in a limp plastic sheath, so I took them out, put them in the crib and appropriated the sheaths. I got some O rings, rolled them up on the rings - now

I had three giant condoms 3 inches wide and 12 inches long. I went to the stencil machine and carefully stenciled them "Compliments of George H Young. The first night I hung them on bushes near the path between Beastly's and the nearby restaurant.

George never did thank me for the free advertising!

More boy George...

From *Big Bad Howard, Capa, 2004 May*

First of all George Young apologizes for not thanking Stu for the present he sent him back in 1954. I had to remind him of the whole affair, sadly I think his memory is failing – one of his kids told Karol that recently.

George had returned from Korea and had an apartment near Wayne state college. I was living in Dearborn Hgts in my father's house while he was in Texas, a neighbor had gone fishing and brought me part of his catch. I detest fish so I thanked him, cut their heads off with a sharp knife and buried the rest. I located a fancy glass jar, painted it with what I thought looked like Korean writing, then filled it with fish heads, added enough iodine to make it look bloody and then filled it with vinegar and ammonia – to give it the proper smell. Then I tied a fancy ribbon around it and took it to George telling him that Metchette had sent it to him care of me because he didn't have George's address. It was supposed to be a rare Korean delicacy. George took one look at it, said "God, don't open it. I remember those" and threw it down the incinerator.

Opinions...

From *the Collector (SAPS) comments on Warhoon* I can agree with Gregg Calkins on the broad basis perhaps. In the event it becomes necessary I think I could be as ruthless and dogmatic as the culture Heinlein explores in his *Starship Troopers*. But – I still maintain that this is no example to set forth to our teenagers and

should not be exploited as such! If Mr. Heinlein wishes to shove this example at us then let him choose persons who have some basis on which to judge.

From *It's a Miniature Collector comments to Karen Anderson: Two Heinlein's – that's not too many!* You continue writing up your visits with the Heinlein's and I don't care if you *never* have mailing comments.

Guns...

From *Grandfather Stories for FAPA #1*

I'm with you on the right of owning, and using guns. A few years ago I was having trouble with a neighbor. He'd made remarks about using a shotgun on me. It was presumably a threat only since several times he refused to step out in the street with me. In any case it worried Sybil and she wanted to move. Instead I had Martin Alger pick me up a Belgian carbine & a box of shells. I never did threaten the neighbor with it – but a time or two, I stood in front of a window and loaded it.

I've never even fired the gun, but it stays fairly handy, with the shells separate and far out of reach of the children. Once a year or so we hear a peculiar noise and I slam a shell into it and walk around the house.

Family...

From *Grandfather Stories for FAPA #1*

Oh, it's been a hectic day, as I was speaking to Bill Justice and agreeing to take this job I hear Karol, our twelve year old, screaming in the back yard, "She's Dead! She's Dead!"

I dropped the phone and ran to the back yard, from the terror in her voice I immediately assumed she was referring to Suzanne, our ten year old. Karol was standing there with her arms wrapped around Sybil & Sybil yelled for me to check Ginger, the puppy I got Karol some six weeks ago. I went back through the house and found her lying on the grass when a

neighbor had carried her from the street. She'd been out of sight only three or four minutes, just long enough to reach the street and be hit by a car.

In the meantime Suzy was two houses away, with her arms wrapped around a neighbor woman, if anything her screams were louder than those of Karol. I wrapped the dog in newspapers and put her in the trunk of the car, then we took both children in the house and tried to comfort them. It took some two hours to dry the tears, by that I mean two solid hours of crying. In the meantime I took the dog to a vacant lot bordering a stream some blocks away and buried her, thinking it best to dispose of her quickly.

When I got back the shock was wearing off slightly and Karol insisted that she wanted her buried in the back yard, she also wanted me to pull one of her four teeth – so she'd have it to remember her by. We settled for back yard burial

Howard DeVore

Philosopher

"What's in it for me?"

(313) Lo 5 4157

and I had to exhume her and dig a new grave. The children haven't forced themselves to see the grave yet, but I suppose this was the least I could do for them.

Karol has begged for a dog about five years, two years

ago she had one, a stray that adopted us, for two weeks. This one contracted distemper and had to be destroyed. A year ago Sybil promised her one and

it was put off week after week, month after month, until late July.

It seems a shame that such a little thing, that loved so strong and was so deeply loved should live a total of eleven weeks. Even I feel the loss deeply.

George Young...

From *Old Farts Crossing*

George Young was having a sale at his comic/bookstore a week ago and I went out to help; at one point he was adding up a stock of comics and I offered him a calculator. George replied that God had given him a good one and I pointed out that the batteries were dead.

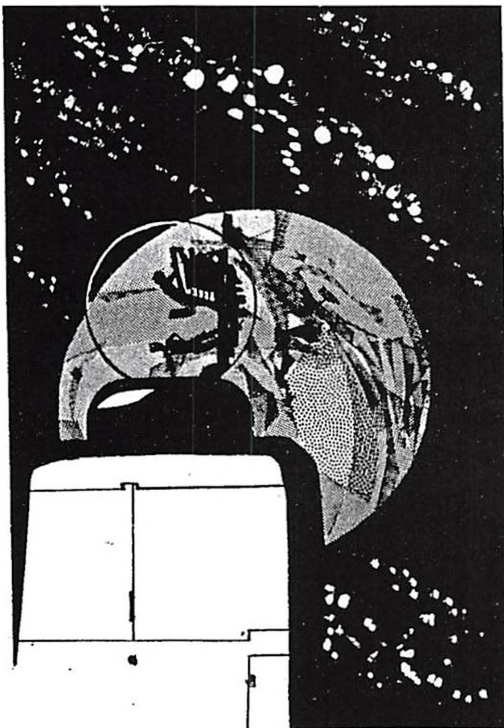
One of the customers asked George how long I had been picking on him and George told them that he was in the Boy Scouts when I started and that next year he would be applying for Social Security. Yes I guess it's been a full time job.

Howard to the end..

From *LiveJournal*, 5/25/2004

I had to see a Urologist for an exam today. I went into the exam room, there was a man in a white coat standing there so I told him I was there for "show and tell". He explained that he was not a doctor but rather the doctor's assistant.

I asked him if I could be examined by a woman doctor, explaining that tomorrow is my birthday and you could think of it as a sort of birthday present.



California and the Fannish Imagination

Compiled by Mike Glycer

Includes text by Charles Lee Jackson II

Anyone who grows up in Southern California intuitively prepares to become a science fiction fan, or a movie fan, or both because it's a land where creating fresh ways of seeing reality can be a career, not just an avocation.

Tourist Destinations Opened Since L.A.con III in 1996

An area already rich in recreational and cultural landmarks has added several more since the last local Worldcon.

The **California Adventure** theme park adjacent to Disneyland opened in 2001, taking inspiration for its rides, attractions and eating places from the Golden State. There's a separate admission charge for the 55-acre park, but Disney also sells "hopper" tickets allowing you to visit both Disneyland and the California Adventure in the same day.

Downtown Disney, situated between the Disneyland and California Adventure, is a complex of restaurants (Rainforest Café, Ralph Brennan's Jazz Kitchen, House of Blues, ESPN Zone, etc.) and 14 specialty shops including Lego Imagination Center and Build a Bear. There's no admission fee.

Aquarium of the Pacific, (100 Aquarium Way, Long Beach, CA 90802. Telephone: (562) 590-3100). The Aquarium of the Pacific in Long Beach

is one of the largest aquariums in the United States. It opened in 1998. More than 12,500 animals are exhibited in 19 habitats varying from sunny Southern California and Baja, to the frigid waters of the North Pacific, and the colorful reefs of the Tropical Pacific. You can even touch the ocean's ultimate predators in Shark Lagoon. Open 9:00 a.m. to 6:00 p.m. every day of the year, except December 25 and during the weekend of the Grand Prix of Long Beach (April 7-9, 2006).

The **Skirball Cultural Center** (2701 N. Sepulveda Boulevard, Los Angeles, CA 90049, Telephone: (310) 440-4500) describes itself as a place where the encounter between Jewish and American history is appreciated, cultivated, and celebrated. The Skirball opened in Spring 1996 and has become much better known since the last Southern California



Worldcon, having attracted more than three million visitors to date. Just one of many artifacts on permanent exhibit is an original manuscript of the Nuremberg Racial Laws, signed by Hitler. The document was pilfered by General Patton and secreted in the Huntington Library for 54 years until a decision was made to show it publicly at the Skirball beginning in 1999. Said one scholar, "It's still a very powerful impact to go and stand before a document that is symbolically tied to millions of people losing their lives." www.skirball.org

Cathedral of Our Lady of the Angels (555 W. Temple Street, Los Angeles, CA 90012.) Telephone: (213) 680-5200. What historically took centuries to construct was accomplished in three years in the building of the 11-story Cathedral of Our Lady of the Angels. This first Roman Catholic Cathedral to be erected in the western United States in 30 years began construction on May 1999 and was completed by the spring of 2002. Open Monday through Friday 5:30 a.m. to 8:00 p.m., Saturday 8:00 a.m. to 8:00 p.m., Sunday 7:00 a.m. to 8:00 p.m. (Contact Cathedral for schedule of services.) Website: www.olacathedral.org

The Metro Gold Line. Opened July 2003, the Metro Gold Line connects with the Red Line at Union Station, and runs northeast past Chinatown to Pasadena. The Gold Line is part of the 62-station Metro Rail system between downtown LA, Hollywood, Wilshire Center, the San Fernando Valley, and Long Beach. Metro line information is on the web at www.mta.net/default.asp

Vanished Since L.A.con III

Southern California has suffered two big subtractions from the roster of its science fictional landmarks since 1996.

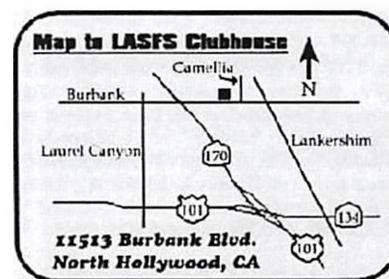
The **Ackermansion**, once the home of Forrest J Ackerman and his collection, was sold in 2003. Significant parts of the collection went to the SF Museum in Seattle.

Dangerous Visions Bookstore for many years was headquarters of science fiction readers and writers in the San Fernando Valley. Lydia Marano's storefront closed in 2002, but she continued her bookselling business online at readsf.com.

Where to See Los Angeles Fan History

Many of the fans working on L.A.con IV are involved with the Los Angeles Science Fantasy Society (LASFS). The club met in dozens of places in its 72-year history. Now it's spent the last 29 years at its present address.

The **Los Angeles Science Fantasy Society Clubhouse**. (11513 Burbank Boulevard, North Hollywood). LASFS moved here in 1977. The club meets every Thursday night at 8 p.m. Guests are invited to attend three free meetings before deciding whether to apply for membership.



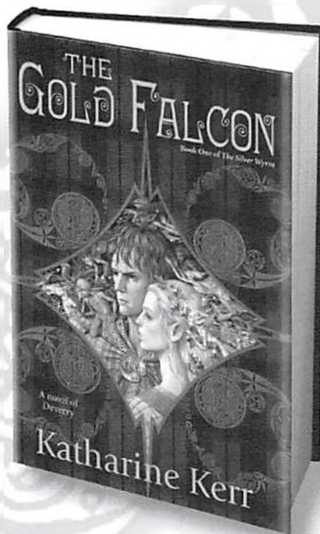
The **First LASFS Clubhouse**. (11619 Ventura Boulevard, North Hollywood). Once a single family dwelling, it was rezoned for commercial use sometime before LASFS purchased it in 1973. The club promptly outgrew the building. Thanks to Bruce Pelz's fundraising prowess the club was able to purchase the Burbank Boulevard location in 1977. The next tenant at Ventura Boulevard, a tobacconist, completely remodeled the front in brick.

The **Bixel Street Clubroom**. (637 South Bixel Street, Los Angeles)

The club moved into its celebrated soundproof clubroom in April 1943.

DAW BOOKS WELCOMES FOUR AMAZING TALENTS TO OUR LIST!

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Drawn into a war for the survival of their kingdom, Neb, the displaced son of the scribe, and his soulmate Branna will face enemies they have fought before—in past lives they no longer remember.

“No one does real, live Celtic fantasy better.” —Judith Torr

“Prepare to get lost in the magic.” —VOYA

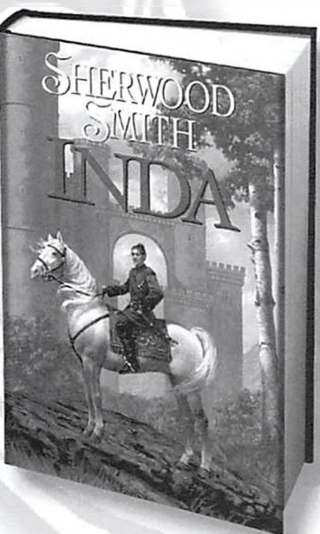
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Two young people, one broken of soul and the other broken of mind, find their fates intertwined as their mixed bloodlines both curse and bless them. Can a river-borne slave and a street-savvy half-breed find their own personal truth—in time to avert a civil war?

“A spectacular series debut.” —Publishers Weekly (starred review)

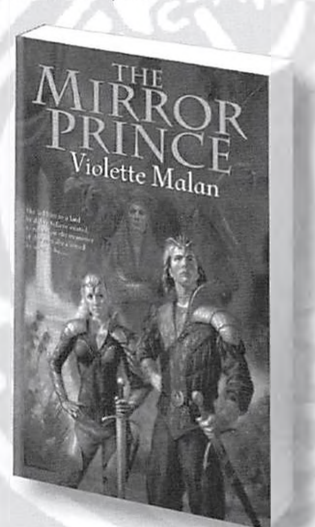
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Indevan Algara-Vayir was born the second son of a powerful prince, destined to stay at home and defend his family's castle. But when war threatens, Inda is sent to the Royal Academy, where he learns the art of war and finds that danger and intrigue don't only come from outside the kingdom.

“A fantasy world fit for the most discriminating medieval partisan.” —Publishers Weekly

0-7564-0339-1/\$15.00

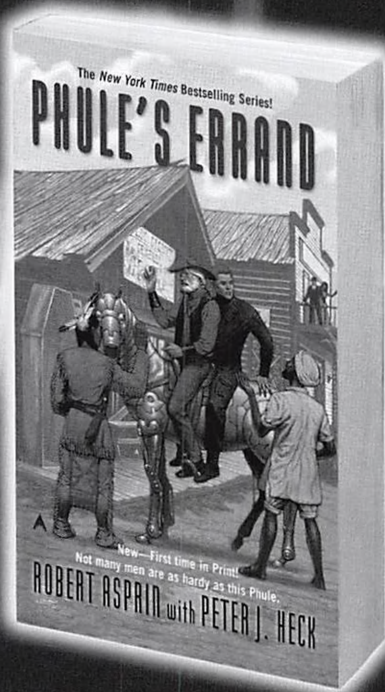


When Cassandra told Professor Max Ravenhill that he was over a thousand years old, his current life was pure fiction implanted in his mind, and the Hunt was pursuing him, Max was sure she was crazy. But it soon became clear that some of what she said was true—and unless he went with her to the realm of Faerie, he wouldn't live long enough to separate the truth from the lies...



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**Ace heats up the summer with
your favorite series, and a glance
at new adventures to come**

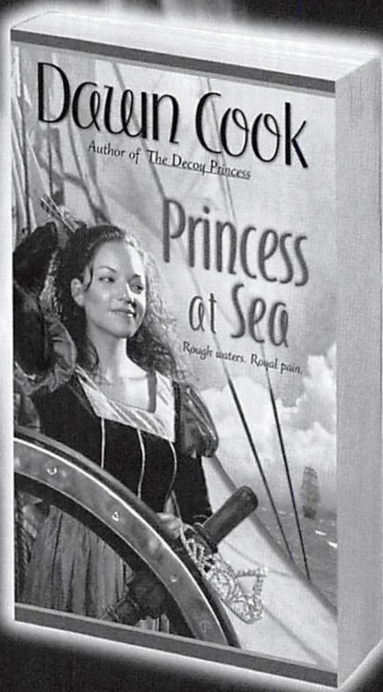


**A new Phule-ish
adventure in the
New York Times
bestselling series.**

General Blitzkrieg's decision to pay a surprise visit to Zenobia may have come at the wrong time for Phule—especially since Phule's taken off after his mysteriously errant butler. This could be everything Blitz has been dreaming of...but could spell big trouble for Phule.

**"Madcap...the Phule series
is a welcome send-up of
military SF."** —*Booklist*

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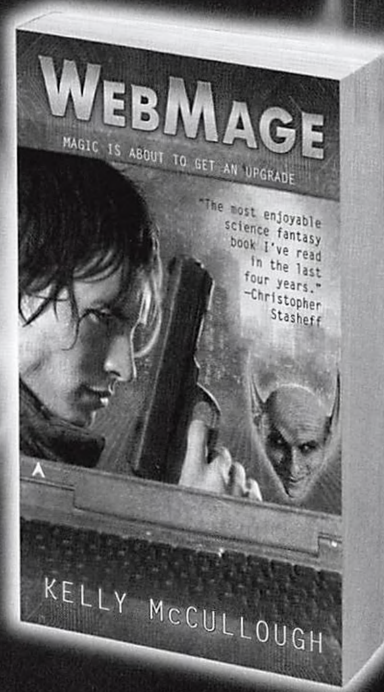
**More fun from "one of
the brightest new stars
in the fantasy genre."***

Contessa went from being the crowned princess of Constenopolie to a beggar's child reared as a decoy. Now her recently discovered powers could be the only hope for the kingdom—especially after pirates abduct the new royal couple.

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*Best Reviews

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**Magic is about to
get an upgrade—in a
fantasy debut that's no
sleight of hand.**

It's the 21st-century digital magic age and Ravirn is a computer hacker and sorcerer extraordinaire. Trouble breaks loose when one of the Fates uses a computerized spell to erase human free will—but it's going to be an even bigger mess when Ravirn decides to contest her.

**"The most enjoyable science
fantasy book I've read in the
last four years."**

—*Christopher Stasheff*

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Nearby was "Tendrils Towers," nickname of a boardinghouse at 628 South Bixel Street whose residents at various times included E.E. Evans, Lou Goldstone, Arthur Louis Joquel, Alva Rogers, and Art Saha. Also nearby dwelt the Ashleys, Walt Liebscher, and Jack Weidenbeck, who moved to Bixel Street *en masse* from the original Slan Shack in Battle Creek.

Clifton's Cafeteria. (648 South Broadway, Los Angeles). LASFSians of the 1930s held meetings at this famous downtown eatery. Its surviving location at 648 South Broadway, Los Angeles, played host to a 70th anniversary reunion of original LASFS members in October 2004. In "Memoirs of a Superfluous Fan" T. Bruce Yerke remembered: "The Los Angeles Chapter, #4, of the Science Fiction League, led a most sedate sort of social life in 1937. The primary contact between members were the first and third Thursday meetings at Clifton's.... On those occasions, when there was no scheduled speaker, the topic of current and past stories was a valid and always interesting basis of discussion.... When the meeting adjourned, cliques of us would drift down the cafe part of Clifton's, again ordering giant malts, or sponging off Mr. Clifton's sherbet mine. A lot of members at the time were just out of high school, or else simply and flatly unemployed. Perhaps that is why we took such flagrant advantage of Mr. Clifton and his generous cafe. There was no rent and all manner of free nourishment in his endless limeade waterfall and automatic sherbet mine, both nationally advertised."

Two other science fictional places in LA made famous by local writers are:

Robert Heinlein's "Crooked House" in

Laurel Canyon. At least, Heinlein lived in Laurel Canyon sometime in the 1940s, and fans speculate that he used his own home as the premise for the story "And He Built a Crooked House".

The Hill. Fan residence that played host to LASFS for part of the 1960s, and thereby became immortalized as the setting of Harlan Ellison's short story, "Shattered Like a Glass Goblin." He described it as, "Gothic, hideous, with grass half-cut and the rusted lawnmower sitting in the middle of an unfinished swath — as if the half-cut grass were a placating gesture to the outraged tenants of the two lanai apartment houses that loomed over the squat structure on either side."

SF & Fantasy Shooting Locations

Fans of science fiction movies and TV shows will find the streets of Los Angeles an ongoing trivia quiz if they know where to look. Some of the places are also worth seeing in their own right, making the experience of visiting them that much more enjoyable. (Hundreds of examples of where to find famous movie locations are listed in *The Ultimate Hollywood Tour Book* by William A. Gordon.)

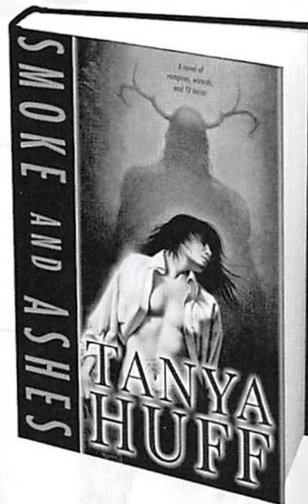
Los Angeles City Hall (200 N. Spring Street). It was the Daily Planet building in the George Reeves Superman era. It was destroyed by Martians in the original movie of *War of the Worlds* despite Gene Barry's best efforts — the same movie where Barry famously tells someone, "Welcome to California!"

The Los Angeles River. No need to worry about the giant mutant ants in the underground flood control channels since they put giant steel lids over the mouths of the conduits that empty into the river. Yes, this is also where a derelict (in

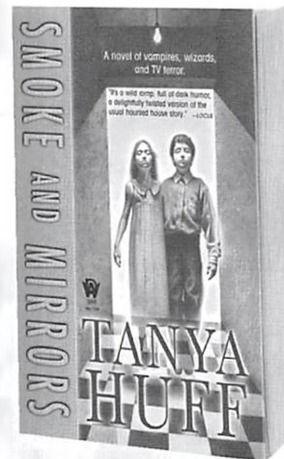


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Master of contemporary fantasy Tanya Huff presents the newest novels in her series about vampires, wizards and TV terror. Fledgling wizard and trainee assistant director Tony must combat death, a Demonic Convergence, diabolical spirits, and the many otherworldly horrors of showbiz.

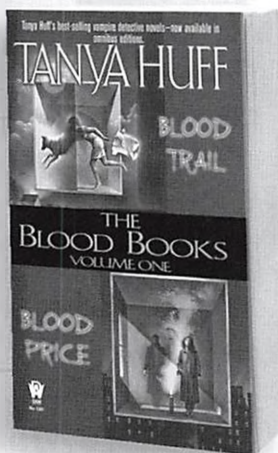


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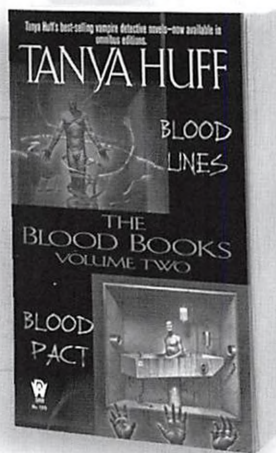


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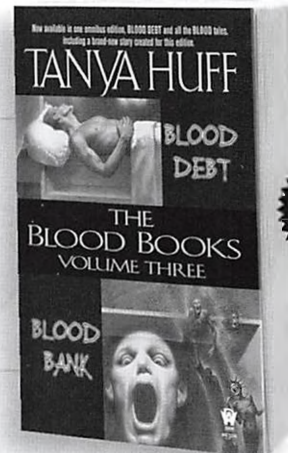
Vicki Nelson is an ex homicide cop turned private detective. Mike Celluci, Vicki's former partner, is still on the force. Henry Fitzroy is the illegitimate son of Henry VIII—and a vampire. Together, the trio are caught up in mysteries with a supernatural slant—from demons to werewolves and every creature in between.



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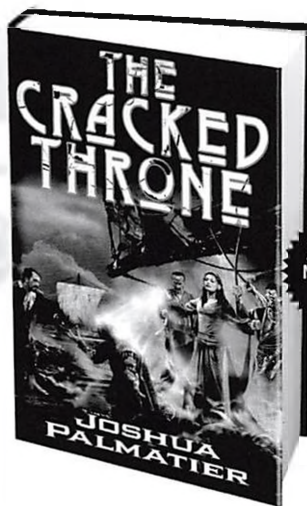


THE BLOOD BOOKS: Volume III
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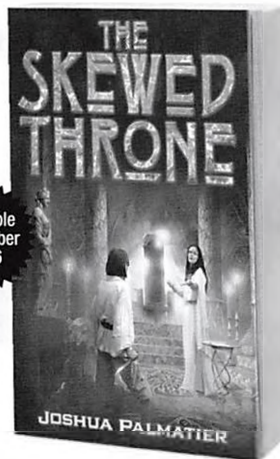
ARE EXTRAORDINARY

She was a child of the slums skilled in the art of survival. But in the city's darkest hour, would Varis be able to harness that talent and save her people from a fiery doom?



THE CRACKED THRONE
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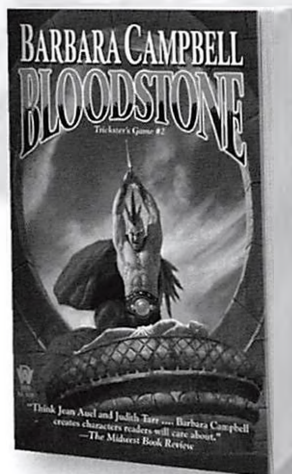


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"Compelling...[a] highly promising first novel."
—Locus

"Intense...succeeds admirably."
—Publishers Weekly

Barbara Campbell presents the second novel in her *Trickster's Game* series. When his son Keirith is captured by slavers, Memory-Keeper Darak must struggle with his darkest fears, while Keirith himself confronts the truth about his powers.

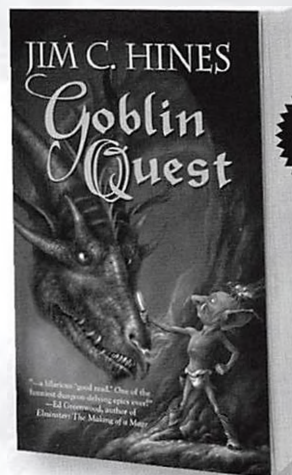


BLOODSTONE
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A new series from Jim C. Hines will have readers cheering.

"If you've always kinda rooted for the little guy, even maybe had a bit of a place in your heart for the likes of Gollum...pick up *Goblin Quest*—just make sure you keep well away from Golaka's stewpot."

—SF Site



Available
November
2006

GOBLIN QUEST
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Chinatown) set up housekeeping in the dry riverbed, chest of drawers and all, only to be accidentally drowned by water illegally released from the city reservoir.

Los Angeles County Arboretum (301 N. Baldwin Ave., Arcadia). Never mind the films that have used this place as a backdrop. The lush plantlife on display gives its own lessons in set decoration. The Arboretum appeared in eight Tarzan movies. A Queen Anne cottage on the Arboretum grounds is where Tattoo kept vigil for "De plane, de plane!" in *Fantasy Island*. Fan historians will be far more interested to learn that Don Fitch worked here for many years.

The Arboretum grows and displays almost half the varieties of eucalyptus in existence. But eucalyptus is native to Australia, meaning there was no eucalyptus growing in Southern California before the 19th century. The padres who built the missions in the 1790s never saw a eucalyptus tree, yet, today eucalyptus dominates the view in every direction. The palm may be Southern California's icon, but the fast-growing, water-stingy eucalyptus does the real work of deceiving the eye that Los Angeles is not a desert.

The **Griffith Park Observatory** (2800 E. Observatory Road, Los Angeles). Griffith Park is the largest city park in America, and set like a jewel on the hillside above Los Feliz Boulevard is the Observatory. *The Rocketeer* blasted off from here. *The Man From U.N.C.L.E.* spied here. Here's where Arnold Schwarzenegger materialized in the

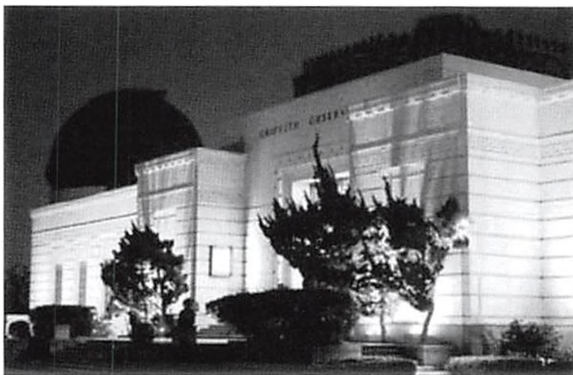
opening scenes of *The Terminator*. (He later materialized in Sacramento as the Governor, when voters supplied the special effects.) City lights long ago put an end to its service as a major research observatory, but it has continued a teaching mission through its planetarium shows, exhibits, and astronomy publications. It is one of the most popular tourist meccas in the city.

The **Disney Studios** (500 S. Buena Vista St., Burbank). Part of the studio's Michael Eisner-managed prosperity was spent transforming its assorted dull beige buildings into an eye-popping collection of offices in disparate architectural styles ranging from Romanesque Revival to Toontown Bauhaus. Peek through the front gate — yes, the columns supporting the facade of the new office building are the Seven Dwarfs.

The **Hollywood Bowl** (Highland Avenue near Rte. 101). Where Bugs Bunny directed the Los Angeles Philharmonic and Monty Python did a half-Monty.

California Institute of Technology (1201 E. California Boulevard, Pasadena). CalTech is one of the most famous research universities in the world. It's the first place news reporters converge after a major earthquake, a legacy of the late Dr. Charles Richter, who devised the quake intensity scale bearing his name. While best known for its Nobel prizewinners, CalTech's contributions to science fiction fandom include a leading filksinger, Barry Gold, an awesome punster, Ed Buchman, the hard-science writer's best friend, the late Dan Alderson, and Flieg Hollander, perhaps the first physicist to discover the Ringworld is unstable.

University of Southern California, School of Cinema and Television (850 W. 34th Street, Los Angeles). Here's where George Lucas produced a brilliant student film he later remade as the theatrical feature *THX 1138*. (The campus is also the shooting location of the satirical short, *George Lucas in Love*.) Lots of other



talented filmmakers studied here. As a USC freshman in 1970, I met a St. Louis comics fan named Bob Gale who got me interested in attending my first LASFS event, a banquet where Harlan Ellison read from his new story, "Beast That Shouted Love at the Heart of the World". Bob studied at the School of Cinema and went on to have a great career, with writing credits for *I Wanna Hold Your Hand* and *Back To The Future*.

The USC campus has been seen in many feature films. Those most notable for SF fans include *Cocoon* and *The Hunchback of Notre Dame* (not a football satire.)

The **Gamble House** (4 Westmoreland Place, Pasadena). Speaking of *Back to the Future*, this was the home of "Doc", Christopher Lloyd's character. The Gamble House is actually much more famous in its own right. Gamble, of Proctor and Gamble, had the place built when he retired to Pasadena around the turn-of-the-century. It's a renowned example of the Arts and Crafts architectural movement, and has been designated a California Historic Landmark.

Santa Monica Freeway at Overland Drive, Westbound On-Ramp. Where Larry Niven begins "The Deadlier Weapon", his short story about the duel of wills between a driver and a murderous hitchhiker. The on-ramp is close to Palms Playground, LASFS' meeting place when I joined in 1970.

Bronson Caverns (at the end of Canyon Drive, Hollywood). Here was the Klingon prison camp in *Star Trek VI*, the Bat Cave in the 1960s *Batman* TV series and movies, as well as the jungle island in the Fay Wray version of *King Kong*. The Caverns are part of Griffith Park, and have become a traditional place for LASFS club picnics. One of LASFS' fan film projects, *Triple Doubles*, shot footage here.

The **Town Square of Sierra Madre** (Sierra Madre Boulevard at Baldwin, Sierra Madre CA). In the foothills beyond Pasadena is the cozy community of Sierra Madre, where Kevin McCarthy and

Dana Wynter hid from the pod people in *Invasion of the Body Snatchers*. Marty Cantor lived here before he became active in LASFS, but we assume there is no connection.

Vasquez Rocks County Park (10700 Escondido Canyon Rd., Agua Dulce). These angular rocks jutting from the desert floor have supplied a stage for everything from *Star Trek* and *Star Wars* to *The Flintstones*.

Museums in Los Angeles County

Museums in Exposition Park (between Exposition and Martin Luther King, Junior boulevards and Vermont Avenue and Figueroa Street just west of the Harbor (Interstate 110) Freeway south of downtown Los Angeles) include the California Museum of Science and Industry, which features hands-on exhibits, an aerospace hall, and the impressive IMAX theatre; Natural History Museum of LA County with exhibits featuring exotic and local animals, gemstones, and paleontology; and the Afro-American Museum, as well as an extensive Rose garden.

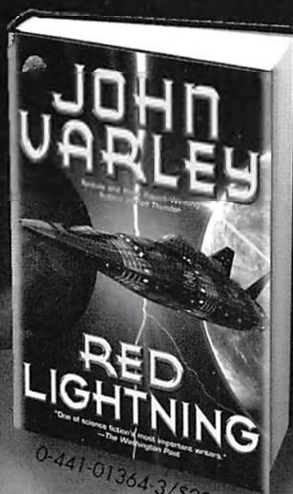
Rancho La Brea (Wilshire Boulevard east of Fairfax Avenue) includes the George C. Page Museum of La Brea Discoveries and adjacent world-famous Tar Pits; and the LA County Museum of Art. More than one million bones have been recovered from the La Brea Tar Pits since 1906, representing over 231 species of vertebrates. In addition, 159 kinds of plants and 234 kinds of invertebrates have been identified. It is estimated that the collections at the Page Museum contain about three million items.

Griffith Park, at the junction of I-5 and Route 134 freeways, is home to the **Gene Autry Western Heritage Museum**, with its exhibits of both the real and fictional West; **Traveltown**,



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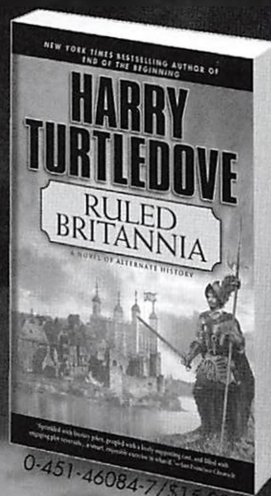


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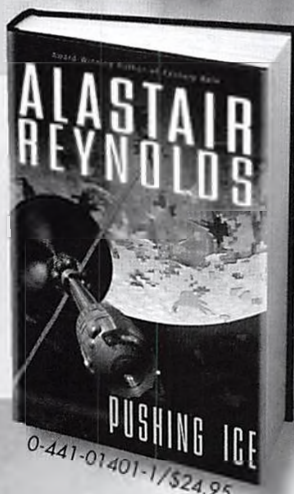
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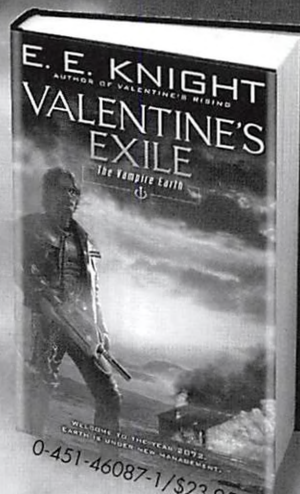


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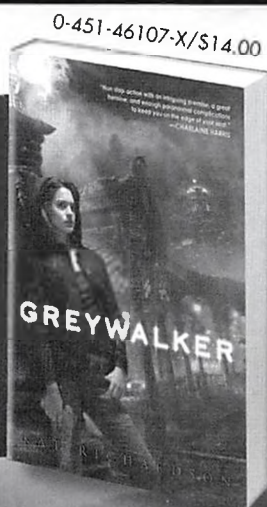
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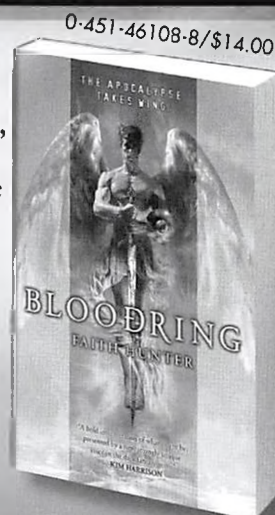
A debut novel by Kat Richardson with more than enough “non-stop action and paranormal complications to keep you on the edge of your seat” (*New York Times* bestselling author Charlaine Harris).



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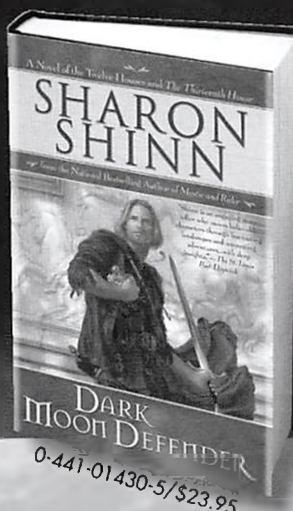
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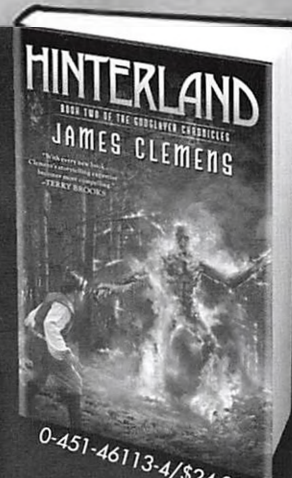
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“With each new book... James Clemens’s storytelling becomes more compelling.”

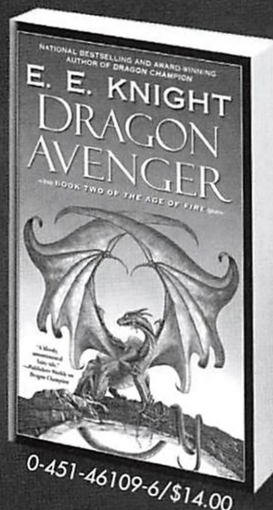
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“Katherine Kurtz practically invented alternate world fantasy with her tales of the magically-gifted Deryni” (*Philadelphia Weekly Press*), and, in this latest installment to the classic series, she draws readers further into that world.



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an outdoor exposition of rail travel featuring retired engines and rolling stock, and the **Los Angeles Zoo**.

The **Getty Center**, Los Angeles. (1200 Getty Center Drive, Los Angeles, California 90049). European paintings, drawings, manuscripts, sculpture and decorative arts, and European and American photographs. Admission to the Getty Center is free, and no tickets or reservations are required for general admission. Parking is \$7. Visiting hours: Tuesday through Thursday and Sunday, 10:00 a.m.–6:00 p.m. Friday and Saturday, 10:00 a.m. until 9:00 p.m.

The **Getty Villa**, Malibu. (17985 Pacific Coast Highway, Pacific Palisades, California 90272). Greek, Roman, and Etruscan antiquities arranged by themes including Gods and Goddesses, Dionysus and the Theater, and Stories of the Trojan War. Admission to the Getty Villa is free. However, no walk-in visitors are permitted. Advance, timed tickets are required for each individual. Parking is \$7. Groups of nine or more must make reservations. Call (310) 440-7300.

Huntington Library. (1151 Oxford Road, San Marino, CA 91108 Telephone: (626) 405-2100). The famous Huntington Gallery (the original mansion) is currently closed for renovation but never fear, you can see "The Blue Boy," "Pinkie," and other favorite works of British and French art in the Erburu Gallery, a new 16,000-square-foot structure opened to the public in May 2005. Other galleries, exhibits, and gardens remain open. The Huntington Library, as an adjunct to history of its science holdings, has a collection of correspondence and printed works by several modern British and American authors of science fiction. Among them are Brian Aldiss, Isaac Asimov, Frederic Pohl, Robert Silverberg, and Clifford Simak.

Ronald Reagan Presidential Library and Museum. (40 Presidential Drive, Simi Valley, CA 93065. Telephone: (800) 410-8354.) Open 10:00 a.m. until 5:00 p.m.

every day of the week, except Thanksgiving Day, Christmas Day, and New Year's Day. Exhibits include the Air Force One airplane that served as the "Flying White House" for President Reagan and six other U.S. presidents from 1973-2001.

Richard Nixon Library and Birthplace. (18001 Yorba Linda Boulevard, Yorba Linda CA. *This is in Orange County*.) Open daily 10:00 a.m. until 5 p.m. (Sundays, opens 11:00 a.m.) The latest addition to the museum is "the flying Oval Office," the huge Sikorsky helicopter used by Presidents Kennedy, Johnson, Nixon and Ford. Visitors are allowed to tour its interior.

Studio Tours

In addition to the well-known **Universal Studios Tour**, **Warner Brothers** and **NBC** in Burbank as well as **Paramount Pictures** in Hollywood offer VIP-style tours of their facilities. For information and reservations call: Warner Brothers, (818) 846-1403; NBC, (818) 840 - 3537; Paramount Pictures, (323) 956-1777. Young children are usually not permitted on these tours, which may involve quite a bit of walking. But if you love movies and TV, these tours provide a somewhat more realistic picture than Universal of what goes on behind the scenes.

Far Afield from Anaheim

The **California Missions**. In the early days of Spanish California, the Franciscan missionaries led by Father Junipero Serra established a series of missions along the King's Highway, as both local centers of government and stop-overs for travelers. Located at intervals of about one day's foot travel, the chain stretches from San Diego to Sonoma in northern California. A few of these sites are within reasonable travel times from Anaheim, providing visitors a glimpse into the history of the area.

Basilica San Diego de Alcala, first of the missions, is located in Mission Valley near Interstate 8. *San Luis Rey de Francia*, route 78 in Oceanside, is near Camp Pendleton. *San Antonio de Pala* is on route 76, north of Temecula. *San Juan Capistrano*, to which the swallows return each Saint Joseph's Day, is in its namesake city, two blocks west of I-5. *San Gabriel Arcangel* is in San Gabriel near downtown LA, but may still be closed for renovation of earthquake damage. *San Fernando Rey de Espana* is in Mission Hills, in the northern San Fernando Valley.

Streets and Plazas. As the Southland grew together from isolated towns, its many shopping areas, dedicated streets and plazas became important centers, some of which have developed into tourist and cultural sites. Several of these are adjacent to each other in the downtown Los Angeles area.

El Pueblo de Los Angeles Historic Monument (west of Alameda Street, south of Sunset Boulevard) includes Olvera Street and the Old Plaza. Here, if you push past the dozens of vendors, you may see exhibits and relics of the original pueblo that grew into today's mighty metropolis.

Little Tokyo, at First and Alameda Streets, is the center of Japanese culture, both fine and popular. Here Japanimation fans will find numerous stores selling anime and manga items.

Chinatown, off North Spring and Alpine Streets, is a world-famous center of fairy-tale Chinese life, a sort of idealized China for the benefit of tourists.

Ports O'Call Village in San Pedro This authentic New England-style seaside village encompasses 15 acres of shops, restaurants and attractions. A meandering promenade of cobblestone streets connects the specialty shops. The shops feature items and gifts from around the world. Enjoy a relaxing lunch or dinner at one of the many restaurants overlooking the harbor. Don't hesitate to wave to passengers on the cruise liners, passing so close that

they dwarf the village. Open daily from 11 AM. (Some restaurants open earlier). Free admission and parking.

Virtual World — VR "theme park" (1 Colorado/35 Hugus Alley # 200, Pasadena). A virtual-reality experience that lets you visit the planet Mars, or fight with the warriors of BattleTech, for \$8.

Air Combat U.S.A. in Fullerton. Telephone: (800) 522-7590. Lets you fly in a real fighter airplane in the real sky on simulated combat missions. At \$995 this may seem a little too pricey, but how many times will you get to take the stick on a combat flight?

Catalina Island. Scuba diving, snorkeling, fishing, golf and glass-bottom boat trips are favorite Catalina activities. The island's only city, Avalon, is just one square mile and its diversions include bars, boutiques, historic sites, and museums. Accessible via Catalina Express, (800) 481-3470.

Fort Tejon State Historic Park (I-5, Lebec, north of Los Angeles). This 19th century outpost was once home of the U.S. Army Camel Corps.

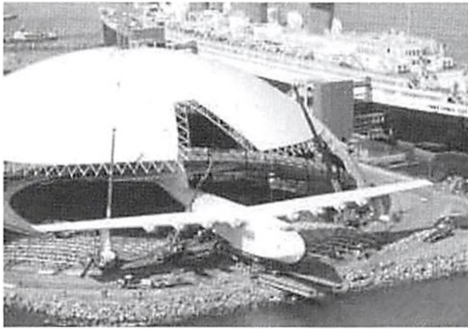
Hearst San Simeon State Historical Monument (Highway 1, near Piedras Blancas, north of San Luis Obispo). The palatial estate known as "the Ranch" of publisher William Randolph Hearst is so big it boasts four different tours.

Wineries

San Antonio Winery (737 Lamar Street, downtown Los Angeles) produces varietals and offers tours. Today it is the last of over a hundred producing wineries that lined the Los Angeles Basin.

Temecula Valley (junction of I-15 and route 78 in northern San Diego County) is home to several fine wineries, including Callaway,





Spruce Goose Hangar

Cilurzo, and Mount Palomar, and a van tour of the wineries is available.

Santa Ynez/Solvang (north of Santa Barbara on highway 101), though a long trip,

is well worth it. A number of excellent wineries are located in this area, including Gainey, Santa Ynez, and Carey Cellars. The city of Solvang is a picturesque touristy spot rich in Danish heritage.

Fading Pop Culture Icons

Pico and Sepulveda. As in the song beloved by Dr. Demento fans. Like most of the other passion pits named in the song performed by Felix Figueroa and the Figs, this was a drive-in movie.

Jay Ward Productions. Only the 15-foot-tall "Rocky and Bullwinkle" statue still marks Jay Ward's offices on Sunset

Boulevard The advertising company that now owns the building apparently has also left undisturbed a small courtyard where June Foray, the voice of Rocky and Natasha, signed her name in the concrete.

The Spruce Goose Hangar. Howard Hughes' giant seaplane was sawed apart and shipped for display in Oregon years ago. Its hangar was nearby the Queen Mary in Long Beach. The Spruce Goose figured prominently in the Larry Niven and Steve Barnes novel *Dream Park*.

The McDonalds brothers opened their original hamburger restaurant in San Bernardino in 1948. In 1954 Ray Kroc convinced the brothers to let him franchise McDonalds. Their original restaurant was demolished in 1972, but in 1998 the city acquired the site and built a museum there.

Just Plain Gone

Movieland Wax Museum is closed.
Roy Rogers-Dale Evans Museum. Moved to Branson, MO.

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Alien Arrivals: The Academy Exchange Student Program

Fan Funds 101

Jerry Kaufman
1984 DUFF Delegate

Suzanne Tompkins
2005 TAFF Delegate

What secrets do the mysterious initials T.A.F.F. stand for? What about that other mysterious item, D.U.F.F.?

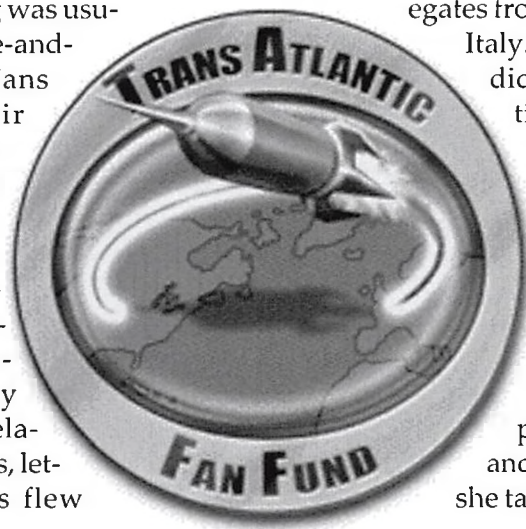
Despite what you may have heard at Interaction last year in Glasgow, TAFF is not an organization founded to reclaim the derogatory nickname for the Welsh people. DUFF is not a brand of beer. Instead, they are arrangements called, in full, the Trans-Atlantic Fan Fund and the Down Under Fan Fund. The funds have no legal existence; instead, they go on from year to year by agreement of the people who have supported them since 1953 (TAFF) and 1972 (DUFF).

Imagine the landscape of fandom in the early days. Of course, there was no Internet. Overseas travel was well out of reach for the average person and long distance telephoning was usually reserved for life-and-death situations. Fans knew about their counterparts overseas mainly (at first) through the letter columns and fanzine reviews in the professional SF magazines. Fandom communicated largely by mail, which was relatively cheap: fanzines, letters, and postcards flew

around North American and British fandom, more easily crossing the ocean than the fans themselves could.

One Northern Irish fan of the era, Walter A. Willis, was so popular because of his letters, articles and fanzines that his British and North American friends created a special one-time fund to pay his way to the World Science Fiction Convention in Chicago, in 1952 (their slogan was "WAW with the Crew in '52"). This was so successful that some of the organizers decided to form TAFF and operate permanently. The scope of the fund includes all European and North American fans as potential winners. Although in practice mostly British fans win on the European side and Americans on the NA side, there have been delegates from Germany, Ireland, Italy, and Jersey, and candidates from other nations.

Nearly every year since then there's been a fan in motion in one direction or another. Europe and North America exchange honors, and after a person wins TAFF and makes the trip, he or she takes on the task of ad-



ministering the fund until the next winner from that side takes over. Administering includes fundraising, overseeing the next several elections (fandom at large votes for its favorites), publicizing the Fund, and doing whatever record keeping is required.

DUFF (the Down Under Fan Fund), begun in 1972, imitates TAFF in its structure and operation, but exchanges folks between Australia and New Zealand on one side of the Pacific, and North America on the other. It was started to increase contact and understanding between Down Under fandom and North American fandom when Australia won the right to host its first Worldcon (1975).

Both funds offer several nominees for the honor, with fandom at large invited to vote for their favorites (with a nominal fee included with their vote, though excess donations do not weight the votes). Reasons to vote for a specific candidate would include the person's reputation, their contributions to fandom,

their ability to afford the trip on their own, and many other factors. The decision is usually a subtle and complex play of choices, but for those who just want to support the fan fund, "No Preference" is always an acceptable option.

Often the European and Australasian delegates will attend a North American Worldcon, as this still seems like the best event to draw together a cross section of fandom. Other funds exist, like Get Up and Over Fan Fund (GUFF, exchanging fans between Britain and Australasia), Fan Fund of Australia and New Zealand (FFANZ, exchanging between the two island nations), and Canadian Unity Fan Fund (CUFF, paying for Canadians to travel to the far-flung corners of that huge country), but they seldom or never get people to North American Worldcons, so you won't meet any current winners at L.A.con IV unless they've arrived on their own dime.

You will, however, get to meet a TAFF winner. This year, Bridget "Bug" Bradshaw, Arthur "1/2R" Cruttenden, and Mike "Sparks" Rennie, three active British fans who have been intensely involved in many aspects of their home fandom, stood for the 2006 TAFF Race. Last month, Bridget Bradshaw was declared this year's TAFF delegate and is currently planning her trip to North America.

L.A.con IV will feature receptions, parties, panel discussions, and a charity auction to benefit the fan funds, and these events will give you plenty of chances to meet the TAFF representative, current and past administrators of both TAFF and DUFF, and plenty of other folks interested in the Funds. (Unfortunately, at present there's no DUFF race so there won't be a new DUFF winner to entertain you.)

So now that you've taken Fan Funds 101, come and meet us at some of the events listed above. Try the Fan Fund Auction – it's fun and funny with lots of rare and wonderful SF and fannish items.

For more information on the Funds, try taff.org.uk/ and duff2005.blogspot.com/



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Mundania Press
ISBN 1-59426-210-1

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www.Mundania.com
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"Kilometers away, the unnamed S.H.E.E.T. pounded itself into the rocky, Martian soil. Stony red fists ripped away parts of the fuselage, spinning the craft until it came to a halt amongst a grove of desert bushes. The skin of the craft bulged, groaned, and shrieked with the birth of its dark avatar. With oversized hands, it retrieved its weapons as multi-million credit sensors aligned on my location. It flew like an arrow.

It was aimed at me."

The year is 2662. The incredible cost of maintaining a standing aerospace navy means that when ground action is needed, the battle must be waged using the last scions of the professional ground force: Mercenaries. See the galaxy through the eyes of Todd Rook, Captain of The Radiation Angels.

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...or ensure their bloody demise.

The Radiation Angels: The Chimerium Gambit is available at all fine booksellers such as Amazon.com or Barnes and Noble. Or this book for your store through Ingram, Fictionwise, or Munania.com.

The Alien Has Arrived

Bridget Bradshaw

Europe to North America TAFF Delegate 2006

by Tony Keen



I have a thousand words to write about winning TAFF delegate and my long-time friend Bridget Bradshaw, whom I have known for more than fifteen years now. So let's start at the beginning. (Well, not quite at the beginning – that would be the letter written by the 14-year old then-Bridget Hardcastle to a women's magazine, about finding a pound note that turned out to be a mint chocolate wrapper, and you don't need to know about that. Her letters to the now-defunct pop magazine *Smash Hits* are also lost for posterity...unless you want to admit to owning copies.)

Bridget Bradshaw has...been involved in fandom and conventions since the early 1990s. She first appeared as a member of the more-significant-than-you'd-expect-in-terms-of-people-who-went-on-to-do-things-in-UK-fandom Manchester University Science Fiction

and Fantasy Society (otherwise known as 'WARPED'), which is where I first met her (and where we failed to put her off fandom). And we should not overlook her involvement in other fandoms, such as comics, where she was a member of *B-APA*, and more importantly *Rocky Horror*, where she was a long-term fixture of the Charming Underclothes audience participation/re-enactment troop.

But it was when she was studying for a Ph.D. at Imperial College London that, through the just-as-important-as-you'd-heard Imperial College Science Fiction society, the SF fannish bug truly bit, and Bridget Hardcastle became a proper fannish personality. She'd already adopted the name 'Bug', thought up in 1990 when, at the end of the first convention she'd attended, she was confronted by a pile of flyers for future cons, all asking for 'badge name'. You'll have to ask her why she chose that one.

As a fanzine writer and editor, Bridget produced four-and-a-half issues of *Obsessions*, a thematic 'zine, with each issue looking at a particular aspect of her life that she enjoyed (chocolate featured a lot). She then moved on to the perzine *Squiggledy Hoy*, allegedly just something to fill in the gaps between issues of *Obsessions*, but actually a pleasure in its own right. *ABV*, produced in Transatlantic collaboration with Vicki Rosenzweig and

Amanda Baker, followed. She is also a member of the all-women *APA TWP*, and has been in *FAPA*.

As a conrunner, Bridget was involved in ICSF's Picocons in the mid-90s. Picocon is an annual one-day con that is the start of the UK convention calendar, and attracts a high standard of guest. From there, it wasn't long before she was chair of the 1996 Eastercon, Evolution (the con that invented Pat McMurray). With Simon Bradshaw, whom she married in 1998, knowing a good thing when she saw it, she organized Seccon and Second, two fondly-remembered small fannish conventions in 1999 and 2001, and ConteXXt, the 2002 Unicon – the latter is one of the most smoothly running cons I've been involved with. For Intersection, the 1995 UK Worldcon, she prepared a *Guide to UK Fandom*, and she worked on last year's UK Worldcon as well. Most recently, she has been heavily involved in Concussion, the 2006 Eastercon, for which Simon was co-chair. And this is not to mention all the con panel items, fannish versions of *The Weakest Link*, and Dave Wake plays she's been in.

A bit more behind the scenes, she has been helping to raise funds for TAFF for years. She is often to be found sat behind the desk during a Fan Fund auction, noting the successful bids and totting up the money. She was one of the key figures in the UK umbrella organization the League of Fan Funds, until she resigned to mount her second, successful, campaign for TAFF. She's also assisted Simon in his work for the Science Fiction Foundation, most prominently in overseeing the website.

She has been in contact with various members of US fandom for over a decade. A TAFF trip is a suitable conclusion to that, and reward for all the work she has put into fandom. And it would appear that a majority of the voters agree with me.

Bridget Bradshaw is...one of the most fun (and indeed, most 'fannish') people to be around in fandom. When I think of her, she always seems to have a smile on her face. And she'll put one on yours through a silly joke or a terrible but amusing pun. Or by offering you chocolate (say yes—she knows her chocolate). But don't let that fool you into thinking she can't have a Serious Conversation about Science Fiction. She certainly can. She's very smart.

If you've ever read any of her writing, you'll know her already—she writes like she talks, and that's a good thing. Don't listen to her when she says she can't write. She will produce a delightful TAFF report, one that will conjure up for the reader the actual experiences of her trip. Just read her account of an ill-advised cocktail served by inexperienced bar staff in *Obsessions #2*, if you don't believe me.

And she's always willing to help. Dave Langford will tell you about her stellar efforts rekeying his TAFF report for online publication. All the cons and SF organizations mentioned above have benefited from her willingness to pitch in (or her inability to say 'no' to anything that seems fun!), and her ability to do a thorough job. That enthusiasm rubs off. There are many things I have done in fandom because Bridget persuaded me to do them, and I wouldn't have missed any of them.

She's gregarious, entertaining, eager, fun, generous, and lots of other favourable adjectives. That she has maintained such a sunny disposition in the face of some difficult times in the past (the problems she has had over the years with her back are well-documented) is testament to considerable strength of character. I am very glad and proud to have her as a friend. Not least because she thinks I'm being far too kind and nice about her.

Bridget Bradshaw is...a terrific TAFF delegate. Make sure you meet her.

Core Curriculum

More than any university, the Space Academy offers a greater and more varied selection of opportunities to explore our world, the universe, and alternate universes. This list is just a small selection of the many events, exhibits, programs and activities that will be presented at this session. Be sure to see the complete schedule, which will be listed in a separate publication.

Major Events

Opening Ceremonies The official kick-off to the 64th World Science Fiction Convention. (*Wednesday, 1:00 pm*)

Babel Conference Ambassadorial Reception Come join us for a reception welcoming everyone to this year's Worldcon and our *Star Trek* 40th Anniversary Celebration. *Star Trek* costumes invited. (*Wednesday 8:00 pm*)

Chesley Award Ceremony (*Thursday, 6:30 pm*)

Guest of Honor Event & Special Awards A spotlight time for each of L.A.con IV's Guests of Honor. Heinlein Award. Others? (*Thursday 8:00 pm*)

Howard Devore Memorial Come share your memories — happy and sad, funny and really funny — about Howard DeVore. L.A.con's Fan Guest of Honor may not be with us in person, but we know he's watching. Come celebrate his life with family and friends. (*Friday 11:30 am*)

Masquerade Costume experts from around the world sometimes spend the entire year preparing for this event. Come see what they've created. (*Friday 8:00 pm*)

Hugo Awards Ceremony The Oscars of the science fiction world. (*Saturday 8:00 pm*)

Frankie Thomas Memorial Come share your memories—happy and sad, funny and heartwarming—about Frankie Thomas. L.A.con's Special Guest, the one and only Tom Corbett, Space Cadet, was an actor of note, an author of Sherlockian mysteries, a bridge teacher, and more. Come hear about his life and career and share your own memories of him as a friend or just what watching him perform meant to you. (*Sunday 10:00 am*)

Closing Ceremonies The official conclusion of this year's Worldcon. Come bid farewell and see what last surprises are in store. (*Sunday, 4:00 pm*)

Amazing Stories: 80th Anniversary The first all-science-fiction magazine made its debut in 1926, and from it sprang other magazines, readers galore, local clubs, letter columns, and all that surrounds us today. Some of the early writers and readers of the magazine give their memories.

Being an Alien Some of the actors who have portrayed Klingons, Ferengi, and other aliens on *Star Trek* talk about getting into a character that no one's ever met and life under latex.

A Beer Can Tower to the Moon and Other Fabulous Fan Projects There have been all sorts of projects over the years, and some of them even worked. There have been bibliographic projects, fan funds, building funds, and conventions that even attracted hundreds of people. Hear about the ones that worked and the ones that plunged all of Fandom into war.

Bonnie Delight's Science Fiction Burlesque Revue It's old-fashioned burlesque — in space! With the help of our trusty emcee (Shecky) Kirk and our star Miss Bonnie Delight, we've gathered the galaxy's greatest burlesque revue. Corny comedy! Green girls to gasp at! Magic! Theremin music!

Buffy Sing-a-long Sing-a-longs have become quite the thing, filling theaters in London, on Broadway, and at the Hollywood Bowl. Now those were for shows like *The Sound of Music*. We're going to try it with the "Once More With Feeling" episode of *Buffy, The Vampire Slayer*.

Can Science Fiction Change the World? Science fiction is more than just stories; it's ideas and inspiration. But can it change the world? Some people who are trying to do just that, by inspiring people through their works, or who have been inspired by science fiction and are trying to take action, talk about what they're doing and what you can do.

Collecting SF Art for Fun & Profit The value of science fiction and fantasy artwork has appreciated greatly over the years. Twenty years ago, an expensive work in an Art Show was still well under \$100. Today, that's cheap. SF art can command many thousands of dollars for a single piece. Collectors and appraisers will give you the ins and outs of collecting and protecting SF art.

Costume Design for Movies & Television A professional designer of costumes for popular science fiction shows and movies will talk about the process and business of costume design.

Craig Newmark on Craigslist The founder and CEO of craigslist talks about how a small website to help find things to do in San Francisco has grown into the prototype for internet communities, with sites in over 200 cities and 35 countries.

Creative Insults SF and fantasy often uses insults from present culture instead of dreaming up new and inventive ways to cast scorn upon others. Our panel will discuss a variety of new insults for general use in space-faring societies and fantasy environments. Audience participation invited. Anyone who doesn't show up is a ground pounder full of space gas!

A Day in the Life of an Editor Just what is it an editor does all day? Read manuscripts? Take Stephen King out to lunch? Plot nefarious plots?

Design Your Academic Career for a Job in Space What courses should you take? What should you major in? Where should you go?

Dinotopia: Behind the Scenes Artist Guest of Honor James Gurney will present a slide show on the history and future of Dinotopia.

The Ethics of Cloning At some point, it seems pretty likely there will be clones. Body parts at first but, eventually, cloned beings. What rights will they have? What rights won't they have? What about for robots or androids?

Fan Funds Come meet Trans-Atlantic Fan Fund (TAFF) and Down Under Fan Fund (DUFF) winners and hear about the multi-decade old funds to help bring fans from one continent to another. Don't miss this opportunity to learn more about Fandoms in the UK and Australia.

Faster than Light or Slower than Molasses A discussion on the realities of space travel.

Fellowship! The fabulous musical comedy based on *Lord of the Rings: The Fellowship of the Ring*, both the book and the movie. "Hilarious... what makes it work is the obvious affection they have for the source material" — *Backstage*. Winner Best Musical of the Year and Best Comedy Ensemble, *L.A. Weekly* Theatre Awards.

Harlan Ellison Tells Us Possibly the genre's best writer/raconteur/critic tells us what he thinks.

The History of Star Trek Fandom John & Bjo Trimble present a slide show on the history of *Star Trek* Fandom, from the 1960s to now.

Horror and the Cathode Ray Horror on television, from 1949 to today, including *The Twilight Zone*, *Thriller*, *One Step Beyond*, *The Outer Limits*, etc.

Iron Poet Poetry Challenge It's *Iron Chef* for sonneteers and other poets. Come to this Bouts-Rimés event and write a poem with the day's mystery ingredients, share your work, maybe even win prizes.

Lux Theater Presents Lux after Dark Like a sparkling diamond in the velvet curtain of night, the notorious L'étoile Rouge nightclub orbits high above the Space Academy. Embracing the bohemian decadence of turn-of-the-century 1900's Paris, it is a kingdom of nighttime pleasures, where the rich and powerful come to play with the young and beautiful creatures of the underworld. *Lux After Dark* is the drama that unfolds both in front of and behind the curtain of L'étoile Rouge. A crossroads in the lives of the perform-

ers who bring the nightclub to life, theirs is a story of love, hope, music, passion, betrayal, and triumph. And dancing girls.

Mix & Match Writing Challenge Authors are presented with a character description for a well-known character, the setting of a (different) famous work, and a brief plot description of still another work. Without knowing their sources, they create and tell a story on the fly.

Particle Physics for Dummies A simple guide to understanding particle physics for the non-physicist.

The Physics of Superheroes Is there anything believable about Superman's powers? Batman's abilities? How can you explain what superheroes do?

Sherlock Holmes & Science Fiction We all know the great detective. He's somehow come to fascinate science fiction authors. There are probably hundreds of Holmesian references throughout science fiction, and some authors have come up with their own version, including Derleth's *Solar Pons*. What captivates us so about Holmes?

Space Patrol: Missions of Daring In many ways, *Space Patrol* laid the groundwork for *Star Trek*. What was it like on the set of a live show where anything could go wrong before millions of viewers—and often did? Jean-Noel Bassior discusses the show's groundbreaking contributions to TV production, and how and why it taught many baby boomers life lessons they still can't forget.

Special Effects Before Computers Not that it's easy to do special effects with computers but, before CGI, things were different. Some of the practitioners of those early effects and others with expert knowledge talk about those halcyon days of miniatures, stop motion, and Jacobs Ladders.

21ST Century Snake Oil "It must be true, I saw it on the Internet." How has pseudo-science infected popular culture lately? How does this kind of charlatanism interfere with progress and rational discourse? Are there things we can do to counter the untruths that are spread around?

Timebinding Fannish History Joe Siclari has Project FANAC. There's the Timebinders and other fannish e-mail lists. LASFS and NESFA and other groups have their libraries and archives. Come discuss the hows, whys, and wherefores of keeping our fannish history from the dust bin.

Tom Corbett, Space Cadet A performance of an episode of the classic science fiction series, in memory of L.A.con IV's Special Guest Frankie Thomas, the original Tom Corbett.

Tom Corbett, Space Cadet: Remembered Performers from the original series talk about their adventures, on and off the air, making one of the classics of television science fiction. Fans offer their remembrances of the show as well.

Unintended Consequences Indoor plumbing led to polio epidemics. Lead in paint and gas poisoned people. To what extent is modern science and technology responsible for figuring out whether or not something that seems good is also going to cause serious problems?

Required Readings

Best Novel

(430 ballots cast.)

Learning the World by Ken MacLeod (Orbit; Tor)

A Feast for Crows by George R.R. Martin
(Voyager; Bantam Spectra)

Old Man's War by John Scalzi (Tor)

Accelerando by Charles Stross (Ace; Orbit)

Spin by Robert Charles Wilson (Tor)

Best Novella

(243 ballots cast.)

Burn by James Patrick Kelly (Tachyon)

"Magic for Beginners" by Kelly Link (*Magic for Beginners*, Small Beer Press; *Fantasy & Science Fiction* September 2005)

"The Little Goddess" by Ian McDonald
(*Asimov's* June 2005)

"Identity Theft" by Robert J. Sawyer (*Down These Dark Spaceways*, SFBC)

"Inside Job" by Connie Willis (*Asimov's* Jan. 2005)

Best Novelette

(207 ballots cast.)

"The Calorie Man" by Paolo Bacigalupi (*Fantasy & Science Fiction* October/November 2005)

"Two Hearts" by Peter S. Beagle (*Fantasy & Science Fiction* October/November 2005)

"TelePresence" by Michael A. Burstein (*Analog* July/August 2005)

"I, Robot" by Cory Doctorow (*The Infinite Matrix* February 15, 2005)

"The King of Where-I-Go" by Howard Waldrop
(*SCI FICTION* December 7, 2005)

Best Short Story

(278 ballots cast.)

"Seventy-Five Years" by Michael A. Burstein
(*Analog* January/February 2005)

"The Clockwork Atom Bomb" by Dominic Green
(*Interzone* May/June 2005)

"Singing My Sister Down" by Margo Lanagan
(*Black Juice*, Allen & Unwin; Eos)

"Tk'tk'tk" by David D. Levine (*Asimov's* March 2005)

"Down Memory Lane" by Mike Resnick
(*Asimov's* April/May 2005)

Best Related Book

(197 ballots cast.)

Transformations: The Story of the Science Fiction Magazines from 1950 to 1970 by Mike Ashley
(Liverpool)

The SEX Column and Other Misprints by David Langford (Cosmos)

Science Fiction Quotations edited by Gary Westfahl (Yale)

Storyteller: Writing Lessons and More from 27 Years of the Clarion Writers' Workshop by Kate Wilhelm (Small Beer Press)

Soundings: Reviews 1992-1996 by Gary K. Wolfe
(Beacon)

2006 Hugo Awards and John W. Campbell Award Nomination List

Best Dramatic Presentation, Long Form

(364 ballots cast.)

Batman Begins Story, David S. Goyer. Screenplay, Christopher Nolan and David S. Goyer. Based on the character created, Bob Kane.

Directed, Christopher Nolan. (Warner Bros.)

The Chronicles of Narnia: The Lion, the Witch and the Wardrobe Screenplay, Ann Peacock and Andrew Adamson and Christopher Markus & Stephen McFeely. Based on the novel, C.S. Lewis. Directed, Andrew Adamson. (Walt Disney Pictures/Walden Media)

Harry Potter and the Goblet of Fire Screenplay, Steven Kloves. Based on novel, J.K. Rowling. Directed, Mike Newell. (Warner Bros.)

Serenity Written & Directed, Joss Whedon. (Universal Pictures/Mutant Enemy, Inc.)

Wallace & Gromit in the Curse of the Were-Rabbit Screenplay, Steve Box & Nick Park and Bob Baker and Mark Burton. Directed, Nick Park & Steve Box. (Dreamworks Animation/Aardman Animation).

Best Dramatic Presentation, Short Form

(261 ballots cast. There are seven nominees due to a tie for fifth place.)

Battlestar Galactica "Pegasus" Written, Anne Cofell Saunders. Directed, Michael Rymer. (NBC Universal/British Sky Broadcasting)

Doctor Who "Dalek" Written, Robert Shearman. Directed, Joe Ahearne. (BBC Wales/BBC1)

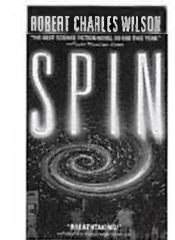
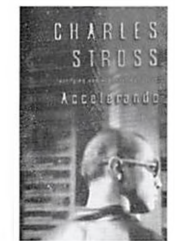
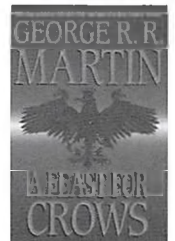
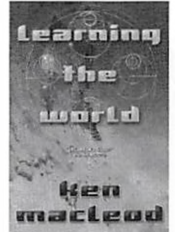
Doctor Who "The Empty Child" & "The Doctor Dances" Written, Steven Moffat. Directed, James Hawes. (BBC Wales/BBC1)

Doctor Who "Father's Day" Written, Paul Cornell. Directed, Joe Ahearne. (BBC Wales)

Jack-Jack Attack Written & Directed, Brad Bird. (Walt Disney Pictures/Pixar Animation)

Lucas Back in Anger Written, Phil Raines and Ian Sorensen. Directed, Phil Raines. (Reductio Ad Absurdum Productions)

Prix Victor Hugo Awards Ceremony (Opening Speech and Framing Sequences). Written and performed, Paul McAuley and Kim Newman. Directed, Mike & Debby Moir. (Interaction Events)

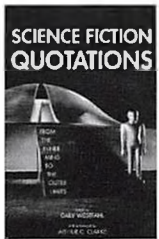


Best Professional Editor*(293 ballots cast.)*

Ellen Datlow (*SCI FICTION* and anthologies)
 David G. Hartwell (Tor Books; *Year's Best SF*)
 Stanley Schmidt (*Analog*)
 Gordon Van Gelder (*Fantasy & Science Fiction*)
 Sheila Williams (*Asimov's*)

**Best Professional Artist***(230 ballots cast. There are six nominees due to a tie for fifth place.)*

Jim Burns
 Bob Eggleton
 Donato Giancola
 Stephan Martiniere
 John Picacio
 Michael Whelan

**Best Semiprozine***(219 ballots cast.)*

Ansible edited by Dave Langford
Emerald City edited by Cheryl Morgan
Interzone edited by Andy Cox
Locus edited by Charles N. Brown, Kirsten Gong-Wong, & Liza Groen Trombi
The New York Review of Science Fiction edited by Kathryn Cramer, David G. Hartwell & Kevin J. Maroney

Best Fanzine*(176 ballots cast.)*

Banana Wings edited, Claire Brialey and Mark Plummer (request copy of *Banana Wings*)
Challenger edited, Guy H. Lillian III
Chunga edited, Andy Hooper, Randy Byers & Carl Juarez
File 770 edited by Mike Glycer
Plokta edited, Alison Scott, Steve Davies & Mike Scott

**Best Fan Writer***(202 ballots cast.)*

Claire Brialey
 John Hertz
 Dave Langford
 Cheryl Morgan
 Steven H Silver

Best Fan Artist*(154 ballots cast.)*

Brad Foster
 Teddy Harvia
 Sue Mason
 Steve Stiles
 Frank Wu

John W. Campbell Award for Best New Writer

[Not a Hugo. An award for the best new writer whose first work of science fiction or fantasy appeared during 2004 or 2005 in a professional publication.]

*Sponsored by Dell Magazines.]**(186 ballots cast. There are six nominees due to a tie for fifth place.)*

K.J. Bishop (2nd year of eligibility)
 Sarah Monette (2nd year of eligibility)
 Chris Roberson (2nd year of eligibility)
 Brandon Sanderson (1st year of eligibility)
 John Scalzi (1st year of eligibility)
 Steph Swainston (2nd year of eligibility)

There were 533 valid nominating ballots received from L.A.con IV and Interaction members (434 electronically; 99 by mail and fax).

The Best Interactive Video Game category, added to the nominating ballot this year by the L.A.con IV Committee, has been dropped because of a lack of interest (as per Section 3.6 of the WSFS Constitution).

This is the second year of the transition to the new Campbell eligibility rules, where now all professional publications count towards eligibility rather than just those with a print run of over 10,000 copies. During this time, nominees who were eligible under either the old or the new rules could be placed on the ballot even if they had small press publications prior to 2004. Next year, only writers eligible under the new rules will be allowed on the ballot.



Hugo Awards 1953-2005



Required Reading

Retro Hugo Awards, 1946

Presented in 1996 at L.A.con III - Anaheim, California

Best Novel: *The Mule* by Isaac Asimov
[*Astounding* Nov, Dec 1945]

Best Novella: "Animal Farm" by George Orwell
[*Secker & Warburg*, 1946]

Best Novelette: "First Contact" by Murray Leinster
[*Astounding* May 1945]

Best Short Story: "Uncommon Sense" by Hal Clement
[*Astounding* Sep 1945]

Best Dramatic Presentation: *The Picture of Dorian Gray* (1945) [MGM] Written and directed by Albert Lewin; based on the novel by Oscar Wilde

Best Professional Editor: John W. Campbell, Jr. (*Astounding Science Fiction*)

Best Professional Artist: Virgil Finlay

Best Fanzine: *Voice of the Imagi-Nation* ed. by Forrest J Ackerman

Best Fan Writer: Forrest J Ackerman

Best Fan Artist: William Rotsler

Special Awards:

Forrest J Ackerman - for spearheading the first Los Angeles Worldcon in 1946

Walter J. Daugherty - for spearheading the first Los Angeles Worldcon in 1946

A. E. van Vogt - for being the GOH at the first Los Angeles Worldcon in 1946

Retro Hugo Awards, 1951

Presented in 2001 at The Millennium Philcon - Philadelphia, Pennsylvania

Best Novel: *Farmer in the Sky* by Robert A. Heinlein [*Boy's Life* Aug, Sep, Oct, Nov 1950; Scribner's, 1950]

Best Novella: "The Man Who Sold the Moon" by Robert A. Heinlein [*The Man Who Sold the Moon*, 1950]

Best Novelette: "The Little Black Bag" by C. M. Kornbluth [*Astounding* Jul 1950]

Best Short Story: "To Serve Man" by Damon Knight [*Galaxy* Nov 1950]

Best Dramatic Presentation: *Destination Moon* (1950) [George Pal Productions] Directed by Irving Pichel; Screenplay by Alford Van Ronkel and Robert A. Heinlein and James O'Hanlon; based on the novel *Rocketship Galileo* by Robert A. Heinlein

Best Professional Editor: John W. Campbell, Jr. (*Astounding Science Fiction*)

Best Professional Artist: Kelly Freas

Best Fanzine: *Science Fiction Newsletter* ed. by Bob Tucker (aka: Wilson Tucker)

Best Fan Writer: Robert Silverberg

Best Fan Artist: Jack Gaughan

Hugo Awards, 1953

11th Worldcon - Philadelphia, Pennsylvania

Best Novel: *The Demolished Man* by Alfred Bester [*Galaxy* Jan, Feb, Mar 1952; Shasta, 1951]

Best Professional Magazine: (tie) *Astounding Science Fiction* ed. by John W. Campbell, Jr., *Galaxy* ed. by H. L. Gold

Best Cover Artist: (tie) Hannes Bok; Ed Emshwiller

Best Interior Illustrator: Virgil Finlay

Special Awards:

Forrest J Ackerman - #1 Fan Personality

Willy Ley - Excellence in Fact Articles

Best New Author or Artist: Philip Jose Farmer

ARCHON 31

9th NASFiC

August 2-5, 2007

Currently
confirmed Guests of
Honor:

Featured Guest
Barbara Hambly

Artist
Darrell K. Sweet

Gaming
James Ernest
(Cheapass Games)

Costuming
Elizabeth Covey

Media
Mira Furlan

Fan
**Nancy "Cleo"
Hathaway**

Toastmaster
Roger Tener

Masquerade MC
Vic Milán



For information, write to

Archon 31/2007 NASFiC, P.O. Box 8387, St. Louis, MO 63132-8387
nasfic_info@archonstl.org <http://www.archonstl.org/31/>

Archon 31– The 9th Occasional NASFiC!!!

2-5 August 2007

Another Experiment in Terror!! (For the Committee, anyway.)

Full Attending Adult memberships are currently \$90, Young Adults (11-16) are \$75 and Children (6-10) are \$65 (prices good until further notice). Young Adult and Children's prices are for the age at the time of the con. Supporting (non-attending) memberships are \$35. Single day memberships will be announced at a later date. We're taking memberships via snail-mail and web registration. **MasterCard, Visa, Diners Club, & American Express accepted.** (Did I mention you should get your membership today?)

And what do you get for all this money that you wouldn't get at a normal Archon? Stick with us, kid, we'll show you!

Prepare to be overloaded with all the panels, readings, plays, food functions, workshops, signings, slide shows, audience participation events, demonstrations, "make & takes", concerts, filking, fannish games, one-on-one literary beers & kaffeeklatches, fan club meetings, contests, and dances that you can stand. (But Wait! There's More!!) Archon's masquerade has been our #1 attraction for the last 20+ years and the NASFiC won't change that. Our art show will dazzle you and our 24-hour video rooms and gaming are standard. Yes, we plan to have all your and our favorite things plus stuff that even we haven't thought of, yet! So hold onto your propeller beanies – we plan to show you the best time possible!

We'll be holding the con in our favorite place – The Gateway Center and Holiday Inn in Collinsville, Illinois (a suburb of St Louis), plus any additional space we can scrounge up to make sure we have enough room for everyone and everything we're planning.

Our currently confirmed Guests of Honor are GoH, **Barbara Hambly**; Artist GoH, **Darrell K. Sweet**; Fan GoH, **Nancy "Cleo" Hathaway**; Costuming GoH **Elizabeth Covey**; Gaming GoH **James Ernest (Cheapass Games)**; Media GoH, **Mira Furlan**; Toastmaster, **Roger Tener**, and Masquerade MC, **Vic Milán**. The Filk GoH will be announced as soon as possible.

So, now that you know about the 9th Occasional NASFiC, why haven't you already gotten your membership?

Trust us, we know what we're doing!

World Science Fiction Society (WSFS) – <http://www.wsfs.org/>
WSFS Constitution, Bylaws, Rules, etc. – <http://www.wsfs.org/bm/rules.html>

"World Science Fiction Society", "WSFS", "World Science Fiction Convention", "Worldcon", and "NASFiC" are service marks of the World Science Fiction Society, an unincorporated literary society. You can contact the WSFS Mark Protection Committee at mpc@wsfs.org.

Retro Hugo Awards, 1954

Presented in 2004 at Noreascon 4 - Boston, Massachusetts

Best Novel: *Fahrenheit 451* (alt: *The Fireman*) by Ray Bradbury [Ballantine, 1953]

Best Novella: "A Case of Conscience" by James Blish [*If Sep* 1953]

Best Novelette: "Earthman, Come Home" by James Blish [*Astounding Nov* 1953]

Best Short Story: "The Nine Billion Names of God" by Arthur C. Clarke [*Star Science Fiction Stories* (Ballantine), 1953]

Best Related Book: *Conquest of the Moon* by Wernher von Braun, Fred L. Whipple and Willy Ley [Viking Press, 1953]

Best Dramatic Presentation, Short Form: *The War of the Worlds* (1953) [Paramount] Directed by Byron Haskin; Screenplay by Barre Lyndon; based on the novel by H. G. Wells

Best Professional Editor: John W. Campbell, Jr.

Best Professional Artist: Chesley Bonestell

Best Fanzine: *Slant* ed. by Walter Willis and art editor James White

Best Fan Writer: Bob Tucker (aka: Wilson Tucker)

Hugo Awards, 1955

Clevention - Cleveland, Ohio

Best Novel: *They'd Rather Be Right* by Mark Clifton and Frank Riley [*Astounding Aug, Sep, Oct, Nov* 1954]

Best Novelette: "The Darfsteller" by Walter M. Miller, Jr. [*Astounding Jan* 1955]

Best Short Story: "Allamagoosa" by Eric Frank Russell [*Astounding May* 1955]

Best Professional Magazine: *Astounding Science Fiction* ed. by John W. Campbell, Jr.

Best Professional Artist: Frank Kelly Freas

Best Fanzine: *Fantasy Times* ed. by James V. Taurasi, Sr. and Ray Van Houten

Special Awards: Sam Moskowitz - "Mystery Guest" and for his work on past conventions

Hugo Awards, 1956

NyCon II - New York, New York

Best Novel: *Double Star* by Robert A. Heinlein [*Astounding Feb, Mar, Apr* 1956]

Best Novelette: "Exploration Team" (alt: "Combat Team") by Murray Leinster [*Astounding Mar* 1956]

Best Short Story: "The Star" by Arthur C. Clarke [*Infinity Nov* 1955]

Best Professional Magazine: *Astounding Science Fiction* ed. by John W. Campbell, Jr.

Best Professional Artist: Frank Kelly Freas

Best Fanzine: (tie) *Inside* ed. by Ron Smith; *Science Fiction Advertiser* ed. by Ron Smith

Special Awards:

Damon Knight - Best Book Reviewer

Willy Ley - Best Feature Writer

Most Promising New Author: Robert Silverberg

Hugo Awards, 1957

Loncon I - London, England

Best Novel: Hugos given only to Periodicals this year

Best American Professional Magazine: *Astounding Science Fiction* ed. by John W. Campbell, Jr.

Best British Professional Magazine: *New Worlds* ed. by Michael Moorcock

Best Fanzine: *Science Fiction Times* ed. by James V. Taurasi, Sr., Ray Van Houten and Frank R. Prieto, Jr.

Hugo Awards, 1958

Solacon - South Gate, California

Best Novel or Novelette: *The Big Time* by Fritz Leiber [*Galaxy Mar, Apr* 1958]

Best Short Story: "Or All the Seas with Oysters" by Avram Davidson [*F&SF May* 1958]

Outstanding Movie: *The Incredible Shrinking Man* (1957) [Universal] Directed by Jack Arnold; Screenplay by Richard Matheson; based on his novel

Best Professional Magazine: *The Magazine of Fantasy & Science Fiction* ed. by Anthony Boucher and Robert P. Mills

Outstanding Artist: Frank Kelly Freas

Special Awards: Walt Willis - Outstanding Actifan

Hugo Awards, 1959

Detention - Detroit, Michigan

Best Novel: *A Case of Conscience* by James Blish [Ballantine, 1958]

Best Novelette: "The Big Front Yard" by Clifford D. Simak [*Astounding Oct* 1958]

Best Short Story: "That Hell-Bound Train" by Robert Bloch [*F&SF Sep* 1958]

Best SF or Fantasy Movie: No Award

Best Professional Magazine: *The Magazine of Fantasy & Science Fiction* ed. by Anthony Boucher and Robert P. Mills

Best Professional Artist: Frank Kelly Freas

Best Fanzine: *Fanac* ed. by Terry Carr and Ron Ellik

Best New Author of 1958: No Award

Hugo Awards, 1960

Pittcon - Pittsburgh, Pennsylvania

Best Novel: *Starship Troopers* (alt: *Starship Soldier*) by Robert A. Heinlein [*F&SF Oct, Nov* 1959; Putnam, 1959]

Short Fiction: "Flowers for Algernon" by Daniel Keyes [*F&SF Apr* 1959]

Best Dramatic Presentation: *The Twilight Zone* (TV series) by Rod Serling [CBS]
Best Professional Magazine: *The Magazine of Fantasy & Science Fiction* ed. by Robert P. Mills
Best Professional Artist: Ed Emshwiller
Best Fanzine: *Cry of the Nameless* ed. by F. M. Busby, Elinor Busby, Burnett Toskey and Wally Weber
Special Awards: Hugo Gernsback - The Father of Magazine Science Fiction

Hugo Awards, 1961

Seacon - Seattle, Washington
Best Novel: *A Canticle for Leibowitz* by Walter M. Miller, Jr. [J. B. Lippincott, 1959]
Short Fiction: "The Longest Voyage" by Poul Anderson [*Analog* Dec 1960]
Best Dramatic Presentation: *The Twilight Zone* (TV series) by Rod Serling [CBS]
Best Professional Magazine: *Astounding/Analog* ed. by John W. Campbell, Jr.
Best Professional Artist: Ed Emshwiller
Best Fanzine: *Who Killed Science Fiction?* (one-shot) ed. by Earl Kemp

Hugo Awards, 1962

Chicon III - Chicago, Illinois
Best Novel: *Stranger in a Strange Land* by Robert A. Heinlein [Putnam, 1961]
Short Fiction: the "Hothouse" series by Brian W. Aldiss [*F&SF* Feb, Apr, Jul, Sep, Dec 1961]
Best Dramatic Presentation: *The Twilight Zone* (TV series) by Rod Serling [CBS]
Best Professional Magazine: *Analog Science Fiction and Fact* ed. by John W. Campbell, Jr.
Best Professional Artist: Ed Emshwiller
Best Fanzine: *Warhoon* ed. by Richard Bergeron
Special Awards:
 Cele Goldsmith - Editing *Amazing* and *Fantastic*
 Fritz Leiber and Hoffman Electronic Corporation - The use of SF in advertisements
 Donald H. Tuck - *The Handbook of Science Fiction and Fantasy* (3 vols)

Hugo Awards, 1963

Discon I - Washington, DC
Best Novel: *The Man in the High Castle* by Philip K. Dick [Putnam, 1962]
Short Fiction: "The Dragon Masters" by Jack Vance [*Galaxy* Aug 1962]
Best Dramatic Presentation: No Award
Best Professional Magazine: *The Magazine of Fantasy & Science Fiction* ed. by Robert P. Mills and Avram Davidson
Best Professional Artist: Roy G. Krenkel
Best Fanzine: *Xero* ed. by Richard A. Lupoff and Pat Lupoff
Special Awards:
 Isaac Asimov - Adding Science to Science Fiction - *F&SF* science articles

P. Schuyler Miller - "The Reference Library" (book reviews in *Analog*)

Hugo Awards, 1964

Pacificon II - Oakland, California
Best Novel: *Here Gather the Stars* (alt: *Way Station*) by Clifford D. Simak [*Galaxy* Jun, Aug 1963]
Short Fiction: "No Truce with Kings" by Poul Anderson [*F&SF* Jun 1963]
Best Professional Magazine: *Analog Science Fiction and Fact* ed. by John W. Campbell, Jr.
Best Professional Artist: Ed Emshwiller
Best Fanzine: *Amra* ed. by George H. Scithers
Best SF Book Publisher: Ace

Hugo Awards, 1965

Loncon II - London, England
Best Novel: *The Wanderer* by Fritz Leiber [Ballantine, 1964]
Short Fiction: "Soldier, Ask Not" by Gordon R. Dickson [*Galaxy* Oct 1964]
Best Dramatic Presentation: *Dr. Strangelove* (1964) [Hawk Films/Columbia] Directed by Stanley Kubrick; Screenplay by Stanley Kubrick and Terry Southern and Peter George; based on the novel *Red Alert* by Peter George
Best Professional Magazine: *Analog Science Fiction and Fact* ed. by John W. Campbell, Jr.
Best Professional Artist: John Schoenherr
Best Fanzine: *Yandro* ed. by Robert Coulson and Juanita Coulson
Best SF Book Publisher: Ballantine

Hugo Awards, 1966

Tricon - Cleveland, Ohio
Best Novel: (tie) *Dune* by Frank Herbert [Chilton, 1965]; *...And Call Me Conrad* (alt: *This Immortal*) by Roger Zelazny [*F&SF* Oct, Nov 1965; Ace, 1965]
Short Fiction: "'Repent, Harlequin!' Said the Ticktockman" by Harlan Ellison [*Galaxy* Dec 1965]
Best Professional Magazine: *If* ed. by Frederik Pohl
Best Professional Artist: Frank Frazetta
Best Fanzine: *ERB-dom* ed. by Camille Cazedessus, Jr.
Best All-Time Series: *Foundation* series by Isaac Asimov

Hugo Awards, 1967

NyCon3 - New York, New York
Best Novel: *The Moon is a Harsh Mistress* by Robert A. Heinlein [*If* Dec 1965, Jan, Feb, Mar, Apr 1966; Putnam, 1966]
Best Novelette: "The Last Castle" by Jack Vance [*Galaxy* Apr 1966]

Best Short Story: "Neutron Star" by Larry Niven [*If* Oct 1966]
Best Dramatic Presentation: *Star Trek* "The Menagerie" (1966) [Desilu] Directed by Marc Daniels; Written by Gene Roddenberry
Best Professional Magazine: *If* ed. by Frederik Pohl
Best Professional Artist: Jack Gaughan
Best Fanzine: *Niekas* ed. by Edmund R. Meskys and Felice Rolfe
Best Fan Writer: Alexei Panshin
Best Fan Artist: Jack Gaughan
Special Awards: CBS Television - 21st Century

Hugo Awards, 1968

Baycon - Oakland, California
Best Novel: *Lord of Light* by Roger Zelazny [Doubleday, 1967]
Best Novella: (tie) "Riders of the Purple Wage" by Philip Jose Farmer [Dangerous Visions, 1967]; "Weyr Search" by Anne McCaffrey [*Analog* Oct 1967]
Best Novelette: "Gonna Roll the Bones" by Fritz Leiber [*Dangerous Visions*, 1967]
Best Short Story: "I Have No Mouth, and I Must Scream" by Harlan Ellison [*If* Mar 1967]
Best Dramatic Presentation: *Star Trek* "The City on the Edge of Forever" (1967) [Desilu] Directed by Joseph Pevney; Written by Harlan Ellison
Best Professional Magazine: *If* ed. by Frederik Pohl
Best Professional Artist: Jack Gaughan
Best Fanzine: *Amra* ed. by George H. Scithers
Best Fan Writer: Ted White
Best Fan Artist: George Barr
Special Awards:
 Harlan Ellison - *Dangerous Visions*
 Gene Roddenberry - *Star Trek*

Hugo Awards, 1969

St. Louiscon - St. Louis, Missouri
Best Novel: *Stand on Zanzibar* by John Brunner [Doubleday, 1968]
Best Novella: "Nightwings" by Robert Silverberg [*Galaxy* Sep 1968]
Best Novelette: "The Sharing of Flesh" by Poul Anderson [*Galaxy* Dec 1968]
Best Short Story: "The Beast That Shouted Love at the Heart of the World" by Harlan Ellison [*Galaxy* Jun 1968]
Best Dramatic Presentation: *2001: A Space Odyssey* (1968) [Paramount] Directed by Stanley Kubrick; Screenplay by Arthur C. Clarke and Stanley Kubrick; based on the story "The Sentinel" by Arthur C. Clarke
Best Professional Magazine: *The Magazine of Fantasy & Science Fiction* ed. by Edward L. Ferman
Best Professional Artist: Jack Gaughan

Best Fanzine: *Science Fiction Review* ed. by Richard E. Geis
Best Fan Writer: Harry Warner, Jr.
Best Fan Artist: Vaughn Bode
Special Awards: Neil Armstrong, Edwin E. Aldrin and Michael Collins - The Best Moon Landing Ever

Hugo Awards, 1970

Heicon '70 - Heidelberg, Germany
Best Novel: *The Left Hand of Darkness* by Ursula K. Le Guin [Ace, 1969]
Best Novella: "Ship of Shadows" by Fritz Leiber [*F&SF* Jul 1969]
Best Short Story: "Time Considered as a Helix of Semi-Precious Stones" by Samuel R. Delany [*New Worlds* Dec 1968]
Best Dramatic Presentation: TV Coverage of Apollo XI
Best Professional Magazine: *The Magazine of Fantasy & Science Fiction* ed. by Edward L. Ferman
Best Professional Artist: Frank Kelly Freas
Best Fanzine: *Science Fiction Review* ed. by Richard E. Geis
Best Fan Writer: Wilson Tucker
Best Fan Artist: Tim Kirk

Hugo Awards, 1971

Noreascon I - Boston, Massachusetts
Best Novel: *Ringworld* by Larry Niven [Ballantine, 1970]
Best Novella: "Ill Met in Lankhmar" by Fritz Leiber [*F&SF* Apr 1970]
Best Short Story: "Slow Sculpture" by Theodore Sturgeon [*Galaxy* Feb 1970]
Best Dramatic Presentation: No Award
Best Professional Magazine: *The Magazine of Fantasy & Science Fiction* ed. by Edward L. Ferman
Best Professional Artist: Leo Dillon and Diane Dillon
Best Fanzine: *Locus* ed. by Charles N. Brown and Dena Brown
Best Fan Writer: Richard E. Geis
Best Fan Artist: Alicia Austin

Hugo Awards, 1972

L.A.Con I - Los Angeles, California
Best Novel: *To Your Scattered Bodies Goby* by Philip Jose Farmer [Putnam, 1971]
Best Novella: "The Queen of Air and Darkness" by Poul Anderson [*F&SF* Apr 1971]
Best Short Story: "Inconstant Moon" by Larry Niven [*All the Myriad Ways*, 1971]
Best Dramatic Presentation: *A Clockwork Orange* (1971) [Hawk Films/Polaris/Warner Brothers] Directed by Stanley Kubrick; Screenplay by Stanley Kubrick; based on the novel by Anthony Burgess

Best Professional Magazine: *The Magazine of Fantasy & Science Fiction* ed. by Edward L. Ferman

Best Professional Artist: Frank Kelly Freas

Best Fanzine: *Locus* ed. by Charles N. Brown and Dena Brown

Best Fan Writer: Harry Warner, Jr.

Best Fan Artist: Tim Kirk

Special Awards:

Club du Livre d'Anticipation - Excellence in Book Production [France]

Harlan Ellison - Excellence in Anthologizing — *Again, Dangerous Visions*

Nueva Dimension - Excellence in Magazine Production [Spain]

Hugo Awards, 1973

Torcon II - Toronto, Canada

Best Novel: *The Gods Themselves* by Isaac Asimov [*Galaxy* Mar/Apr, May/June 1972; *If* Mar/Apr 1972]

Best Novella: "The Word for World is Forest" by Ursula K. Le Guin [*Again, Dangerous Visions*, 1972]

Best Novelette: "Goat Song" by Poul Anderson [*F&SF* Feb 1972]

Best Short Story: (tie) "Eurema's Dam" by R. A. Lafferty [*New Dimensions* #2, 1972]

(tie) "The Meeting" by Frederik Pohl and C. M. Kornbluth [*F&SF* Nov 1972]

Best Dramatic Presentation: *Slaughterhouse-Five* (1972) [Universal] Directed by George Roy Hill; Screenplay by Stephen Geller; based on the novel by Kurt Vonnegut, Jr.

Best Professional Editor: Ben Bova

Best Professional Artist: Frank Kelly Freas

Best Fanzine: *Energumen* ed. by Michael Glicksohn and Susan Wood Glicksohn

Best Fan Writer: Terry Carr

Best Fan Artist: Tim Kirk

Special Awards:

Pierre Versins - *Encyclopedia of Utopias, Extraordinary Voyages and Science Fiction*

John W. Campbell Award (Not a Hugo): Jerry Pournelle

Hugo Awards, 1974

Discon II - Washington, DC

Best Novel: *Rendezvous With Rama* by Arthur C. Clarke [*Galaxy* Sep, Oct 1973; Harcourt Brace Jovanovich, 1973]

Best Novella: "The Girl Who Was Plugged In" by James Tiptree, Jr. [*New Dimensions* #3, 1973]

Best Novelette: "The Deathbird" by Harlan Ellison [*F&SF* Mar 1973]

Best Short Story: "The Ones Who Walk Away from Omelas" by Ursula K. Le Guin [*New Dimensions* #3, 1973]

Best Dramatic Presentation: *Sleeper* (1973) [Rollins-Joffe/MGM/UA] Directed by Woody

Allen; Written by Woody Allen and Marshall Brickman

Best Professional Editor: Ben Bova

Best Professional Artist: Frank Kelly Freas

Best Fanzine: (tie) *The Alien Critic* ed. by Richard E. Geis; *Algo* ed. by Andrew I. Porter

Best Fan Writer: Susan Wood

Best Fan Artist: Tim Kirk

Special Awards: Chesley Bonestell - Beautiful and Scientifically Accurate Illustrations

John W. Campbell Award (Not a Hugo): (tie) Spider Robinson; Lisa Tuttle

Hugo Awards, 1975

Aussiecon One - Melbourne, Australia

Best Novel: *The Dispossessed* by Ursula K. Le Guin [Harper & Row, 1974]

Best Novella: "A Song for Lya" by George R. R. Martin [*Analog* Jun 1974]

Best Novelette: "Adrift Just Off the Islets of Langerhans" by Harlan Ellison [*F&SF* Oct 1974]

Best Short Story: "The Hole Man" by Larry Niven [*Analog* Jan 1974]

Best Dramatic Presentation: *Young Frankenstein* (1974) [20th Century Fox] Directed by Mel Brooks; Screenplay by Gene Wilder and Mel Brooks; Screen Story by Gene Wilder and Mel Brooks; based on the characters in the novel *Frankenstein* by Mary Wollstonecraft Shelley

Best Professional Editor: Ben Bova

Best Professional Artist: Frank Kelly Freas

Best Fanzine: *The Alien Critic* ed. by Richard E. Geis

Best Fan Writer: Richard E. Geis

Best Fan Artist: William Rotsler

Special Awards:

Walt Lee - *Reference Guide to Fantastic Films*

Donald A. Wollheim - The Fan Who Has Done Everything

John W. Campbell Award (Not a Hugo): P. J. Plauger

Hugo Awards, 1976

MidAmeriCon - Kansas City, Missouri

Best Novel: *The Forever War* by Joe Haldeman [St. Martin's, 1974]

Best Novella: "Home Is the Hangman" by Roger Zelazny [*Analog* Nov 1975]

Best Novelette: "The Borderland of Sol" by Larry Niven [*Analog* Jan 1975]

Best Short Story: "Catch That Zeppelin!" by Fritz Leiber [*F&SF* Mar 1975]

Best Dramatic Presentation: *A Boy and His Dog* (1975) [LQ/JAF] Directed by L. Q. Jones; Screenplay by L. Q. Jones and Wayne Cruseturner; Story by Harlan Ellison

Best Professional Editor: Ben Bova

Best Professional Artist: Frank Kelly Freas

Best Fanzine: *Locus* ed. by Charles N. Brown and Dena Brown
Best Fan Writer: Richard E. Geis
Best Fan Artist: Tim Kirk
Special Awards: James E. Gunn - *Alternate Worlds: The Illustrated History of Science Fiction*
John W. Campbell Award (Not a Hugo): Tom Reamy

Hugo Awards, 1977

SunCon - Miami Beach, Florida

Best Novel: *Where Late the Sweet Birds Sang* by Kate Wilhelm [Harper & Row, 1976]
Best Novella: (tie) "By Any Other Name" by Spider Robinson [*Analog* Nov 1976]; "Houston, Houston, Do You Read?" by James Tiptree, Jr. [*Aurora: Beyond Equality* (Fawcett), 1976]
Best Novelette: "The Bicentennial Man" by Isaac Asimov [*Stellar* #2, 1976]
Best Short Story: "Tricentennial" by Joe Haldeman [*Analog* Jul 1976]
Best Dramatic Presentation: No Award
Best Professional Editor: Ben Bova
Best Professional Artist: Rick Sternbach
Best Fanzine: *Science Fiction Review* ed. by Richard E. Geis
Best Fan Writer: (tie) Richard E. Geis; Susan Wood
Best Fan Artist: Phil Foglio
Special Awards: George Lucas - *Star Wars* (bringing back a sense of wonder)
John W. Campbell Award (Not a Hugo): C. J. Cherryh

Hugo Awards, 1978

IguanaCon II - Phoenix, Arizona

Best Novel: *Gateway* by Frederik Pohl [*Galaxy* Nov, Dec 1976, Mar 1977; St. Martin's, 1977]
Best Novella: "Stardance" by Spider Robinson and Jeanne Robinson [*Analog* Mar 1977]
Best Novelette: "Eyes of Amber" by Joan D. Vinge [*Analog* Jun 1977]
Best Short Story: "Jeffy Is Five" by Harlan Ellison [*F&SF* Jul 1977]
Best Dramatic Presentation: *Star Wars* (1977) [Lucasfilm] Written & directed by George Lucas
Best Professional Editor: George H. Scithers
Best Professional Artist: Rick Sternbach
Best Fanzine: *Locus* ed. by Charles N. Brown and Dena Brown
Best Fan Writer: Richard E. Geis
Best Fan Artist: Phil Foglio
John W. Campbell Award (Not a Hugo): Orson Scott Card

Hugo Awards, 1979

Seacon '79 - Brighton, England

Best Novel: *Dreamsnake* by Vonda N. McIntyre [Houghton Mifflin, 1978]

Best Novella: "The Persistence of Vision" by John Varley [*F&SF* Mar 1978]
Best Novelette: "Hunter's Moon" by Poul Anderson [*Analog* Nov 1978]
Best Short Story: "Cassandra" by C. J. Cherryh [*F&SF* Oct 1978]
Best Dramatic Presentation: *Superman* (1978) [Alexander Salkind] Directed by Richard Donner; Screenplay by Mario Puzo and David Newman and Leslie Newman & Robert Benton; Story by Mario Puzo; based on the character created by Jerry Siegel & Joe Shuster
Best Professional Editor: Ben Bova
Best Professional Artist: Vincent Di Fate
Best Fanzine: *Science Fiction Review* ed. by Richard E. Geis
Best Fan Writer: Bob Shaw
Best Fan Artist: William Rotsler
John W. Campbell Award (Not a Hugo): Stephen R. Donaldson

Hugo Awards, 1980

Noreascon Two - Boston, Massachusetts

Best Novel: *The Fountains of Paradise* by Arthur C. Clarke [Gollancz, 1979; Harcourt Brace Jovanovich, 1979]
Best Novella: "Enemy Mine" by Barry B. Longyear [*Asimov's* Sep 1979]
Best Novelette: "Sandkings" by George R. R. Martin [*Omni* Aug 1979]
Best Short Story: "The Way of Cross and Dragon" by George R. R. Martin [*Omni* Jun 1979]
Best Related Non-Fiction Book: *The Science Fiction Encyclopedia* by Peter Nicholls [Doubleday, 1979]
Best Dramatic Presentation: *Alien* (1979) [20th Century Fox] Directed by Ridley Scott; Screenplay by Dan O'Bannon; Story by Dan O'Bannon and Ronald Shusett
Best Professional Editor: George H. Scithers
Best Professional Artist: Michael Whelan
Best Fanzine: *Locus* ed. by Charles N. Brown
Best Fan Writer: Bob Shaw
Best Fan Artist: Alexis Gilliland
John W. Campbell Award (Not a Hugo): Barry B. Longyear

Hugo Awards, 1981

Denvention Two - Denver, Colorado

Best Novel: *The Snow Queen* by Joan D. Vinge [Dial Press, 1980]
Best Novella: "Lost Dorsai" by Gordon R. Dickson [*Destinies* v2 #1 Feb/Mar 1980]
Best Novelette: "The Cloak and the Staff" by Gordon R. Dickson [*Analog* Aug 1980]
Best Short Story: "Grotto of the Dancing Deer" by Clifford D. Simak [*Analog* Apr 1980]
Best Related Non-Fiction Book: *Cosmos* by Carl Sagan [Random House, 1980]
Best Dramatic Presentation: *The Empire Strikes Back* (1980) [Lucasfilm] Directed by

Irvin Kershner; Screenplay by Leigh Brackett and Lawrence Kasdan; Story by George Lucas
Best Professional Editor: Edward L. Ferman
Best Professional Artist: Michael Whelan
Best Fanzine: *Locus* ed. by Charles N. Brown
Best Fan Writer: Susan Wood
Best Fan Artist: Victoria Poyser
Special Awards: Edward L. Ferman - for his effort to expand and improve writing quality in the field
John W. Campbell Award (Not a Hugo): Somtow Sucharitkul

Hugo Awards, 1982

Chicon IV - Chicago, Illinois
Best Novel: *Downbelow Station* by C. J. Cherryh [DAW, 1981]
Best Novella: "The Saturn Game" by Poul Anderson [*Analog* Feb 1981]
Best Novelette: "Unicorn Variation" by Roger Zelazny [*Asimov's* Apr 1981]
Best Short Story: "The Pusher" by John Varley [*F&SF* Oct 1981]
Best Related Non-Fiction Book: *Danse Macabre* by Stephen King [Everest, 1981]
Best Dramatic Presentation: *Raiders of the Lost Ark* (1981) [Lucasfilm] Directed by Steven Spielberg; Screenplay by Lawrence Kasdan; Story by George Lucas and Philip Kaufman
Best Professional Editor: Edward L. Ferman
Best Professional Artist: Michael Whelan
Best Fanzine: *Locus* ed. by Charles N. Brown
Best Fan Writer: Richard E. Geis
Best Fan Artist: Victoria Poyser
Special Awards: Mike Glycer - for keeping the fan in fanzine
John W. Campbell Award (Not a Hugo): Alexis Gilliland

Hugo Awards, 1983

ConStellation - Baltimore, Maryland
Best Novel: *Foundation's Edge* by Isaac Asimov [Doubleday, 1982]
Best Novella: "Souls" by Joanna Russ [*F&SF* Jan 1982]
Best Novelette: "Fire Watch" by Connie Willis [*Asimov's* Feb 1982]
Best Short Story: "Melancholy Elephants" by Spider Robinson [*Analog* Jun 1982]
Best Related Non-Fiction Book: *Isaac Asimov: The Foundations of Science Fiction* by James E. Gunn [Oxford, 1982]
Best Dramatic Presentation: *Blade Runner* (1982) [Blade Runner Partnership] Directed by Ridley Scott; Screenplay by Hampton Fancher and David Peoples; based on the novel *Do Androids Dream of Electric Sheep* by Philip K. Dick
Best Professional Editor: Edward L. Ferman
Best Professional Artist: Michael Whelan
Best Fanzine: *Locus* ed. by Charles N. Brown

Best Fan Writer: Richard E. Geis
Best Fan Artist: Alexis Gilliland
John W. Campbell Award (Not a Hugo): Paul O. Williams

Hugo Awards, 1984

L.A.con II - Anaheim, California
Best Novel: *Startide Rising* by David Brin [Bantam, 1983]
Best Novella: "Cascade Point" by Timothy Zahn [*Analog* Dec 1983]
Best Novelette: "Blood Music" by Greg Bear [*Analog* Jun 1983]
Best Short Story: "Speech Sounds" by Octavia E. Butler [*Asimov's* mid-Dec 1983]
Best Related Non-Fiction Book: *The Encyclopedia of Science Fiction and Fantasy through 1968, Vol 3: Miscellaneous* by Donald H. Tuck [Advent, 1983]
Best Dramatic Presentation: *Return of the Jedi* (1983) [Lucasfilm] Directed by Richard Marquand; Written by Lawrence Kasdan and George Lucas; Story by George Lucas
Best Professional Editor: Shawna McCarthy
Best Professional Artist: Michael Whelan
Best Semiprozine: *Locus* ed. by Charles N. Brown
Best Fanzine: *File 770* ed. by Mike Glycer
Best Fan Writer: Mike Glycer
Best Fan Artist: Alexis Gilliland
Special Awards: Robert Bloch - 50 years as an SF professional
 Larry Shaw - one of the early unsung editors in the field
John W. Campbell Award (Not a Hugo): R. A. MacAvoy



Hugo Awards, 1985

Aussiecon Two - Melbourne, Australia
Best Novel: *Neuromancer* by William Gibson [Ace, 1984]
Best Novella: "Press Enter [I]" by John Varley [*Asimov's* May 1984]
Best Novelette: "Bloodchild" by Octavia E. Butler [*Asimov's* Jun 1984]
Best Short Story: "The Crystal Spheres" by David Brin [*Analog* Jan 1984]
Best Related Non-Fiction Book: *Wonder's Child: My Life in Science Fiction* by Jack Williamson [Bluejay, 1984]
Best Dramatic Presentation: *2010: Odyssey Two* (1984) [MGM] Directed by Peter Hyams; Screenplay by Peter Hyams; based on the novel by Arthur C. Clarke
Best Professional Editor: Terry Carr
Best Professional Artist: Michael Whelan
Best Semiprozine: *Locus* ed. by Charles N. Brown
Best Fanzine: *File 770* ed. by Mike Glycer
Best Fan Writer: Dave Langford
Best Fan Artist: Alexis Gilliland



John W. Campbell Award (Not a Hugo):

Lucius Shepard

Hugo Awards, 1986*ConFederation - Atlanta, Georgia***Best Novel:** *Ender's Game* by Orson Scott Card [Tor, 1985]**Best Novella:** "24 Views of Mt. Fuji, by Hokusai" by Roger Zelazny [*Asimov's* Jul 1985]**Best Novelette:** "Paladin of the Lost Hour" by Harlan Ellison [*Universe 15*, 1985; *Twilight Zone* Dec 1985]**Best Short Story:** "Fermi and Frost" by Frederik Pohl [*Asimov's* Jan 1985]**Best Related Non-Fiction Book:** *Science Made Stupid* by Tom Weller [Houghton Mifflin, 1985]**Best Dramatic Presentation:** *Back to the Future* (1985) [Amblin/Universal] Directed by Robert Zemeckis; Written by Robert Zemeckis and Bob Gale**Best Professional Editor:** Judy-Lynn del Rey (refused by Lester del Rey)**Best Professional Artist:** Michael Whelan**Best Semiprozine:** *Locus* ed. by Charles N. Brown**Best Fanzine:** *Lan's Lantern* ed. by George "Lan" Laskowski**Best Fan Writer:** Mike Glycer**Best Fan Artist:** Joan Hanke-Woods**John W. Campbell Award (Not a Hugo):** Melissa Scott**Hugo Awards, 1987***Conspiracy '87 - Brighton, England***Best Novel:** *Speaker for the Dead* by Orson Scott Card [Tor, 1986]**Best Novella:** "Gilgamesh in the Outback" by Robert Silverberg [*Asimov's* Jul 1986; *Rebels in Hell*, 1986]**Best Novelette:** "Permafrost" by Roger Zelazny [*Omni* Apr 1986]**Best Short Story:** "Tangents" by Greg Bear [*Omni* Jan 1986]**Best Related Non-Fiction Book:** *Trillion Year Spree* by Brian W. Aldiss and David Wingrove [Gollancz, 1986; Atheneum, 1986]**Best Dramatic Presentation:** *Aliens* (1986) [20th Century Fox] Directed by James Cameron; Screenplay by James Cameron; Story by James Cameron and David Giler & Walter Hill; based on characters created by Dan O'Bannon and Ronald Shusett**Best Professional Editor:** Terry Carr**Best Professional Artist:** Jim Burns**Best Semiprozine:** *Locus* ed. by Charles N. Brown**Best Fanzine:** *Ansible* ed. by Dave Langford**Best Fan Writer:** Dave Langford**Best Fan Artist:** Brad W. Foster**John W. Campbell Award (Not a Hugo):** Karen Joy Fowler**Hugo Awards, 1988***Nolacon II - New Orleans, Louisiana***Best Novel:** *The Uplift War* by David Brin [Phantasia, 1987; Bantam Spectra, 1987]**Best Novella:** "Eye for Eye" by Orson Scott Card [*Asimov's* Mar 1987]**Best Novelette:** "Buffalo Gals, Won't You Come Out Tonight" by Ursula K. Le Guin [*F&SF* Nov 1987; *Buffalo Gals and Other Animal Presences*, 1987]**Best Short Story:** "Why I Left Harry's All-Night Hamburgers" by Lawrence Watt-Evans [*Asimov's* Jul 1987]**Best Related Non-Fiction Book:** *Michael Whelan's Works of Wonder* by Michael Whelan [Ballantine Del Rey, 1987]**Other Forms:** *Watchmen* by Alan Moore and Dave Gibbons [DC/Warner, 1987]**Best Dramatic Presentation:** *The Princess Bride* (1987) [Act III/20th Century Fox] Directed by Rob Reiner; Screenplay by William Goldman; based on his novel**Best Professional Editor:** Gardner Dozois**Best Professional Artist:** Michael Whelan**Best Semiprozine:** *Locus* ed. by Charles N. Brown**Best Fanzine:** *Texas SF Enquirer* ed. by Pat Mueller**Best Fan Writer:** Mike Glycer**Best Fan Artist:** Brad W. Foster**Special Awards:** The Science Fiction Oral History Association**John W. Campbell Award (Not a Hugo):** Judith Moffett**Hugo Awards, 1989***Noreascon 3 - Boston, Massachusetts***Best Novel:** *Cyteen* by C. J. Cherryh [Warner, 1988]**Best Novella:** "The Last of the Winnebagos" by Connie Willis [*Asimov's* Jul 1988]**Best Novelette:** "Schrodinger's Kitten" by George Alec Effinger [*Omni* Sep 1988]**Best Short Story:** "Kirinyaga" by Mike Resnick [*F&SF* Nov 1988]**Best Related Non-Fiction Book:** *The Motion of Light in Water: Sex and Science Fiction Writing in the East Village 1957-1965* by Samuel R. Delany [Morrow/Arbor House, 1988]**Best Dramatic Presentation:** *Who Framed Roger Rabbit?* (1988) [Amblin/Touchstone] Directed by Robert Zemeckis; Screenplay by Jeffrey Price & Peter S. Seaman; based on the novel *Who Censored Roger Rabbit?* by Gary K. Wolf**Best Professional Editor:** Gardner Dozois**Best Professional Artist:** Michael Whelan**Best Semiprozine:** *Locus* ed. by Charles N. Brown**Best Fanzine:** *File 770* ed. by Mike Glycer

Best Fan Writer: Dave Langford
Best Fan Artist: (tie) Brad W. Foster; Diana Gallagher Wu
Special Awards:
 Saul Jaffe - SF-Lovers Digest
 Alex Schomburg - Noreascon III Special Art Award
John W. Campbell Award (Not a Hugo):
 Michaela Roessner

Hugo Awards, 1990

ConFiction - The Hague, The Netherlands
Best Novel: *Hyperion* by Dan Simmons [Doubleday Foundation, 1989]
Best Novella: "The Mountains of Mourning" by Lois McMaster Bujold [*Analog* May 1989]
Best Novelette: "Enter a Soldier. Later: Enter Another" by Robert Silverberg [*Asimov's* Jun 1989; *Time Gate*, 1989]
Best Short Story: "Boobs" by Suzy McKee Charnas [*Asimov's* Jul 1989]
Best Related Non-Fiction Book: *The World Beyond the Hill* by Alexei Panshin and Cory Panshin [J. P. Tarcher, 1989]
Best Dramatic Presentation: *Indiana Jones and the Last Crusade* (1989) [Lucasfilm/Paramount] Directed by Steven Spielberg; Screenplay by Jeffrey Boam; Story by George Lucas and Menno Meyjes; based on characters created by George Lucas and Philip Kaufman
Best Professional Editor: Gardner Dozois
Best Professional Artist: Don Maitz
Best Original Art Work: Cover (*Rimrunners* by C. J. Cherryh) by Don Maitz [Warner Questar, 1989]
Best Semiprozine: *Locus* ed. by Charles N. Brown
Best Fanzine: *The Mad 3 Party* ed. by Leslie Turek
Best Fan Writer: Dave Langford
Best Fan Artist: Stu Shiffman
John W. Campbell Award (Not a Hugo):
 Kristine Kathryn Rusch

Hugo Awards, 1991

Chicon V - Chicago, Illinois
Best Novel: *The Vor Game* by Lois McMaster Bujold [Baen, 1990]
Best Novella: "The Hemingway Hoax" by Joe Haldeman [*Asimov's* Apr 1990]
Best Novelette: "The Manamouki" by Mike Resnick [*Asimov's* Jul 1990]
Best Short Story: "Bears Discover Fire" by Terry Bisson [*Asimov's* Aug 1990]
Best Related Non-Fiction Book: *How to Write Science Fiction and Fantasy* by Orson Scott Card [*Writer's Digest*, 1990]
Best Dramatic Presentation: *Edward Scissorhands* (1990) [20th Century Fox] Directed by Tim Burton; Screenplay by Caroline

Thompson; Story by Tim Burton and Caroline Thompson

Best Professional Editor: Gardner Dozois
Best Professional Artist: Michael Whelan
Best Semiprozine: *Locus* ed. by Charles N. Brown
Best Fanzine: *Lan's Lantern* ed. by George "Lan" Laskowski
Best Fan Writer: Dave Langford
Best Fan Artist: Teddy Harvia
Special Awards:
 Andrew I. Porter - excellence in editing *Science Fiction Chronicle*
 Elst Weinstein - Best Hoax, the Hogus; for keeping humor alive in fandom
John W. Campbell Award (Not a Hugo): Julia Ecklar

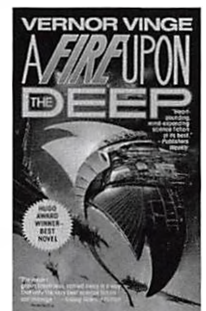
Hugo Awards, 1992

MagiCon - Orlando, Florida
Best Novel: *Barrayar* by Lois McMaster Bujold [*Analog* Jul, Aug, Sep, Oct 1991; Baen, 1991]
Best Novella: "Beggars in Spain" by Nancy Kress [*Asimov's* Apr 1991; *Axolotl*, 1991]
Best Novelette: "Gold" by Isaac Asimov [*Analog* Sep 1991]
Best Short Story: "A Walk in the Sun" by Geoffrey A. Landis [*Asimov's* Oct 1991]
Best Related Non-Fiction Book: *The World of Charles Addams* by Charles Addams [Knopf, 1991]
Best Dramatic Presentation: *Terminator 2: Judgment Day* (1991) [Carolco/Lightstorm/Pacific Western] Directed by James Cameron; Written by James Cameron and William Wisher, Jr.
Best Professional Editor: Gardner Dozois
Best Professional Artist: Michael Whelan
Best Original Art Work: Cover (*The Summer Queen* by Joan D. Vinge) by Michael Whelan
Best Semiprozine: *Locus* ed. by Charles N. Brown
Best Fanzine: *Mimosa* ed. by Dick Lynch and Nicki Lynch
Best Fan Writer: Dave Langford
Best Fan Artist: Brad W. Foster
John W. Campbell Award (Not a Hugo): Ted Chiang



Hugo Awards, 1993

ConFrancisco - San Francisco, California
Best Novel: (tie) *A Fire Upon the Deep* by Vernor Vinge [Tor, 1992]; *Doomsday Book* by Connie Willis [Bantam Spectra, 1992]
Best Novella: "Barnacle Bill the Spacer" by Lucius Shepard [*Asimov's* Jul 1992]
Best Novelette: "The Nutcracker Coup" by Janet Kagan [*Asimov's* Dec 1992]
Best Short Story: "Even the Queen" by Connie Willis [*Asimov's* Apr 1992]



Best Related Non-Fiction Book: *A Wealth of Fable* by Harry Warner, Jr. [SCIFI Press, 1992]
Best Dramatic Presentation: *Star Trek: The Next Generation "The Inner Light"* (1992) [Paramount] Directed by Peter Lauritson; Teleplay by Morgan Gendel and Peter Allan Fields; Story by Morgan Gendel
Best Professional Editor: Gardner Dozois
Best Professional Artist: Don Maitz
Best Original Art Work: *Dinotopia* by James Gurney [Turner, 1992]
Best Semiprozine: *Science Fiction Chronicle* ed. by Andrew I. Porter
Best Fanzine: *Mimosa* ed. by Dick Lynch and Nicki Lynch
Best Fan Writer: Dave Langford
Best Fan Artist: Peggy Ranson
Special Awards: Takumi Shibano - for his international activities
John W. Campbell Award (Not a Hugo): Laura Resnick



Hugo Awards, 1994

ConAdian - Winnipeg, Canada

Best Novel: *Green Mars* by Kim Stanley Robinson [HarperCollins UK, 1993; Bantam Spectra, 1993]
Best Novella: "Down in the Bottomlands" by Harry Turtledove [Analog Jan 1993]
Best Novelette: "Georgia on My Mind" by Charles Sheffield [Analog Jan 1993]
Best Short Story: "Death on the Nile" by Connie Willis [Asimov's Mar 1993]
Best Related Non-Fiction Book: *The Encyclopedia of Science Fiction* by John Clute and Peter Nicholls [Orbit, 1993; St. Martin's, 1993]
Best Dramatic Presentation: *Jurassic Park* (1993) [Universal/Amblin] Directed by Steven Spielberg; Screenplay by Michael Crichton and David Koepp; based on the novel by Michael Crichton
Best Professional Editor: Kristine Kathryn Rusch
Best Professional Artist: Bob Eggleton
Best Original Art Work: *Space Fantasy Commemorative Stamp Booklet* by Stephen Hickman [US Postal Service, 1993]
Best Semiprozine: *Science Fiction Chronicle* ed. by Andrew I. Porter
Best Fanzine: *Mimosa* ed. by Dick Lynch and Nicki Lynch
Best Fan Writer: Dave Langford
Best Fan Artist: Brad W. Foster
John W. Campbell Award (Not a Hugo): Amy Thomson

Hugo Awards, 1995

Intersection - Glasgow, Scotland

Best Novel: *Mirror Dance* by Lois McMaster Bujold [Baen, 1994]

Best Novella: "Seven Views of Olduvai Gorge" by Mike Resnick [F&SF Oct/Nov 1994]
Best Novelette: "The Martian Child" by David Gerrold [F&SF Sep 1994]
Best Short Story: "None So Blind" by Joe Haldeman [Asimov's Nov 1994]
Best Related Non-Fiction Book: *I. Asimov: A Memoir* by Isaac Asimov [Doubleday, 1994]
Best Dramatic Presentation: *Star Trek: The Next Generation "All Good Things..."* (1994) [Paramount] Directed by Winrich Kolbe; Written by Ronald D. Moore & Brannon Braga
Best Professional Editor: Gardner Dozois
Best Professional Artist: Jim Burns
Best Original Art Work: *Lady Cottington's Pressed Fairy Book* by Brian Froud and Terry Jones [Pavilion, 1994; Turner, 1994]
Best Semiprozine: *Interzone* ed. by David Pringle
Best Fanzine: *Ansible* ed. by Dave Langford
Best Fan Writer: Dave Langford
Best Fan Artist: Teddy Harvia
John W. Campbell Award (Not a Hugo): Jeff Noon

Hugo Awards, 1996

L.A.con III - Anaheim, California

Best Novel: *The Diamond Age* by Neal Stephenson [Bantam Spectra, 1995]
Best Novella: "The Death of Captain Future" by Allen Steele [Asimov's Oct 1995]
Best Novelette: "Think Like a Dinosaur" by James Patrick Kelly [Asimov's Jun 1995]
Best Short Story: "The Lincoln Train" by Maureen F. McHugh [F&SF Apr 1995]
Best Related Non-Fiction Book: *Science Fiction: The Illustrated Encyclopedia* by John Clute [Dorling Kindersley, 1995]
Best Dramatic Presentation: *Babylon 5 "The Coming of Shadows"* (1995) [Babylonian Productions] Directed by Janet Greek; Written by J. Michael Straczynski
Best Professional Editor: Gardner Dozois
Best Professional Artist: Bob Eggleton
Best Original Art Work: *Dinotopia: The World Beneath* by James Gurney [Turner, 1995]
Best Semiprozine: *Locus* ed. by Charles N. Brown
Best Fanzine: *Ansible* ed. by Dave Langford
Best Fan Writer: Dave Langford
Best Fan Artist: William Rotsler
Special Awards: William Rotsler - for his services to Los Angeles fandom
John W. Campbell Award (Not a Hugo): David Feintuch

Hugo Awards, 1997

LoneStarCon 2 - San Antonio, Texas

Best Novel: *Blue Mars* by Kim Stanley Robinson [HarperCollins Voyager, 1996; Bantam Spectra, 1996]

Best Novella: "Blood of the Dragon" by George R. R. Martin [*Asimov's* Jul 1996]
Best Novelette: "Bicycle Repairman" by Bruce Sterling [*Intersections* (Tor), 1996; *Asimov's* Oct/Nov 1996]
Best Short Story: "The Soul Selects Her Own Society" by Connie Willis [*Asimov's* Apr 1996]
Best Related Non-Fiction Book: *Time & Chance* by L. Sprague de Camp [Donald M. Grant, 1996]
Best Dramatic Presentation: *Babylon 5* "Severed Dreams" (1996) [Babylonian Productions] Directed by David Eagle; Written by J. Michael Straczynski
Best Professional Editor: Gardner Dozois
Best Professional Artist: Bob Eggleton
Best Semiprozine: *Locus* ed. by Charles N. Brown
Best Fanzine: *Mimosa* ed. by Dick Lynch and Nicki Lynch
Best Fan Writer: Dave Langford
Best Fan Artist: William Rotsler
John W. Campbell Award (Not a Hugo): Michael A. Burstein

Hugo Awards, 1998

BucConeer - Baltimore, Maryland
Best Novel: *Forever Peace* by Joe Haldeman [Ace, 1997]
Best Novella: "...Where Angels Fear to Tread" by Allen Steele [*Asimov's* Oct/Nov 1997]
Best Novelette: "We Will Drink a Fish Together..." by Bill Johnson [*Asimov's* May 1997]
Best Short Story: "The 43 Antarean Dynasties" by Mike Resnick [*Asimov's* Dec 1997]
Best Related Non-Fiction Book: *The Encyclopedia of Fantasy* by John Clute and John Grant [Orbit, 1997; St. Martin's, 1997]
Best Dramatic Presentation: *Contact* (1997) [SouthSide Amusement/Warner Brothers] Directed by Robert Zemeckis; Screenplay by James V. Hart and Michael Goldenberg; based on the story by Carl Sagan and Ann Druyan; based on the novel by Carl Sagan
Best Professional Editor: Gardner Dozois (*Asimov's*)
Best Professional Artist: Bob Eggleton
Best Semiprozine: *Locus* ed. by Charles N. Brown
Best Fanzine: *Mimosa* ed. by Nicki Lynch and Richard Lynch
Best Fan Writer: Dave Langford
Best Fan Artist: Joe Mayhew
John W. Campbell Award (Not a Hugo): Mary Doria Russell

Hugo Awards, 1999

Aussiecon Three - Melbourne, Australia

Best Novel: *To Say Nothing of the Dog* by Connie Willis [Bantam Spectra, 1998]
Best Novella: "Oceanic" by Greg Egan [*Asimov's* Aug 1998]
Best Novelette: "Taklamakan" by Bruce Sterling [*Asimov's* Oct/Nov 1998]
Best Short Story: "The Very Pulse of the Machine" by Michael Swanwick [*Asimov's* Feb 1998]
Best Related Book: *The Dreams Our Stuff Is Made of: How Science Fiction Conquered the World* by Thomas M. Disch [Free Press, 1998]
Best Dramatic Presentation: *The Truman Show* (1998) [Paramount] Directed by Peter Weir; Written by Andrew Niccol
Best Professional Editor: Gardner Dozois
Best Professional Artist: Bob Eggleton
Best Semiprozine: *Locus* ed. by Charles N. Brown
Best Fanzine: *Ansible* ed. by Dave Langford
Best Fan Writer: Dave Langford
Best Fan Artist: Ian Gunn
John W. Campbell Award (Not a Hugo): Nalo Hopkinson



Hugo Awards, 2000

Chicon 2000 - Chicago, Illinois
Best Novel: *A Deepness in the Sky* by Vernor Vinge [Tor, 1999]
Best Novella: "The Winds of Marble Arch" by Connie Willis [*Asimov's* Oct/Nov 1999]
Best Novelette: "10 to 16 to 1" by James Patrick Kelly [*Asimov's* Jun 1999]
Best Short Story: "Scherzo with Tyrannosaur" by Michael Swanwick [*Asimov's* Jul 1999]
Best Related Book: *Science Fiction of the 20th Century* by Frank M. Robinson [Collector's Press, 1999]
Best Dramatic Presentation: *Galaxy Quest* (1999) [DreamWorks SKG] Directed by Dean Parisot; Screenplay by David Howard and Robert Gordon; Story by David Howard
Best Professional Editor: Gardner Dozois
Best Professional Artist: Michael Whelan
Best Semiprozine: *Locus* ed. by Charles N. Brown
Best Fanzine: *File 770* ed. by Mike Glycer
Best Fan Writer: Dave Langford
Best Fan Artist: Joe Mayhew
John W. Campbell Award (Not a Hugo): Cory Doctorow



Hugo Awards, 2001

The Millennium Philcon - Philadelphia, Pennsylvania
Best Novel: *Harry Potter and the Goblet of Fire* by J. K. Rowling [Bloomsbury, 2000; Scholastic, 2000]
Best Novella: "The Ultimate Earth" by Jack Williamson [*Analog* Dec 2000]

Best Novelette: "Millennium Babies" by Kristine Kathryn Rusch [*Asimov's* Jan 2000]
Best Short Story: "Different Kinds of Darkness" by David Langford [*F&SF* Jan 2000]
Best Related Book: *Greetings from Earth: The Art of Bob Eggleton* by Bob Eggleton and Nigel Suckling [Paper Tiger, 2000]
Best Dramatic Presentation: *Crouching Tiger, Hidden Dragon* (2000) [China Film] Directed by Ang Lee; Screenplay by Wang Hui-Ling and James Schamus and Tsai Kuo Jung; based on the book by Wang Du Lu
Best Professional Editor: Gardner Dozois
Best Professional Artist: Bob Eggleton
Best Semiprozine: *Locus* ed. by Charles N. Brown
Best Fanzine: *File 770* ed. by Mike Glycer
Best Fan Writer: Dave Langford
Best Fan Artist: Teddy Harvia
John W. Campbell Award (Not a Hugo): Kristine Smith



Hugo Awards, 2002

ConJose - San Jose, California
Best Novel: *American Gods* by Neil Gaiman [Morrow, 2001]
Best Novella: "Fast Times at Fairmont High" by Vernor Vinge [*The Collected Stories of Vernor Vinge* (Tor), 2001]
Best Novelette: "Hell Is the Absence of God" by Ted Chiang [*Starlight #3* (Tor), 2001]
Best Short Story: "The Dog Said Bow-Wow" by Michael Swanwick [*Asimov's* Oct/Nov 2001]
Best Related Book: *The Art of Chesley Bonestell* by Ron Miller and Frederick C. Durant III [Paper Tiger, 2001]
Best Dramatic Presentation: *The Lord of the Rings: The Fellowship of the Ring* (2001) [New Line Cinema/The Saul Zaentz Company/WingNut Films] Directed by Peter Jackson; Screenplay by Fran Walsh & Philippa Boyens & Peter Jackson; based on the book *The Fellowship of the Ring* by J. R. R. Tolkien; Peter Jackson, Barrie M. Osborne and Tim Sanders, Producers; Bob Weinstein and Harvey Weinstein, Executive Producers
Best Professional Editor: Ellen Datlow
Best Professional Artist: Michael Whelan
Best Semiprozine: *Locus* ed. by Charles N. Brown
Best Fanzine: *Ansible* ed. by Dave Langford
Best Fan Writer: Dave Langford
Best Fan Artist: Teddy Harvia
Best Web Site: *Locus Online* (www.locusmag.com) by Mark R. Kelly
John W. Campbell Award (Not a Hugo): Jo Walton



Hugo Awards, 2003

Torcon 3 - Toronto, Canada
Best Novel: *Hominids* by Robert J. Sawyer [*Analog* Jan, Feb, Mar, Apr 2002; Tor, 2002]
Best Novella: "Coraline" by Neil Gaiman [HarperCollins, Jul 2002]
Best Novelette: "Slow Life" by Michael Swanwick [*Analog* Dec 2002]
Best Short Story: "Falling onto Mars" by Geoffrey A. Landis [*Analog* Jul/Aug 2002]
Best Related Non-Fiction Book: *Better to Have Loved: The Life of Judith Merrill* by Judith Merrill and Emily Pohl-Weary [Between the Lines, 2002]
Best Dramatic Presentation, Long Form: *The Lord of the Rings: The Two Towers* (2002) [New Line Cinema] Directed by Peter Jackson; Screenplay by Fran Walsh & Philippa Boyens & Stephen Sinclair & Peter Jackson; based on the book *The Two Towers* by J. R. R. Tolkien
Best Dramatic Presentation, Short Form: *Buffy the Vampire Slayer* "Conversations with Dead People" (2002) [20th Century Fox Television/Mutant Enemy Inc.] Directed by Nick Marck; Teleplay by Jane Espenson & Drew Goddard
Best Professional Editor: Gardner Dozois
Best Professional Artist: Bob Eggleton
Best Semiprozine: *Locus* ed. by Charles N. Brown, Jennifer A. Hall and Kirsten Gong-Wong
Best Fanzine: *Mimosa* ed. by Rich Lynch and Nicki Lynch
Best Fan Writer: Dave Langford
Best Fan Artist: Sue Mason
John W. Campbell Award (Not a Hugo): Wen Spencer

Hugo Awards, 2004

Noreascon 4 - Boston, Massachusetts
Best Novel: *Paladin of Souls* by Lois McMaster Bujold [Eos, 2003]
Best Novella: "The Cookie Monster" by Vernor Vinge [*Analog* Oct 2003]
Best Novelette: "Legions in Time" by Michael Swanwick [*Asimov's* Apr 2003]
Best Short Story: "A Study in Emerald" by Neil Gaiman [*Shadows Over Baker Street*, ed. by Michael Reaves & John Pelan (Del Rey), 2003]
Best Related Non-Fiction Book: *The Chesley Awards for Science Fiction and Fantasy Art: A Retrospective* by John Grant, Elizabeth L. Humphrey and Pamela D. Scoville [Artist's and Photographer's Press Ltd., 2003]
Best Dramatic Presentation, Long Form: *The Lord of the Rings: The Return of the King* (2003) [New Line Cinema] Directed by Peter Jackson; Screenplay by Fran Walsh & Philippa Boyens & Peter Jackson; based on the book *The Return of the King* by J. R. R. Tolkien

Best Dramatic Presentation, Short Form:
 "Gollum's Acceptance Speech at the 2003 MTV Movie Awards" (2003) [Wingnut Films/New Line] Written and directed by Fran Walsh & Philippa Boyens & Peter Jackson
Best Professional Editor: Gardner Dozois
Best Professional Artist: Bob Eggleton
Best Semiprozine: *Locus* ed. by Charles N. Brown, Jennifer A. Hall and Kirsten Gong-Wong
Best Fanzine: *Emerald City* ed. by Cheryl Morgan
Best Fan Writer: Dave Langford
Best Fan Artist: Frank Wu
John W. Campbell Award (Not a Hugo): Jay Lake

Hugo Awards, 2005

Interaction - Glasgow, Scotland
Best Novel: *Jonathan Strange & Mr. Norrell* by Susanna Clarke [Bloomsbury, 2004]
Best Novella: "The Concrete Jungle" by Charles Stross [*The Atrocity Archives* (Golden Gryphon Press), 2004]
Best Novelette: "The Faery Handbag" by Kelly Link [*The Faery Reel* (Viking), 2004]
Best Short Story: "Travels with My Cats" by Mike Resnick [*Asimov's* Feb 2004]
Best Related Non-Fiction Book: *The Cambridge Companion to Science Fiction* by Edward James and Farah Mendlesohn [Cambridge University Press, 2003]
Best Dramatic Presentation: *The Incredibles* (2004) [Pixar Animation/Disney] Written and directed by Brad Bird
Best Dramatic Presentation, Short Form: *Battlestar Galactica "33"* (2004) [NBC Universal/Sci Fi Channel] Directed by Michael Rymer; Written by Ronald D. Moore
Best Professional Editor: Ellen Datlow
Best Professional Artist: Jim Burns
Best Semiprozine: *Ansible* ed. by Dave Langford
Best Fanzine: *Plokta* ed. by Alison Scott, Steve Davies and Mike Scott
Best Fan Writer: David Langford
Best Fan Artist: Sue Mason
Best Web Site: Sci Fiction (www.scifi.com/scifiction) by Ellen Datlow
John W. Campbell Award (Not a Hugo): Elizabeth Bear



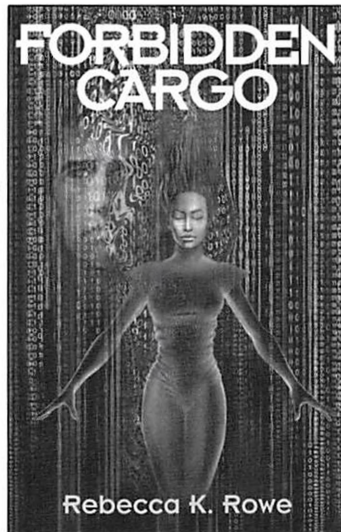
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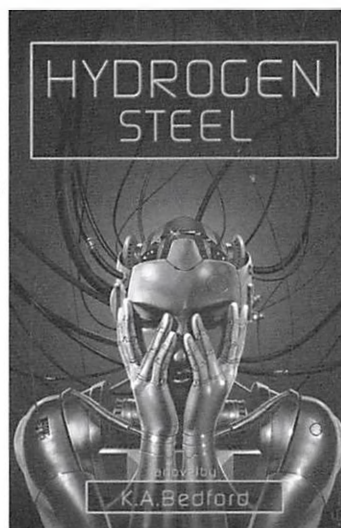
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Los Angeles: Home of Worldcons

An Introduction by Charles Lee Jackson, II

With a frequency alarming to fans around the globe, the World Science Fiction Convention returns to the LA area every twelve years or so. From the early days just after the Second World War to today, an LA Worldcon has always been a major event, even among major events. And whenever the Worldcon is in the Los Angeles area, you can be sure the LASFS has been involved. The LA Science Fantasy Society, this world's oldest SF club, has long maintained a high profile in the fan community.

The Pacificon, in July 1946, marked not only the premiere of LA Worldcons, but a return to fannish normalcy after the hectic days of the War. Held at Parkview Manor, a two-story meeting hall a short walk from the LASFS clubhouse, the con honored Guests A.E. van Vogt and E. Mayne Hull. All of the divergent factions within the club joined behind chairman Walt Daugherty to make Pacificon a hit.

During the nineteen fifties, "South Gate in 'Fifty-eight", which began as a joke, became a rallying cry for the next LA Worldcon, the Solacon. Though the con site, the Alexandria Hotel, is located in downtown Los Angeles, a joint proclamation by the mayors of LA and South Gate declared the building part of South Gate for the duration of the event. The con marked a return for LASFS to the mainstream of fandom after years on the fringes. Chair Anna Moffatt led the membership in honoring Guest Richard Matheson.

In 1972, just a little behind the usual twelve-year cycle, the thirtieth Worldcon, L.A.con, was the first World SF Con to boast over 2000 members. Chaired by Bruce Pelz and Chuck Crayne, it was held at the International Hotel near the LA International Airport. Frederik Pohl was Guest of Honor, and fan guests were the Coulsons, Buck and Juanita.

L.A.con II, in 1984, was a monster of a convention, filling the Anaheim Convention Center and adjacent Anaheim Hilton and Towers, and was sponsored by the Southern California Institute for Fan Interests, SCIFI, with a committee chaired by Craig Miller and Milton F. Stevens. The Guest of Honor was author Gordon R. Dickson and super-fan Dick Eney was The Fan GoH, though it wasn't his fault.

LAcon III, in 1996 was in Anaheim once again. Guests of Honor were James White (writer), and Roger Corman (media). Elsie Wolheim was a Special Guest, and Fan Guests of Honor were Takumi and Sachiko Shibano. Connie Willis was Toastmaster. Chaired by Mike Glycer, LAcon III was the first Worldcon to give out Retro Hugos, and the first to have a man that had walked on the moon participate.

But these are the bare bones, the mere statistics and broad observations of our history. Let's now look a little more deeply.

PACIFICON I The Worldcon They Postponed So I Could Attend by Leonard J. Moffatt

Having discovered science fiction fandom in the 'thirties, thanks to *Amazing Stories'* letter column and Bob Tucker's fanzine *Le Zombie*, I knew about the first three World SF Conventions. But as an unwealthy teenager in a small western-Pennsylvania town, traveling to such exotic places as New York City in 1939, Chicago in 1940, and Denver in 1941, was simply out of the question.

I was aware that the fourth Worldcon was to be held in Los Angeles in 1942, but it probably wasn't uppermost in my mind when World War II made the Navy and the Marines my travel agents. The fourth Worldcon, *aka* Pacificon, was postponed until "after the war" and finally came into being on Independence Day weekend in 1946.

On my way to the Pacific, I managed to steal a few hours to visit with a couple of fans in Los Angeles at the Slan Shack near the old Bixel Street LASFS meeting room. I didn't see the club room then but I knew how to find it when I moved to the LA area early in 1946. Slan Shack was still active, as was another fannish boarding house, Tendril Towers, across the street.

I was soon reminded that the Worldcon was going to be at Park View Manor (so named because it was near Westlake [now MacArthur] Park) in a few months. I joined LASFS and the Pacificon at the same time.

There were streetcars in those days and that was the way I — and other car-less fans — traveled to club meetings and parties. I even attended a couple of Worldcon committee meetings. I just happened to be

there when they had them and nobody kicked me out.

Walt Daugherty was the chairman and most of the club members seemed to be as excited about the con as I was. Forry Ackerman worked so hard on it that he collapsed the first day of the con and out-of-town fans had to go to his home to see him.

E. Everett Evans organized the publication of the *Pacificonzine*, which was a bound collation of various individual fanzines. One of these was *Shangri L'Affaires*, the official LASFS fanzine, at the time edited by Charles Burbee. I think that was the issue of *Shaggy* that had a cover by Rick Sneary.

This is supposed to be a shorticle, so I'll just mention some of the highlights of this, my first Worldcon. It has been said that the first is always the best, and, in many ways, it was for me.

What a thrill it was to be among those who went to Union Station to meet Bob Bloch's LA-bound train. Before going back to the con site we stopped to eat at the Taix Restaurant and Bloch picked up the check. At the time, I assumed he could afford it better than the rest of us, but now I'm not so sure. It's just that his heart (not the heart of a small boy that he kept in a jar on his desk) was always bigger than his common sense.

A.E. van Vogt and E. Mayne Hull were the Guests of Honor. Van gave an interesting talk which began "Nobody understands me..." (a reference to his *Null-A* stories) and included his recommendation of the Bates eye exercises.

Bob Bloch entertained us with recordings of his *Stay Tuned For Terror* radio show as well as giving a hilarious talk at the banquet. I wish there was room here to tell



Pacificon GoH
A. E. van Vogt

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✦ **People.** Our Bid Committee includes fans from the midwest and throughout the country with experience working local and regional cons, as well as WorldCons. Our local group hosted the Nebula Weekend in 1997 and 2002. ConQuesT (now in its fourth decade) is renowned as one of the finest (and most fun) cons in the midwest.

✦ **Convenience.** Kansas City is a major transportation hub with easy travel connections and a modern, spacious airport. The convention center is located directly adjacent to a major interstate and is easily accessible from any direction.

✦ **Attractions.** There are many activities awaiting your discovery, including the Kansas City Zoo, the Harry S Truman Library and Museum, the Nelson-Atkins Museum, the Kemper Museum of Contemporary Art, the Crossroads art district, the American Jazz Museum and Negro Leagues Baseball Museum, the City Farmer's Market and the Steamboat *Arabia* Museum, Union Station/Science City, the Liberty Memorial, Westport nightclub district, the Toy and Miniature Museum, the Worlds of Fun/Oceans of Fun amusement parks, the KC Renaissance Festival, several riverboat casinos, the world-renowned Country Club Plaza shopping district and much more, all within thirty minutes of the convention center.

✦ **Barbecue and Jazz.** With all due respects to our many carnivorous friends elsewhere, Kansas City is the home of the finest slow-smoked meats in the universe. Brisket, pork, ham, sausage, burnt ends, and, of course, ribs—you'll find your favorite here, served up like nowhere else. Should Kansas City be fortunate enough to win the privilege of hosting the 67th WorldCon, something truly unique is planned: a barbecue crawl! A bus trip to a number of Kansas City's finest emporiums, each serving up their specialties for your delectation. It is also our intention to pay tribute to Kansas City's jazz heritage by showcasing a number of local jazz bands, encompassing a wide variety of styles, via a series of concerts during the convention.

Now, to make this feast for the eyes, mouth and mind come to pass, we need your help. This is what you need to do:

- 1) Become a member of the 2007 WorldCon, Nippon 2007. This gives you the right to vote for site selection for 2009 (you also can nominate and vote for the Hugos and will receive all Nippon 2007 publications). You can join at L.A.Con, or go to their website (http://www.nippon2007.org/eng/join/e_fee.html). Note: *You do not have to attend Nippon 2007 to vote.* A supporting membership is \$45 US.
- 2) Presupport all the 2009 bids. A WorldCon bid is an expensive process, and your contributions help make it possible for the bids to send ~~sleep-deprived lions~~ dedicated volunteers to cons all over the country, sitting at bid tables by day and throwing parties by night.
- 3) VOTE! In the spring of 2007, you will receive the official 67th World Science Fiction Convention Site Selection Ballot. The voting fee guarantees you a supporting membership to the 67th WorldCon, no matter who wins.

For more information about our bid, or the Kansas City area and its numerous and varied attractions and divertissements, please check out our website: www.midamericon.org. Stop by our bid table during the day, and make sure to check out our parties at L.A.con IV (barbecue, beer, KC jazz and blues, plus Inger cookies!). We'd like to thank everyone who has encouraged and assisted us throughout this process, and we hope to see you all in Kansas City in 2009.

L.A.Con Matrimony and Peanut Butter By Fred Patten

The 1972 L.A.Con was the first that the City of the Queen of the Angels really "owned." The 1946 Pacificon had been focused on the whole Pacific Coast region, and the 1958 SoLACon was "officially" held in South Gate. But now, fourteen years later, the Los Angeles fan center finally had its "own" Worldcon — and a name to start a series of them.

And how the con had grown in those years! SoLACon had had an attendance of only 322, but L.A.Con actually topped 2,000 for the first time, if only just barely. There were 2,007 attending of a membership of 2,540. The 1958 con had rattled around in one of the city's most venerable (i.e., oldest) downtown hotels; L.A.Con filled one of the newest, largest hotels in the airport area.

In many ways, L.A.Con was in a period of transition for the Worldcon. Some traditions were fading, but L.A.Con did them anyway. Membership cards (letterpressed, with members' names filled in) were given to all members (attendees got nametags or badges in addition). An award banquet was held (award ceremonies were less trouble, hotels no longer demanded food functions, and fans were less and less inclined to purchase tickets for the invariably overpriced and frequently tasteless meals). Panoramic photos of the "whole convention" were taken at the banquet; L.A.Con's attempt was The Last — the studio, having promised a traveling-track camera, brought a fisheye lens camera, and the result was unusable. We had auctions of donated professional manuscripts and art, mostly from the magazines. After decades of this practice, in the '70's such materials began going back to their creators instead of being hoarded by publishers, donated to cons, or thrown out. There was a digest-size Program Book, including the actual con program. Only 1974 and 1975 did digest-

size after L.A.Con, and after Pocket Programs appeared in 1976, as a more timely (last-minute) supplement to the Program Book, later books dropped the feature.

Other things were just coming in, and L.A.Con did them, too: multiple-track programming; all-night films; selection of Worldcon sites two years in advance (begun in 1969 and changed to three years in 1986, and now back to two years again), selection only by members who buy advance memberships in the future con being voted on (begun in 1969) and by mail ballot as well as at the con (begun at L.A.Con).

Highlights and lowlights:

An actual three-track program divided into literary, scientific, and fan tracks, instead of merely being more than one event at a time. The scientific track featured numerous presentations from such groups as North American Rockwell, Southern California Edison, and the Sierra Club, and included a demonstration of that brand-new superscientific marvel, the laser.

A Medieval Wedding (for real), of authors Stephen Goldin and Kathleen Sky, officiated over by Randall Garrett and Michael Kurland, and arranged by others of the Society for Creative Anachronism.

A series of brunches, where small groups of six or seven fans could sign up for a leisurely breakfast/lunch with a favorite author. It was not always clear which authors would be favorites with enough fans...

An impromptu program item, in the middle of the Business Meeting, regarding professionals at Worldcons, and extension of the number of Hugo fiction categories from three to four.

An attempt to recognize SF excellence beyond the Hugo categories, espe-



cially at the international level, with three special awards: to Harlan Ellison for excellence in anthologizing (for *Again, Dangerous Visions*), to le Club du Livre d'Anticipation — France's SF Book Club — for excellence in book production (for their deluxe illustrated editions), and to Nueva Dimension (Spain) for excellence in magazine production (for their laminated covers, top quality papers, and artistic layouts).

An abundance of superb costumes, in a Futuristic Fashion Show as well as the traditional Masquerade. Unfortunately, the most memorable costume, from the Masquerade, was "The Turd" — a fan slathered from head to toe in peanut butter. The complaints were less over the poor taste of the costume than over the fact that he kept rubbing peanut butter into the silks and satins of any other costume that got near him. A rule was promptly passed: No More Peanut Butter allowed in Worldcon Masquerades. (Other masquerades followed suit.) The next year the same fan was back, covered in shaving cream as a giant Twinkie.

But that's another con's story...

L.A.con II by John Hertz

It was the best of cons.

Not only is this a clever reference on my part to Dickens' *Tale of Two Cities*, it might be true.

In the LAcon II Program Book I said there might be 7,000 people. So much for what I knew. As it turned out there were nearly 9,000. We had room for everyone, and No Standing in Line — one of our mottos. We opened the Masquerade hall hours in advance. When Registration started on the day before the con, we

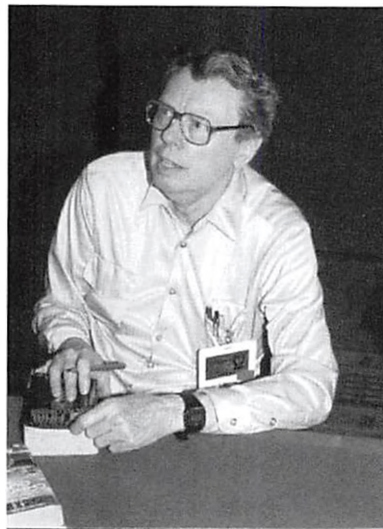
were taken aback by the size of the crowd, but in two hours there were no more lines. We had plenty of seats for the first-ever screening of all three *Star Wars* films. By ancient tradition we combined a Meet the Pros Party with an Ice Cream Social. (The tradition dated back to 1978, when Westercon 31, noting its auspicious number, struck a deal with Baskin-Robbins.) The pros put on Mickey Mouse ears. We didn't even run short of ice cream.

In the Art Show we had a Showcase Wall of not-for-sale pieces by the best and the brightest. We tried to attract interesting folk who might not have thought of fandom, from art-institute types to Seattle artist Lorna Dawson who sent a dozen space ships made of fountain pens. We had exhibits of the Space Shuttle, the film *Return to Oz*, and the 50th anniversary of the Los Angeles Science Fantasy Society.

In the halls we had *Fandom is a Way of Death*, a murder mystery staged by Allan Rothstein and Bill Warren.

We had panels. Betty and Ian Ballantine and Glen GoodKnight on Tolkien. Kelly Freas and Rick Sternbach on drawing things that don't exist. Steven Barnes, Barbara Hambly, and Keith Kato on science and the martial arts. Terry Carr, the Trimbles, Bill Warren, and me on "Who You Callin' Fringefan, Fringefan?" Hal Clement,

Robert Forward, and Larry Niven on the oddest place in the universe. C.J. Cherryh, Joe Haldeman, Niven, Stanley Schmidt, and A.E. Van Vogt on political problems with aliens. Krsto Mazuranic, Jean-Marc Lofficier, and Kees van Toorn (soon to beat us for the 1990 Worldcon) on Anglo-American SF from the outside. We pioneered



1.5 hour panels in 2-hour time blocks, some starting on the odd hour, some on the even. In Locus, Charles Brown praised the refreshments we served in the Green Room for panelists, and in the Con Suite for everyone.

We had art workshops and a Fanzine Lounge and a Trivia Bowl. We had three hundred people at English Regency dancing, including Jerry Pournelle in a Mary Jane Jewell costume as a Colonel of Hussars, King's German Legion, with 152 brass buttons and so much gold braid he was called the Man in the Golden Ribcage. In fact, in that costume at Brighton he... but that's another convention's story. We had three hundred tables in the Dealers' Room. We had an amateur film contest and a marvelous film program carefully described by Alan Winston in a separate booklet. We had filksinging till dawn. We had a Chairmen's Message printed in English, Japanese, Russian, French, and Quenya. The Masquerade overflowed with riches; happily John Trimble was Master of Ceremonies. It was the year of buildings: Janet Wilson as a giant slot machine from Harlan Ellison's "Pretty Maggie Money-Eyes", Cathy Meyer and the Merciers as the machine from Fritz Lang's *Metropolis*, a giant Fiberglass insect by David Joiner. Jackie Ward, then still a Journeyman, made a glittering Egyptian ensemble, "Osiris Rising". Rusty Dawe and the Turners bowed to Disneyland with the "Night on Bald Mountain" sequence from *Fantasia*. I still feel a thrill when I remember those wings unfolding. Adrian Butterfield and Victoria Ridenour walked onstage, technically Novices, and won Best of Show as Oberon and Titania from Shakespeare's *A Midsummer Night's Dream*, spell-binding in gossamer, gemstones, magnificent presentation, and black, black. By

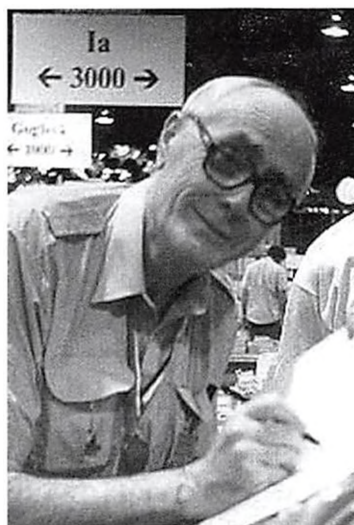
the Chinese calendar it was the Year of the Rat, and of course we felt the shadow of Orwell's *1984*. We had three rats as mascots, who in a contest were named Masterson, Reynolds, and Whomp. We never had enough volunteers. The Pocket Program actually fit in a pocket. I knew it would; I spent a week measuring pockets. The Program Book had swell drawings, the text was deft and delightful, and with everything else we made room for an illustrated 50-page history of the LASFS, by Fred Patten. This section included a portfolio of Los Angeles artists, four of whom had won half the Hugo Awards presented to fan artists. All the elevators kept running. We persuaded the hotel coffee shop to stay open all night. Greg Benford said he'd seldom enjoyed himself more with his clothes on.

It was the best of cons.

L.A.con III, 1996 Worldcon by Mike Glyer, Chair

Where else could you walk into Sector General hospital and sit beside a Japanese garden? Where else could you look up at a cosmos of silver and rainbow-hued balloons? Where else could your restful contemplation be dramatically interrupted by a spaceship crashing into the hall, and a chaotic rescue led by Sector General Diagnostician Joe Siclari's staff in surgical gowns, racing an alien patient through the aisles of the dealer's room on a gurney? Only in one place and time: the Anaheim Convention Center during the third L.A.con.

In 1996, Southern California fandom presented its most genuinely "World" con to date, signified by guests of honor drawn from three continents: James White (Ireland), Roger Corman (Hollywood, USA), Takumi &



Sachiko Shibano (Japan). Special Guest Elsie Wollheim (New York) passed away before the convention. Fans came to Anaheim from the ends of the earth. There were more Japanese members (132) of L.A.con III than the entire membership of the first Los Angeles Worldcon (130). Over 125 Eastern Europeans asked for invitations to the con so they could travel from former Soviet bloc countries.

Anyone hoping for a personal glimpse of Disney and Hollywood magic soon discovered that the rich and famous (or someone dressed like them) were everywhere at L.A.con III. Jerry Pournelle got to pose with Buzz Lightyear. He said he might include the image on his stationery the next time he wrote to the Director of NASA. I had my photo taken with five fans costumed as Imperial Storm Troopers. Queen Victoria presided over ceremonies at the Adventurer's Club – where over 250 kids participated in a program created by the amazing Karen Willson, Chris Weber and company.

A rich selection of science programming was highlighted by the presence of astronaut Buzz Aldrin, second man on the Moon, publicizing his new novel. A book launch party in the Fan Lounge celebrated James White's newest *Sector General* novel from Tor, *The Galactic Gourmet*. L.A.con III commissioned its own guest of honor book, *The White Papers*. Aldrin and White drew big crowds of autograph seekers. So did hometown favorites Niven and Pournelle.

Three of the 10 most-ordered audio tapes of Worldcon programs were history-of-science-fiction items including Harlan Ellison. His most talked-about appearance involved Ellison reuniting with four other original participants from a program at the first L.A.con in 1972, to discuss whether they'd done a good job of predicting the future. Then, because *Babylon 5* was at its peak of popularity in 1996, another of the most-ordered tapes was for the debate between J. Michael Straczynski and Ross

Pavlac about the question "Is There a God?" (Joe said nay, Ross said aye.)

Straczynski's presentation about the show also drew one of the biggest audiences of the convention. Long before *Babylon 5* even went into production Joe had started an annual tradition of talking about the show at LA conventions, so he had a huge local following. At the 1996 Worldcon everybody wanted to see him and fire marshals hovered around as an enormous crowd tried to get in. Thanks to his generous offer to repeat the presentation, everybody got to see him.

Baseball fans, like George Alec Effinger, enjoyed a bonus celebrity sighting during the con. The Yankees were in town to play the Angels and stayed in the Anaheim Hilton. Effinger wrote, "One night they came in after doing the town (Anaheim?). A bunch of people were sitting around listening to Ray Bradbury hold forth. Their eyes flicked back and forth. Ray Bradbury. Don Mattingly. Ray Bradbury. *Hey, it's Don Mattingly!* I don't know if Bradbury even noticed them leave."

L.A.con III gave the first-ever Retro Hugos, realizing an idea by Bruce Pelz to allow the selection of Hugo winners for years before the award existed. Under the rules ours were given for work in 1945, with the interesting side-effect that C.S. Lewis, George Orwell and Noel Coward all received their first Hugo nominations. Clifford D. Simak's Retro Hugo award was shipped to his family immediately after the con so they could exhibit it at their local library.

L.A.con III was made possible by the high percentage of volunteers among its 6,703 members. Over 300 committee and staff and over 500 at-con volunteers contributed anywhere from a few hours upwards to a few years of their time.

Genny Dazzo and Craig Miller kept right on working after the end of the con, taking James White and the Shibanos to Disneyland. (That's work, isn't it?) The Guests of Honor found the *Star Tours* ride most satisfying. James White rode it twice.

Six Years Gone, Just Like That

A short history of the L.A. 2006 Bid by Chaz Boston Baden

Space Cadets! What a great theme for a convention. How did we get from there to here?

SCIFI is the non-profit organization that has run the past few L.A. Worldcons and Westercons. The board has included past Worldcon chairs Bruce Pelz and Craig Miller, recent NASFIC chair Christian McGuire, and various others of the usual suspects. When I was elected onto the board in 2000, it give me a ringside seat to where all the action was going to be for the next three years.

At SMOFcon in New Orleans in 1999, the details of the next several years' worth of Worldcon bids had been informally hashed out. Nippon was deciding whether to bid in 2006 or 2007. They were convinced to settle on 2007, mainly because UK was the favorite for 2005 and fans would balk at sending the Worldcon overseas two years in a row. The Australia bid was encouraged not to bid for any year before 2008. This left 2006 wide open for a bid in the U.S.

In the summer of 2000, Chicon 2000 was getting ready to go. In my position

as webmaster for *chicon.org*, I got an early look at the Program Book, which contained a cryptic advertisement. It didn't say anything specific, but the clip art was reminiscent of the mascots used for the Kansas City Worldcon, back in 1976. Were the KC people up to something?

Mike Glycer (chair of L.A.con III, 1996) called up his contacts in Kansas City, but they didn't know about any potential Worldcon bid brewing out there. So we made the decision to announce the L.A. bid for 2006 at Chicago. As we'd already missed the program book deadline, we decided to distribute flyers, with our first bid party to be at Loscon in November of that year.

When we got to Chicago, we learned that the teaser ad in the program book was from a new Kansas City bid - and they were bidding for 2006 as well. We had a real race on our hands.

We needed a catchy theme, better than the "Route 66" theme we used on our flyer in Chicago. We couldn't recycle the rat theme we used for Los Angeles' two previous Worldcons, because it wasn't the Year of the Rat. We were bidding for the Year of the Dog - maybe a



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A Herding Cats, LLC event
Art by mollycrabapple.com

Sirius/Dog Star theme would work? Boston-in-2004 (Noreascon 4) was bidding with a Galactic Patrol theme, maybe we could take a less-serious riff on that. "Slightly odd Boy Scouts" is how Bobbi Armbruster describes the concept of the theme we settled on: Space Cadets!

We wanted to have a collection game, where a pre-supporter would be able to collect something each time they saw one of our bid tables or parties, and if they collected enough they could get a discount on the conversion if we won. We had used stickers for the 1996 bid, and Chicago-in-2000 had done the same kind of thing with trading cards. For Space Cadets, the "Skill Badge" patches were a natural. We aimed to issue a new one at every convention, and issued a sash to those with a complete collection of patches.

*Cold Fusion
skill badge*



Where to go? The Board met in October 2000 to decide the most effective conventions to attend to promote our bid. We went to conventions where we believed there would be fans who would vote in the Worldcon Site Selection. We thought that the concentrations of voters would be in (1) the regions surrounding the site of the vote and the bidders (Toronto, L.A., Kansas City); and (2) the five states with the largest concentration of fans (California, Massachusetts, Illinois, New York, and Texas).

We were wrong; based on the people who voted or joined L.A.con IV immediately after the vote, Texas comes in tenth. If I were to reformulate the rule today, I would suggest that the voters are concentrated in the bidders' regions plus the areas around the last five or ten years' worth of Worldcons.

In 2000 we had a bid presence at Los Angeles' local con, Loscon, and at SMOFcon. In 2001, we started to build our momentum slowly. The Boston-in-2004 bid was going up against Charlotte, with a vote at the Millennium Philcon in 2001, so we were watching to see how that played out.

Boston won, and their party presence at Mil Phil was reported to be an amazing accomplishment. They had several rooms, each decorated to the nines representing a different Boston neighborhood with the food you might find in that neighborhood. We needed to make a splash at Con José.

On the night before the convention opened, we held a low-key party in honor of Con José's Guest of Honor Vernor Vinge. This theme was called "Macarooned in Real Time," complete with "bobble" puns, bananas, and Vernors soda.

Next we threw a cocktail party to celebrate the launch of the "Cold Fusion" skill badge, which pictured a test tube full of ice cubes. Liz Mortensen laid out a spread of classy snacks like cheese and locally grown fresh fruit. Our hostesses were ladies in dresses with blue wigs and flashy blue lights.

The last two nights, we recreated the Space Cadet Academy Open House that we had previewed at the 2002 Westercon. With the help of Lux Radio Theater (you can see them here at L.A.con IV's Masquerade half-time, presenting *Lux After Dark*), we put together a recruitment station with testing for fans wishing to become Space Cadets.

Some of the Space Cadet tests included a brain-scanner that projected the potential cadet's thoughts onto the ceiling to be interpreted by Dr. Otto von Schnitzelpusscrankengescheitmeier, a drill sergeant with a Nerf machine gun for alien target practice, and a written aptitude test. When you completed your five-question aptitude test with questions like "What number am I thinking of? T F" and "Draw Tippy the Turtle", you would receive a pin with a potential post-Cadet Academy job track. Jobs included Galactic Hero; Laser Cannon Lens Washer, Third Class; and Test Pilot, Expendable.

Lux Theater portrayed their Cadet Instructor characters for hours on end; many people who came by the party sat down just to listen to them carry on, ex-

pecting to leave when they heard the bits repeat, and eventually left after an hour or so without noticing a repetition.

Part of the Space Cadet theme that we carried through to many of our parties at conventions large and small was themed labels for the food, such as Exoselenological Survey Samples for the cheese tray. The décor included prop boxes around the room of “shipments” that had come from the Space Cadet Academy. A popular one was the small box labeled “Antigravity Bra” that was resting against the ceiling. Once or twice we forgot to retrieve it, which probably puzzled the next person to occupy the room.

We also did something similar at Torcon 3 in 2003, with a more intimate party to start the convention and Lux Theater helping to create the Space Cadet Academy for our big finish parties.

Something we learned while running parties at conventions large and small was that only between one-third and one-fifth of attending members go party-hopping (probably about 1000 fans at a Worldcon). So you’ve got to have a fan table during the day; the party’s optional, not the table.

We also learned that repetition is the key; the key is repetition; repetition (everybody join along) is the key. We had people see us at several conventions and actually join up the third time they’d see us. Going out there and repeating our message was critical to our success.

Meanwhile, the Kansas City people were bidding hard. We’d all agreed early that it would be a friendly race. We’d all seen too many acrimonious campaigns that ended with bad feelings all around. In fact, in 2002 when I went to Kansas City to represent the L.A. bid, Jim Murray from the K.C. bid not only took me shopping, but even loaned me the keys to his car when I needed to go out on a second run. (Thanks, Jim!)

Kansas City had some serious advantages. Being in the midwest, they’d be more centrally located—a plus for fans in

a four-state radius. They were about as close a site as you might pick that would be outside the exclusion zone around Toronto, so they could pick up some of the local votes that would convince themselves it was close enough to drive.

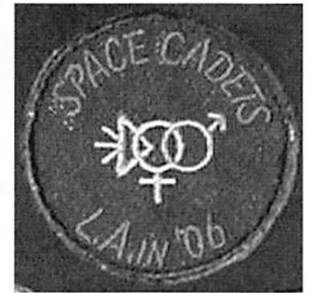
K.C. also had the advantage of being newcomers with that “let’s try something different” appeal. Their theme was “Redheads from Hell.” Kansas City fandom has hot and cold running redheads, male and female, straight and otherwise, natural and bottled, local and visiting... Lots of redheads in K.C. It must be something in the water. Or in the barbecue sauce.

We had a great theme, a proven location and local fandom with a Worldcon track record we could point at. We had more people on our bid team; they had more enthusiasm. In fact, their bid, and their enthusiasm, helped to energize our efforts—we couldn’t just “phone it in.”

But something else happened on the campaign trail, something that benefited us (and you) directly because of K.C.’s ardent campaign. We had the sales representatives from our two hotels, the Hilton and the Marriott, along with us at Torcon 3. They heard K.C.’s pitch, including the fact that they had rooms for \$99/night or less. (Much cheaper than the rooms in, say, Boston.) So when we negotiated for our hotel room prices, both the Anaheim and the Marriott said they could start our rooms at \$99 to be competitive with the K.C. bid’s rates. And we could announce it before the vote.

It was a close call; the vote in Toronto in 2003 worked out to be 47% for K.C., 52% for L.A.

Thank you, Kansas City. You ran a great race; we had a lot of fun. I’m glad that you haven’t given up on your Worldcon dream. And thanks for sharing your Red Rum punch recipe, so we could host a Kansas City in 2009 bid party at Loscon this year.



*Interspecies
Sex Skill
Badge*

The Long List of World Science Fiction Conventions

Produced by the WSFS Long List Committee

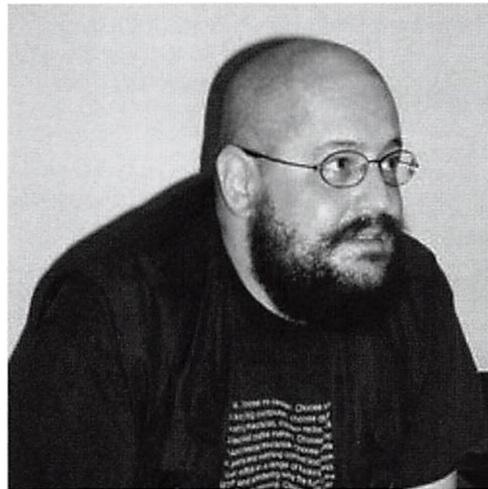
| NUMBER – NAME YEAR | CITY | SITE | GUEST(S) | CHAIRMAN | ATTENDANCE |
|--|---|--------------------------|--|----------------------------|------------|
| 1 – Nycon I 2-4 July 1939 | New York | Caravan Hall | Frank R. Paul | Sam Moskowitz | 200 |
| 2 – Chicon I 1-2 Sep 1940 | Chicago | Hotel Chicagoan | E. E. "Doc" Smith | Mark Reinsberg | 128 |
| 3 – Denvention I 4-6 Jul 1941 | Denver | Shirley-Savoy Hotel | Robert A. Heinlein | Olon F. Wiggins | 90 |
| 1942-1945 | (Worldcon was not held due to World War II) | | | | |
| 4 – Pacificon I 30 Aug-1 Sep 1946 | Los Angeles | Park View Manor | A. E. Van Vogt E. Mayne Hull | Walter J. Daugherty | 130 |
| 5 – Philcon I 30 Aug-1 Sep 1947 | Philadelphia | Penn-Sheraton Hotel | John W. Campbell, Jr. | Milton Rothman | 200 |
| 6 – Torcon I 3-5 Jul 1948 | Toronto | RAI Purdy Studios | Robert Bloch (pro) Bob Tucker (fan) | Ned McKeown | 200 |
| 7 – Invention 3-5 Sep 1949 | Cincinnati | Hotel Metropole | Lloyd A. Eshbach (pro) Ted Carnell (fan) | Don Ford | 190 |
| 8 – NorWesCon 1-4 Sep 1950 | Portland | Multnomah Hotel | Anthony Boucher | Donald B. Day | 400 |
| 9 – Nolacon I 1-3 Sep 1951 | New Orleans | St. Charles Hotel | Fritz Leiber | Harry B. Moore | 190 |
| 10 – TASFIC 30 Aug-1 Sep 1952 | Chicago | Hotel Morrison | Hugo Gernsback | Julian C. May | 870 |
| 11 – 11th Worldcon 5-7 Sep 1953 | Philadelphia | Bellevue-Strafford Hotel | Willy Ley | Milton Rothman | 750 |
| 12 – SFCon 3-6 Sep 1954 | San Francisco | Sir Francis Drake Hotel | John W. Campbell, Jr. | Lester Cole Gary Nelson | 700 |
| 13 – Cleveland 2-5 Sep 1955 | Cleveland | Manger Hotel | Isaac Asimov (pro) Sam Moskowitz (mystery GoH) | Nick & Noreen Falasca | 380 |
| 14 – (NyCon II) 31 Aug-3 Sep 1956 | New York | Biltmore Hotel | Arthur C. Clarke | David A. Kyle | 850 |
| 15 – Loncon I 6-9 Sep 1957 | London | King's Court Hotel | John W. Campbell, Jr. | Ted Carnell | 268 |
| 16 – Solacon 29 Aug-1 Sep 1958 | South Gate, Calif. | Alexandria Hotel | Richard Matheson | Anna S. Moffatt | 322 |
| 17 – Detention 4-7 Sep 1959 | Detroit | Pick-Fort Shelby Hotel | Poul Anderson (pro) John Berry (fan) | Roger Sims Fred Prophet | 371 |
| 18 – Pittcon 3-5 Sept 1960 | Pittsburgh | Penn-Sheraton Hotel | James Blish | Dirce Archer | 568 |
| 19 – Seacon 2-4 Sep 1961 | Seattle | Hyatt House | Robert A. Heinlein | Wally Weber | 300 |
| 20 – Chicon III 31 Aug-3 Sep 1962 | Chicago | Pick-Congress Hotel | Theodore Sturgeon | Earl Kemp | 550 |
| 21 – Discon I 31 Aug-2 Sep 1963 | Washington, DC | Statler-Hilton Hotel | Murray Leinster | George Scithers | 600 |

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06/11/2006

| NUMBER – NAME YEAR | CITY | SITE | GUEST(S) | CHAIRMAN | ATTENDANCE |
|--|--------------------|---|--|---|------------------|
| 22 – Pacificon II 4-7 Sep 1964 | Oakland | Hotel Leamington | Leigh Brackett (pro) Edmond Hamilton (pro) Forrest J Ackerman (fan) | J. Ben Stark Al haLevy | 523 |
| 23 – Loncon II 27-30 Aug 1965 | London | Mount Royal Hotel | Brian W. Aldiss | Ella Parker | 350 |
| 24 – Tricon 1-5 Sep 1966 | Cleveland | Sheraton-Cleveland | L. Sprague de Camp | Ben Jason, Howard DeVore, and Lou Tabakow | 850 |
| 25 – Nycon 3 31 Aug-4 Sep 1967 | New York | Statler-Hilton Hotel | Lester del Rey (pro) Bob Tucker (fan) | Ted White Dave Van Arnam | 1,500 |
| 26 – Baycon 29 Aug-2 Sep 1968 | Oakland | Hotel Claremont | Philip Jose Farmer (pro) Walter J. Daugherty (fan) | Bill Donaho Alva Rogers J. Ben Stark | 1,430 |
| 27 – St. Louiscon 2 8 Aug-1 Sep 1969 | St. Louis | Chase-Park Plaza | Jack Gaughan (pro) Eddie Jones (fan) | Ray & Joyce Fisher | 1,534 |
| 28 – Heicon '70 20-24 Aug 1970 | Heidelberg | Heidelberg Stadthalle | E. C. Tubb (UK) Robert Silverberg (US) Herbert W. Franke (Germany) Elliot K. Shorter (fan) | Manfred Kage | 620 |
| 29 – Noreascon I 2-6 Sep 1971 | Boston | Sheraton-Boston Hotel | Clifford D. Simak (pro) Harry Warner, Jr. (fan) | Tony Lewis | 1,600 |
| 30 – L.A.Con I 1-4 Sep 1972 | Los Angeles | International Hotel | Frederik Pohl (pro) Buck & Juanita Coulson (fan) | Charles Crayne Bruce Pelz | 2,007 |
| 31 – Torcon II 31 Aug-3 Sep 1973 | Toronto | Royal York Hotel | Robert Bloch (pro) William Rotsler (fan) | John Millard | 2,900 |
| 32 – Discon II 29 Aug-2 Sep 1974 | Washington, DC | Sheraton Park Hotel | Roger Zelazny (pro) Jay Kay Klein (fan) | Jay Haldeman Ron Bounds | 3,587 |
| 33 – Aussiecon One 14-17 Aug 1975 | Melbourne | Southern Cross Hotel | Ursula K. Le Guin (pro) Susan Wood (fan) Mike Glicksohn (fan) Donald Tuck (Australian) | Robin Johnson | 606 |
| 34 – MidAmeriCon 2-6 Sep 1976 | Kansas City, MO | Radisson Muehlebach Hotel Phillips House | Robert A. Heinlein (pro) George Barr (fan) | Ken Keller | 3,014 / 4,200 |
| 35 – SunCon 2-5 Sep 1977 | Miami Beach | Hotel Fontainebleau | Jack Williamson (pro) Robert A. Madle (fan) | Don Lundry | 3,240 |
| 36 – IguanaCon II 30 Aug-4 Sep 1978 | Phoenix | Hyatt Regency, Adams House Phoenix Convention Center & Symphony Hall | Harlan Ellison (pro) Bill Bowers (fan) | Tim Kyger | 4,700 |
| 37 – Seacon '79 23-26 Aug 1979 | Brighton | Metropole Hotel | Brian Aldiss (UK) Fritz Leiber (US) Harry Bell (fan) | Peter Weston | 3,114 |
| 38 – Noreascon Two 29 Aug-1 Sep 1980 | Boston | Sheraton-Boston Hotel Hynes Civic Auditorium | Damon Knight (pro) Kate Wilhelm (pro) Bruce Pelz (fan) | Leslie Turek | 5,850 |
| 39 – Denvention Two 3-7 Sep 1981 | Denver | Denver Hilton Hotel Currihan Convention Center Exhibition Hall and Arena | Clifford D. Simak (pro) C. L. Moore (pro) Rusty Hevelin (fan) | Suzanne Carnival Don C. Thompson | 3,792 |
| 40 – Chicon IV 2-6 Sep 1982 | Chicago | Hyatt Regency Chicago | A. Bertram Chandler (pro) Frank Kelly Freas (pro) Lee Hoffman (fan) | Ross Pavlac Larry Propp | 4,275 |

| NUMBER – NAME YEAR | CITY | SITE | GUEST(S) | CHAIRMAN | ATTENDANCE |
|---|---------------|--|--|---|------------------|
| 41 – ConStellation 1-5 Sep 1983 | Baltimore | Baltimore Convention Centre | John Brunner (pro) David A. Kyle (fan) | Michael Walsh | 6,400 |
| 42 – L.A.con II 30 Aug-3 Sep 1984 | Anaheim | Anaheim Hilton Anaheim Convention Center | Gordon R. Dickson (pro) Dick Eney (fan) | Craig Miller Milt Stevens | 8,365 |
| 43 – Aussiecon Two 22-26 Aug 1985 | Melbourne | Southern Cross, Victoria, and Sheraton Hotels | Gene Wolfe (pro) Ted White (fan) | David Grigg | 1,599 |
| 44 – ConFederation 28 Aug-1 Sep 1986 | Atlanta | Marriott Marquis Atlanta Hilton | Ray Bradbury (pro) Terry Carr (fan) | Penny Frierson Ron Zukowski | 5,811 |
| 45 – Conspiracy '87 27 Aug-1 Sep 1987 | Brighton | Metropole Hotel Brighton Conference Centre | Doris Lessing (UK) Alfred Bester (US) Arkady Strugatsky (USSR) Boris Strugatsky (USSR) Jim Burns (artist) Ray Harryhausen (film) Joyce & Ken Slater (fan) David Langford (special fan) | Paul Oldroyd | 4,009 / 5,425 |
| 46 – Nolacon II 1-5 Sep 1988 | New Orleans | Marriott, Sheraton, and International Hotels New Orleans Municipal Auditorium | Donald A. Wollheim (pro) Roger Sims (fan) | John H. Guidry | 5,300 |
| 47 – Noreascon 3 31 Aug-4 Sep 1989 | Boston | Hynes Convention Center Sheraton-Boston Hotel, Hilton Hotel, Park Plaza Hotel | Andre Norton (pro) Ian & Betty Ballantine (pro) The Stranger Club (fan) | Mark Olson | 6,837 / 7,795 |
| 48 – ConFiction 23-27 Aug 1990 | The Hague | Netherlands Congress Centre | Harry Harrison (pro) Wolfgang Jeschke (pro) Joe Haldeman (pro) Andrew Porter (fan) | Kees van Toorn | 3,580 |
| 49 – Chicon V 29 Aug-2 Sep 1991 | Chicago | Hyatt Regency Chicago | Hal Clement (pro) Martin H. Greenberg (pro) Richard Powers (pro) Jon & Joni Stopa (fan) | Kathleen Meyer | 5,661 |
| 50 – MagiCon 3-7 Sep 1992 | Orlando | Orange County Convention and Civic Center The Peabody Hotel The Clarion Hotel | Jack Vance (pro) Vincent Di Fate (artist) Walter A. Willis (fan) | Joe Siclari | 5,319 / 6,368 |
| 51 – ConFrancisco 2-6 Sep 1993 | San Francisco | Moscone Convention Center ANA Hotel Parc Fifty Five Nikko Hotel | Larry Niven Alicia Austin Tom Digby Jan Howard Finder Mark Twain (Dead GoH) | David W. Clark | 6,602 / 7,725 |
| 52 – ConAdlan 1-5 Sep 1994 | Winnipeg | Winnipeg Convention Centre Crowne Plaza, Place Louis Riel, and Sheraton | Anne McCaffrey (pro) George Barr (artist) Robert Runte (fan) | John Mansfield | 3,570 |
| 53 – Intersection 24-28 Aug 1995 | Glasgow | Scottish Exhibition and Conference Centre Moat House, Crest, and Central Hotels | Samuel R. Delany (writer) Gerry Anderson (media) Les Edwards (artist) Vincent Clarke (fan) | Vincent Docherty Martin Easterbrook | 4,173 / 6,524 |
| 54 – L.A.con III 29 Aug-2 Sep 1996 | Anaheim | Anaheim Convention Center Anaheim Hilton Anaheim Marriott | James White (writer) Roger Corman (media) Elsie Wollheim (special) Takumi & Sachiko Shibano (fan) | Mike Glycer | 6,703 |

| NUMBER – NAME YEAR | CITY | SITE | GUEST(S) | CHAIRMAN | ATTENDANCE |
|---|--------------------|---|---|----------------------------------|------------------|
| 55 – LoneStarCon 2 28 Aug-1 Sep 1997 | San Antonio | Henry B. Gonzales Convention Center Marriott Rivercenter Marriott Riverwalk | Algis Budrys (pro) Michael Moorcock (pro) Don Maitz (artist) Roy Tackett (fan) | Karen Meschke | 4,650 |
| 56 – Bucconeer 5-9 Aug 1998 | Baltimore | Baltimore Convention Center Lord Baltimore Hilton Towers Marriot Harbor Place The Holiday Inn Omni Inner Harbor | C. J. Cherryh (writer) Milton A. Rothman (fan) Stanley Schmidt (editor) Michael Whelan (artist) J. Michael Straczynski (special) | Peggy Rae Pavlat | 6,572 |
| 57 – Aussiecon Three 2-6 Sep 1999 | Melbourne | World Congress Center Centra Hotel | George Turner (pro) Greg Benford (pro) Bruce Gillespie (fan) J. Michael Straczynski (special) | Perry Middlemiss | 1,548 |
| 58 – Chicon 2000 31 Aug-4 Sep 2000 | Chicago | Hyatt Regency Chicago Fairmont Hotel Swissôtel | Ben Bova (author) Bob Eggleton (artist) Jim Baen (editor) Bob & Anne Passovoy (fan) | Tom Veal | 5,794 / 6,574 |
| 59 – The Millennium Philcon 30 Aug-3 Sep 2001 | Philadelphia | Pennsylvania Convention Center Philadelphia Marriott Hotel | Greg Bear (author) Stephen Youll (artist) Gardner Dozois (editor) George Scithers (fan) | Todd Dashoff | 4,840 / 6,269 |
| 60 – ConJosé 29 Aug-2 Sep 2002 | San Jose | McEnery Convention Center, San Jose Civic Auditorium, Fairmont Hotel, Hilton Hotel, Crowne Plaza Hotel | Vernor Vinge (author) David Cherry (artist) Bjo & John Trimble (fan) Ferdinand Feghoot (imaginary) | Tom Whitmore Kevin Standlee | 5,162 / 5,916 |
| 61 – Torcon 3 28 Aug-1 Sep 2003 | Toronto | Metro Toronto Convention Centre Royal York Hotel | George R. R. Martin (author) Frank Kelly Freas (artist) Mike Glycer (fan) Robert Bloch (GoHst of Honor) | Peter Jarvis | 3,929 / 4,990 |
| 62 – Noreascon 4 2-6 Sep 2004 | Boston | Hynes Convention Center Sheraton Boston Hotel Boston Marriott Copley Place | Terry Pratchett (pro) William Tenn (pro) Jack Speer (fan) Peter Weston (fan) | Deb Geisler | 5,651 / 7,094 |
| 63 – Interaction 4-8 Aug 2005 | Glasgow | Scottish Exhibition and Conference Centre (SECC) Glasgow Moat House Hotel Hilton Glasgow | Greg Pickersgill Christopher Priest Robert Sheckley Lars-Olov Strandberg Jane Yolen | Vincent Docherty Colin Harris | ???? |
| 64 – L.A.con IV 23-27 Aug 2006 | Anaheim | Anaheim Convention Center Anaheim Hilton Anaheim Marriott | Connie Willis (author) James Gurney (artist) Howard DeVore (fan) Frankie Thomas (special) | Christian B. McGuire | ???? |
| 65 – Nippon2007 30 Aug-3 Sep 2007 | Yokohama, Japan | Pacifico Yokohama | Sakyo Komatsu (author) David Brin (author) Takumi Shibano (fan) Yoshitaka Amano (artist) Michael Whelan (artist) | Hiroaki Inoue | ???? |

Notes on the Long List of Worldcons

General Notes

Number - Year - Name

We have normally listed a convention by the least confusing version of its name. Most of the time this is the name preferred by the convention (variants are noted) but we also follow fannish tradition in retroactively numbering the first Worldcon in a series 1 (or I or One). (*i.e.*, Noreascon 1 was known at the time only as "Noreascon") All known naming oddities are noted.

Guests

Custom in designating Guests of Honor has varied greatly, with some conventions giving specific titles (Fan, Pro, Australia, US, Artist, etc.) and some simply call them all Guests of Honor. We have used specific labels where they existed. In general, we do not note spelling issues like Honor/Honour.

The Toastmaster is *not* a Guest of Honor, though some conventions gave the Toastmaster equal billing with the Guests. To confuse matters further, in at least one case a Guest was also designated as Toastmaster. In a few instances the Toastmaster was given a title other than "Toastmaster" such as "Master of Ceremonies". All toastmasters and MCs we are aware of are listed in the notes.

We have tried to note all cases where a guest did not attend.

Site

Under Site we have listed:

- All facilities which hosted non-trivial convention functions
- The main sleeping room hotel
- Any other hotel which accounted for 25% or more of the sleeping rooms.



Chairman

Who chaired a particular Worldcon is sometimes less clear than one might expect. Our policy in constructing this list is to be as accurate as possible without being misleading. We have attempted to follow the convention's official record (where it exists) supplemented by other contemporary records. In all cases where we are aware of ambiguity, we have included notes. When multiple people with Chairman-like titles

exist (including Co-Chairman, Deputy Chairman, Associate Chairman, Vice-Chairman, and Deputy Assistant Co-Vice Chairman) we list only the *actual top manager at the time of the convention* in the main list, and all other people who were in line management positions with titles including the word fragment "chair" in the notes (*i.e.*, all managers with titles matching *[cC]hair*). When the title is co-Chairman and it appears that both were functional top managers, both are included in the Long List. People in support positions (non-line management positions) with Chair-like titles (*e.g.*, "Chairman's Staff" or "Assistant to the Chairman") are not included. This list does not include bid leadership — only leadership after the bid was won. Where we found ambiguity, we have documented it.

Additionally, we have attempted to document cases where there was a disconnect between the person holding the title of Chairman and the person(s) who were the actual top manager(s) of the convention.

Attendance

Where available, this column records two numbers: how many paying members actually attended the Worldcon and how many total members there were.

Attendance includes all paid members including one-days. (One-day members are usually not technically members of the Worldcon, but we do count them for the purpose of computing total attendance.) It excludes freebies (except the Guests, of course), unpaid children, paid attending members who did not attend, and all supporting members.

Total members includes everyone who paid for a membership whether full attending, one-day, child, or supporting, plus the Guests of Honor. It does not include freebies.

The available data is *very* incomplete and imprecise and many of these numbers are probably substantially in error. We have noted cases where we know the numbers to be doubtful. About 99% of the numbers ending in 00 are estimates. The numbers are of the form aaaa/mmmm, where the first number is the attendance and the second the membership. When only one is known, the other is left blank (*e.g.*, /2345 means an unknown attendance and 2345 total members). When only a single number is presented, we don't know if it is attendance or total members.

Convention Notes

1939 — Nycon I

The 1939 Worldcon did not have a name, but simply called itself "World Science Fiction Convention". It has subsequently been called "Nycon I" and "The 1939 Worldcon".

The convention was controlled by a so-called 'Ruling Triumvirate' whose other members were William S. Sykora and James V. Taurasi.

1940 — Chicon I

Chicon I was run by a triumvirate. Mark Reinsberg held the title of chairman, with Erle Korshak (secretary) and Bob Tucker (treasurer) as equal partners. Korshak presided over the opening day of the con, when Reinsberg fell ill.

1947 — Philcon I

L. Jerome Stanton was Toastmaster.

1949 — C invention

Don Ford carried out the duties of Chairman, but was officially only Secretary-Treasurer; Charles R. Tanner had the honorary title of Chairman.

Ted Carnell, the Fan Guest of Honor, was also Toastmaster with the title "Entertainment Master of Ceremonies". He was brought to North America by the Big Pond Fund.

1950 — NorWesCon

Donald Day replaced Jack de Courcy as Chairman after the latter's resignation.

Theodore Sturgeon was Toastmaster and had the title "Entertainment Master of Ceremonies."

1952 — TASFiC

"TASFiC" stood for "Tenth Anniversary Science Fiction Convention"; it was popularly known as Chicon II, and subsequent Chicons counted it as such.

1953 — 11th Worldcon

Officially known as "The 11th Worldcon," it was popularly known as Philcon II. Milton A. Rothman replaced James A. Williams as Chairman upon Williams' death. Tom Claerson, PhD was Vice-Chairman.

Isaac Asimov was Toastmaster.

1954 — SFCon

Though SFCon and Westercon shared the hotel and con chairs, Westercon was held on Friday, September 3rd, with Jack Williamson as GoH, while Worldcon was held Saturday-Monday September 4-6, with John W. Campbell, Jr., as GoH.

Robert Bloch was Toastmaster.

1955 — Clevention

The identity of the Special Mystery Guest was not revealed (even to the honoree) until the first night of the convention. The Program book noted that "Mr. Boucher (the Toastmaster) will make the presentation of the Achievement Awards and identify the Mystery Guest."

Anthony Boucher was Toastmaster.

1956 — NYCon II

Officially known as "NEWYORCON" but — in the words of a report at the time "The

fans wouldn't have it" — and it has been NYCon II since.

Robert Bloch was Toastmaster.

1957 — Loncon I

Loncon's program book does not use the name "Loncon" but refers to the convention as the "15th World Science Fiction Convention."

1958 — Solacon

Combined with West Coast Science Fantasy Conference (Westercon), sharing Guests of Honor and Chairmen. Solacon was physically in Los Angeles, but (by mayoral proclamation) technically in South Gate, California, to fulfill their bid slogan of "South Gate in 58".

Anthony Boucher was Toastmaster.

1959 — Detention

John Berry, the Fan GoH, was brought to North America by a special fan fund.

Isaac Asimov had been listed as the Toastmaster in all promotional material prior to the convention. At the convention the program book added "...with the assistance of Robert Bloch" who acted as Asimov's foil at the banquet.

1960 — Pittcon

Ray Smith was Vice Chairman. The Program Book lists a "non-con program" day on Friday,

Isaac Asimov was Toastmaster.

1961 — Seacon

Harlan Ellison was Toastmaster.

1962 — Chicon III

Wilson Tucker was Toastmaster.

1963 — Discon I

Isaac Asimov was Toastmaster.

1964 — Pacificon II

Combined with West Coast Science Fantasy Conference (Westercon), sharing Guests of Honor and Chairmen. Pacificon II was held in Oakland, CA, which was *not* the same city (LA, 1946) where Pacificon I was held.

Anthony Boucher was Toastmaster.

1965 — Loncon II

Tom Boardman was Toastmaster.

1966 — Tricon

Officially jointly hosted by Cleveland, Detroit, and Cincinnati (hence "Tricon"). The question of who chaired the convention is complicated. The Tricon program book lists Cleveland's Ben Jason as Chairman and Detroit's Howard DeVore and Cincinnati's Lou Tabakow as Associate Chairmen, but included all three in the Long List as did NyCon 3 the following year. People involved with the convention confirm that it was run by the three of them working jointly, so they are being treated as co-Chairmen here.

Isaac Asimov was Toastmaster.

1967 — NyCon 3

The convention's name was written as "NyCon 3" at the convention, but — somehow — subsequently got changed to Nycon III in versions of the Long List, perhaps echoing NYCon II.

Harlan Ellison was Toastmaster.

1968 — Baycon

Combined with West Coast Science Fantasy Conference (Westercon), sharing Guests of Honor and Chairmen.

Robert Silverberg was Toastmaster.

1969 — St. Louiscon

Eddie Jones, the TAFF (Trans Atlantic Fan Fund) winner, replaced Ted White, who withdrew as Fan Guest to dramatize the TAFF winner.

Harlan Ellison was Toastmaster.

1970 — Heicon

Heicon had decided prior to the convention to select the TAFF winner as its Fan Guest. The subsequent winner of the 1970 TAFF election was Elliot Shorter.

Heicon also called itself "Heicon '70 International".

John Brunner was Toastmaster.

1971 — Noreascon I

Robert Silverberg was Toastmaster.

1972 — L.A.Con I

Robert Bloch was Toastmaster.

1973 — Torcon II

Lester del Rey was Toastmaster.

1974 — Discon II

Jay and Alice Haldeman were co-chairmen until the spring of 1974 when circumstances forced them to move out of Washington. Ron Bounds took over as de facto Chairman until Jay returned for the convention. At the convention, Jay and Ron functioned as co-chairmen. The Discon II program book continued to list Jay and Alice as co-Chairmen, and included a welcome from Jay (co-Chairman) and Ron (vice-Chairman).

Andrew J. Offutt was Toastmaster.

1975 — Aussiecon One

Fan Guest of Honor Donald Tuck did not attend the convention. (Fans had to go to his home in Tasmania to meet him.)

John Bangsund was Toastmaster.

1976 — MidAmeriCon

The membership totals are from Chairman Ken Keller who reports that the numbers announced during the convention were grossly wrong because one of the C&VB's loaned registrars did not turn in her records until afterwards. The previous Long List number of 2800 was an estimate made by a later compiler from the faulty at-con numbers.

Wilson Tucker was Toastmaster.

1977 — SunCon

SunCon was bid by "7 in '77", a group of well-known con-runners who promised that if they won they would then select an ideal site. They selected a hotel in Orlando, Florida, which subsequently went bankrupt, upon which SunCon moved to facilities in Miami Beach.

According to Chairman Don Lundry, his wife Grace Lundry functioned as his co-Chairman; however, convention publications listed Don solely.

In 2003 Don Lundry provided a revised attendance figure of 3240, replacing the number of 2500 reported in publications at the time and subsequently in previous versions of this list. It is possible that this is a total membership and not attendance.

Robert Silverberg was Toastmaster.

1978 — IguanaCon II

This was the first IguanaCon, but was called IguanaCon II because of a previous hoax.

Greg Brown was the initial Chairman but was later replaced by Tim Kyger. After the convention, Gary Farber was recognized as having fulfilled the function of Vice-Chair.

Josef Nesvadba was announced as the European GoH for IguanaCon. He could not get travel papers and did not attend. He was not listed as a guest in PR3. In the program book, he was listed on the main GoH page, but was *not* listed in IguanaCon's own entry in the Long List. Finally, he was not listed in IguanaCon's PR 5, which came out in 1980 and provided a detailed history of what went on, who resigned and who replaced who.

F. M. Busby was Toastmaster.

1979 — Seacon 79

Seacon 79 was held in Brighton, England, which was *not* the same city (Seattle, 1961) where Seacon I was held.

Bob Shaw was Toastmaster.

1980 — Noreascon Two

Robert Silverberg was Toastmaster.

1981 — Denvention Two

Ed Bryant was Toastmaster.

1982 — Chicon IV

Larry Smith and Bob Hillis were vice-chairmen of Chicon IV.

Marta Randall was Toastmaster.

1983 — Constellation

Jack L. Chalker was Toastmaster.

1984 — LAcon II

Like South Gate, Anaheim is part of the greater Los Angeles area.

The Toastmaster and MC positions were essentially equivalent, with Robert Bloch (Toastmaster) officiating at the Hugo Ceremony and Jerry Pournelle (Master of Ceremonies) at the Guest of Honor Speeches and Other Awards Ceremony.

This was the largest Worldcon to date.

1985 — Aussiecon II

David Grigg replaced John Foyster, who resigned for family reasons, as Chairman.

1986 — ConFederation

Bob Shaw was Toastmaster.

1987 — Conspiracy

Alfred Bester did not attend the convention due to poor health.

Malcolm Edwards was Chairman until about nine months before the convention when he resigned from the committee for personal reasons. To minimize possible bad publicity from this, he agreed to remain as titular Chairman and

presided at some at-con ceremonies. Paul Oldroyd took over all of his duties, but under the title of "Coordinator". Both Malcolm and Paul agree that that Paul was the de facto Chairman at the time of the convention.

Brian W. Aldiss was Toastmaster.

1988 — Nolacon II

Mike Resnick was Toastmaster.

1989 — Noreascon 3

The Stranger Club was the first SF club in Boston and sponsor of the pre-War series of Boskones and the club was the Fan Guest of Honor of Noreascon 3. All of its known surviving members were invited to the convention as guests to represent the club and seven were located and attended: Art Widner, Chan Davis, Harry Stubbs (Hal Clement), Louis Russell Chauvenet, Timothy Orrok, Norman Stanley, and Robert D. Swisher.

The convention's name was officially agnostic: "Noreascon 3", "Noreascon Three" and "Noreascon III" were all declared correct forms of the name.

1990 — ConFiction

Chelsea Quinn Yarbro was Toastmaster

1991 — Chicon V

Marta Randall was Toastmaster

1992 — MagiCon

Becky Thomson was Co-Chairman for the first two years after the site was selected, then vice-chairman thereafter and at the convention.

Spider Robinson was Toastmaster, but Mike Resnick acted as Toastmaster for the Meet-the-Pros party.

1993 — ConFrancisco

David Clark replaced Terry Biffel as Chairman upon Biffel's death. Besides the Chairman, there were Vice Chairs: Peggy Rae Pavlat and Ruth L. Sachter; and Deputy Vice Chairs: Jeff Canfield and Judy Kindell.

The Guests of Honor were designated as "Honored Guests" and the Toastmaster, Guy Gavriel Kay, was called the "Master of Ceremonies". Mark Twain was "channeled" by Jon deCles.

1994 — ConAdian

Combined with the Canadian National Science Fiction Convention (Convention). Christine Barnson and Kevin Standlee were Deputy Chairs.

Barry B. Longyear was Toastmaster.

1995 — Intersection

Intersection was also the 1995 Eurocon.

When Intersection won, Tim Illingworth and Vincent Docherty were Co-Chairmen. Docherty moved to Oman, resigned and was replaced by Martin Easterbrook. Illingworth subsequently resigned and was replaced by Docherty. Easterbrook and Docherty were Co-Chairmen during the last 18 months of planning and at the convention.

T.R. Smith was Vice-Chairman. Margaret Austin and Oliver Grüter-Andrew were Deputy Chairs.

Diane Duane and Peter Morwood were Toastmasters.

1996 — LACon III

Special Guest Elsie Wollheim died before the convention.

Connie Willis was Toastmaster.

1997 — LoneStarCon II

a.k.a. "The Second Occasional LoneStarCon Science Fiction Convention & Chili Cook-off"; the first LoneStarCon, held in Austin, was the 1985 NASFiC.

Neal Barrett, Jr. was Toastmaster.

1998 — Bucconeer

Special Guest J. Michael Straczynski did not attend.

Peggy Rae Pavlat has since changed her name to Peggy Rae Sapienza.

Charles Sheffield was Toastmaster.

1999 — Aussiecon Three

GoH George Turner died prior to the convention. Special Guest J. Michael Straczynski attended

2000 — Chicon 2000

Mike Jencevice and Becky Thomson were associate chairmen of Chicon 2000.

Harry Turtledove was Toastmaster.

2001 — The Millennium Philcon

Laura Syms and Gary Feldbaum were Co-Vice-Chairmen.

Esther Friesner was Toastmaster.

2002 — ConJose

After the bid won, Tom Whitmore was appointed Chairman with Ruth Sachter as Vice-Chairman. Sachter resigned and subsequently Craig Howlett and Cindy Scott were appointed Co-Vice-Chairmen. Finally, Kevin Standlee was appointed Co-Chairman with Whitmore.

Tad Williams was Toastmaster.

2003 — Torcon 3

Combined with the Canadian National Science Fiction Convention (Convention)

Artist GoH Frank Kelly Freas did not attend.

Spider Robinson was Toastmaster.

2005 — Interaction

The Guests of Honour were listed with no designation as to type.

Interaction is also the 2005 Eurocon.

Initially Vince Docherty was Chairman with Colin Harris and Paul Treadaway as co-Vice Chairmen. Subsequently, Harris moved to co-Chairman, and Treadaway moved to Deputy Chairman.

KIM Campbell was Board convenor of Interaction until her death in Nov 2003. (The Board had designated the convenor position as a Convention Co-Chair.)

2006 — L.A.con IV

Bobbi Armbruster and Craig Miller are Vice-Chairmen.

Frankie Thomas is a special guest.

Academy Rules & Regulations

CONSTITUTION

of the World Science Fiction Society,

August 2005

Article 1 - Name, Objectives, Membership, and Organization

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

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

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

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

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

Section 1.5: Memberships.

1.5.1: Each Worldcon shall offer supporting and attending memberships.

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

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

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

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

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

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

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

Section 1.7: The Mark Protection Committee.

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



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

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

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

Section 1.8: Membership of the Mark Protection Committee.

1.8.1: The Mark Protection Committee shall consist of:

(1) One (1) member appointed to serve at the pleasure of each future selected Worldcon Committee and each of the two (2) immediately preceding Worldcon Committees

(2) One (1) member appointed to serve at the pleasure of each future selected NASFiC Committee and for each Committee of a NASFiC held in the previous two years, and

(3) Nine (9) members elected three (3) each year to staggered three-year terms by the Business Meeting.

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

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

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

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

(1) Western: Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states, provinces, and territories westward including Hawaii, Alaska, the Yukon, and the Northwest Territories.

(2) Central: Central America, the islands of the Caribbean, Mexico (except as above), and all states, provinces, and territories between the Western and Eastern regions.

(3) Eastern: Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states, provinces, and territories eastward including the District of Columbia, St. Pierre et Miquelon, Bermuda, and the Bahamas.

Article 2 - Powers and Duties of Worldcon Committees

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

(1) administering the Hugo Awards,

(2) administering any future Worldcon or NASFiC site selection required, and

(3) holding a WSFS Business Meeting.

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

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

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

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

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

Section 2.6: Incapacity of Committees. With sites being selected two (2) years in advance, there are at least two selected current or future Worldcon Committees at all times. If one of these should be unable to perform its duties, the other selected current or future Worldcon Committee shall determine what action to take, by consulting the Business Meeting or by mail poll of WSFS if there is sufficient time, or by decision of the Committee if there is not sufficient time. Where a site and Committee are chosen by a Business Meeting or Worldcon Committee pursuant to this section, they are not restricted by exclusion zone or other qualifications.

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

Section 2.8: Financial Openness. Any member of WSFS shall have the right, under reasonable conditions, to examine the financial records and books of account of the current Worldcon or NASFiC Committee, all future selected Worldcon or NASFiC Committees, the two immediately preceding Worldcon Committees, and the Committees of any NASFiCs held in the previous two years.

Section 2.9: Financial Reports.

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

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

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

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

Article 3 - Hugo Awards

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

Section 3.2: General.

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

3.2.2: A work originally appearing in a language other than English shall also be eligible for the year in which it is first issued in English translation.

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

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

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

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

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

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

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

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

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

Section 3.3: Categories.

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

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

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

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

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

3.3.6: Best Dramatic Presentation, Long Form. Any theatrical feature or other production, with a complete running time of more than 90 minutes, in any medium of dramatized science fiction,

fantasy or related subjects that has been publicly presented for the first time in its present dramatic form during the previous calendar year.

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

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

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

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

- (1) had an average press run of at least one thousand (1000) copies per issue,
- (2) paid its contributors and/or staff in other than copies of the publication,
- (3) provided at least half the income of any one person,
- (4) had at least fifteen percent (15%) of its total space occupied by advertising,
- (5) announced itself to be a semiprozine.

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

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

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

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

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

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

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

Section 3.7: Nominations.

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

3.7.2: The Committee shall include with each nomination ballot a copy of Article 3 of the WSFS Constitution and any applicable extensions of eligibility under Sections 3.2.3 or 3.4.

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

Section 3.8: Tallying of Nominations.

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

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

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

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

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

3.8.6: The Committee shall move a nomination from another category to the work's default category only if the member has made fewer than five (5) nominations in the default category.

3.8.7: If a work receives a nomination in its default category, and if the Committee relocates the work under its authority under subsection 3.2.9 or 3.2.10, the Committee shall count the nomination even if the member already has made five (5) nominations in the more-appropriate category.

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

Section 3.10: Voting.

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

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

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

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

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

Section 3.11: Tallying of Votes.

3.11.1: In each category, tallying shall be as described in Section 6.3. 'No Award' shall be treated as a nominee. If all remaining nominees are tied, no tie-breaking shall be done and the nominees excluding No Award shall be declared joint winners.

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

3.11.3: "No Award" shall be the run-off candidate.

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

Section 3.12: Exclusions. No member of the current Worldcon Committee or any publications closely connected with a member of the Committee shall be eligible for an Award. However, should the Committee delegate all authority under this Article to a Subcommittee whose decisions are irrevocable by the Worldcon Committee, then this exclusion shall apply to members of the Subcommittee only.

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

Article 4 - Future Worldcon Selection

Section 4.1: Voting.

4.1.1: WSFS shall choose the location and Committee of the Worldcon to be held two (2) years from the date of the current Worldcon.

4.1.2: Voting shall be by written ballot cast either by mail or at the current Worldcon with tallying as described in Section ~~3.11~~ 6.3.

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

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

Section 4.2: Voter Eligibility.

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

[A Constitutional Amendment to Section 4.1.1 adopted at Noreascon 4 included the following proviso, which impacts Voter Eligibility for both Interaction in 2005 and L.A.con IV in 2006:]

Provided that there shall be no Worldcon site selection election at the 2005 Worldcon, Interaction; and that the 2006 Worldcon, L.A.con IV, shall select the site of the 2008 Worldcon. Provided further that Interaction members will be entitled to vote in the 2008 Worldcon site selection, whether or not they are members of L.A.con IV, to prevent the disenfranchisement of a group of voters. Persons may cast only a single vote in the 2008 site selection.

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

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

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

Section 4.5: Tallying.

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

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

4.5.3: "None of the Above" shall be treated as a bid for tallying, and shall be the equivalent of "No Award" with respect to Section 3.11 the run-off candidate.

4.5.4: All ballots shall be initially tallied by their first preferences, even if cast for a bid that the administering Committee has ruled ineligible. If no eligible bid achieves a majority on the first round of tallying, then on the second round all ballots for ineligible bids shall be redistributed to their first eligible choices, and tallying shall proceed according to ~~normal preferential ballot procedures~~ Section 6.3.

4.5.5: If "None of the Above" wins, or if two or more bids are tied for first place at the end of tallying, the duty of site selection shall devolve on the Business Meeting of the current Worldcon. If the Business Meeting is unable to decide by the end of the Worldcon, the Committee for the following Worldcon shall make the selection without undue delay.

4.5.6: Where a site and Committee are chosen by a Business Meeting or Worldcon Committee following a win by 'None of the Above', they are not restricted by exclusion zone or other qualifications.

4.5.7: Where a site and Committee are chosen by a Business Meeting or Worldcon Committee following a tie in tallying, they must select one of the tied bids.

Section 4.6: Bid Eligibility.

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

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

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

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

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

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

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

Section 4.8: NASFiC

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

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

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

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

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

Article 5 - Powers of the Business Meeting

Section 5.1: WSFS Business Meetings.

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

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

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

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

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

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

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

Article 6 - Constitution

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

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

3.11.1 Section 6.3: Tallying of Votes. ~~In each category, Votes shall first be tallied by the voter's first choices. If no majority is then obtained, the nominee candidate who places last in the initial tallying shall be eliminated and the ballots listing it as first choice shall be redistributed on the basis of those ballots' second choices. This process shall be repeated until a majority-vote winner is obtained. If two or more candidates are tied for elimination during this process, the candidate that received fewer first-place votes shall be eliminated. If they are still tied, all the tied candidates shall be eliminated together.~~

3.11.3 Section 6.4: Run-off. After a tentative winner is determined, then unless "No Award" ~~the run-off candidate~~ shall be the sole winner, the following additional test shall be made. If the number of ballots preferring "No Award" ~~the run-off candidate~~ to the tentative winner is greater than the number of ballots preferring the tentative winner to "No Award" ~~the run-off candidate~~, then "No Award" ~~the run-off candidate~~ shall be declared the winner of the election.

Section 6.5: Amendment. The WSFS Constitution may be amended by a motion passed by a simple majority at any Business Meeting but only to the extent that such motion is ratified by a simple majority at the Business Meeting of the subsequent Worldcon.

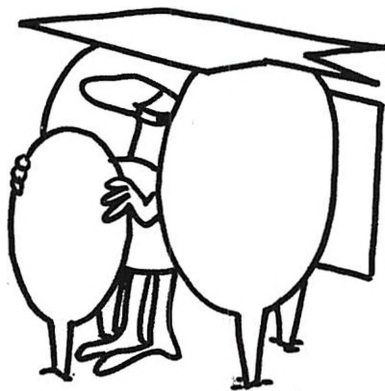
Section 6.6: Commencement. Any change to the Constitution of WSFS shall take effect at the end of the Worldcon at which such change is ratified, except that no change imposing additional costs or financial obligations upon Worldcon Committees shall be binding upon any Committee already selected at the time when it takes effect.

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

Tim Illingworth, *Chair*
Pat McMurray, *Secretary*
2005 Business Meeting



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



- Group 1 - Meetings
- Group 2 - New Business
- Group 3 - Debate Time Limits
- Group 4 - Official Papers
- Group 5 - Variations of Rules
- Group 6 - Mark Protection Committee Elections
- Group 7 - Miscellaneous

Please note that Item 3.3 of the Business Passed On contain changes to the Standing Rules and was passed at Noreascon 4 for ratification at Interaction. These Standing Rules changes are held to be contingent on the ratification of the Constitutional Amendment and therefore will not apply unless the Constitutional Amendment itself is ratified.

Group 1: Meetings

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

Rule 1.2: Preliminary Business Meeting(s). The Preliminary Business Meeting may not directly reject, pass, or ratify amendments to the Constitution; however, all motions adhering to a Constitutional amendment are in order if otherwise allowed. The Preliminary Business Meeting may not refer a Constitutional amendment to a committee unless the committee's instructions are to report to the Main Business Meeting. The Preliminary Business Meeting may not postpone consideration of a Constitutional amendment beyond the last Preliminary Business Meeting. The Preliminary Business

Meeting may not amend a Constitutional amendment pending ratification. The Preliminary Business Meeting may consider any business not expressly forbidden to it by the Standing Rules or expressly reserved to the Main Business Meeting.

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

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

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

Group 2: New Business

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

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

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

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

Group 3: Debate Time Limits

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

Rule 3.2: Allotment of Time. If a question is divided, the time limits applicable to the question before it was divided shall apply to each portion of the divided question. Debate time shall be allotted equally to each side of a question. Time spent on points of order or other neutral matters arising from a motion shall be divided equally and charged to each side.

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

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

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

Group 4: Official Papers

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

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

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

Business Meeting explicitly so directs. The Business Meeting Secretary may change punctuation, capitalization, grammar, and other wording in the Constitution and Standing Rules only insofar as such changes clarify meaning and enhance consistency, and only insofar as such changes do not modify the substantive meaning of the documents.

Group 5: Variations of Rules

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

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

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

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

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

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

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

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

Group 6: Mark Protection Committee Elections

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

Rule 6.2: Elections. Elections to the Mark Protection Committee shall be a special order of business at a designated Main Business Meeting. Voting shall be by written preferential ballot with write-in votes allowed. Votes for write-in candidates who do not submit written consent to nomination and region of residence to the Presiding Officer before the close of balloting shall be ignored. The ballot shall list each nominee's name and region of residence. The first seat filled shall be by normal preferential ballot procedures as defined in Section 6.3 of the WSFS Constitution. There shall be no run-off candidate. After a seat is filled, votes for the elected member and for any nominee who is now ineligible due to regional residence restrictions shall be eliminated before conducting the next ballot. This procedure shall continue until all seats are filled. In the event of a first-place tie for any seat, the tie shall be broken unless all tied candidates can be elected simultaneously. Should there be any partial-term vacancies on the committee, the partial-term seat(s) shall be filled after the full-term seats have been filled.

Group 7: Miscellaneous

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

Rule 7.2: Dilatory Actions; Misuse of Inquiries. The sole purpose of a "point of information" or "parliamentary inquiry" is to ask the Presiding Officer for an opinion of the effect of a motion or for

guidance as to the correct procedure to follow. The Presiding Officer shall treat as dilatory any attempts to circumvent the rules of debate under the guise of points of information, parliamentary inquiries, or other queries and requests.

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

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

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

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

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

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

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

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



PROPOSED AGENDA FOR L.A. con IV

Including Business Passed On from Interaction

1. Committee Reports

Committee reports may include motions. Motions made by committees consisting of more than one person need not be seconded.

1.1. Mark Protection Committee (Including Nominations for MPC)

The Mark Protection Committee will meet at a time to be announced, probably on Thursday evening of the convention. A formal report is unlikely to be available until the Saturday Business Meeting at the earliest.

Nominations for the WSFS Mark Protection Committee are in order at the Preliminary Business Meeting. Nominees must accept nomination and indicate their current residence zone within one hour of the end of the Preliminary Business Meeting.

The members whose terms of office expire at this Worldcon are: Scott Dennis (Central), Donald Eastlake III (East), Ruth Sachter (West). Due to zone residency restrictions, we can elect at most two people from the Western zone, one from the Central zone, two people from the Eastern zone, and 3 people from the Rest of the World. Write-in votes are allowed, but write-in candidates must submit their consent to election by the close of balloting. (See the head table staff for a nomination acceptance form.)

1.2. Nitpicking & Flyspecking Committee

1.3. Worldcon Runners' Guide Editorial Committee

1.4. Hugo Eligibility Rest of the World (HEROW) Committee

1.5. Formalization of Long List Entries (FOLLE) Committee

1.6. The Taming the Digital Wilderness Committee

2. Worldcon Reports

2.1 Past Worldcons

2.1.1. ConAdian (1994)

2.1.2. The Millennium Philcon (2001)

2.1.3 Torcon 3 (2003)

2.1.4 Noreascon 4 (2004)

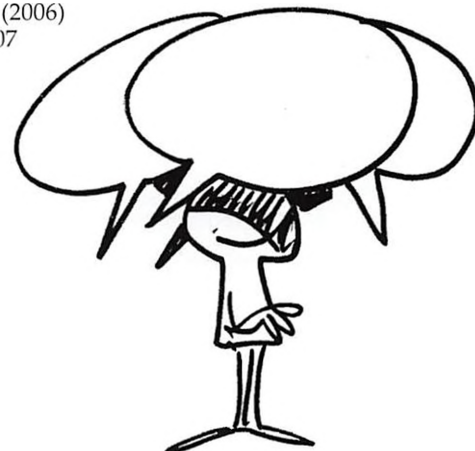
2.1.5 Interaction (2005)

2.1.6 CascadiaCon (2005)

2.2. Seated Worldcons & NASFiC

2.2.1 L.A.con IV (2006)

2.2.2 Nippon 2007



3. Business Passed On from Interaction

The following Constitutional Amendments were approved at Interaction and passed on to L.A.con IV for ratification. If ratified, they will become part of the Constitution at the conclusion of L.A.con IV.

3.1. Short Title: Best Editor Split *Moved,*

To split the Best Professional Editor Hugo Award into a Best Editor Short Fiction and Best Magazine Editor Long Award by striking out and inserting new sections as follows:

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

3.3.x: Best Editor Short Fiction. The editor of at least four (4) anthologies, collections or magazine issues primarily devoted to less than novel-length science fiction and / or fantasy, at least one of which was published in the previous calendar year.

3.3.y: Best Editor Long Fiction. The editor of at least four (4) novels of written science fiction or fantasy published in the previous calendar year.

4. New Business

4.1. Resolutions

Items under this heading may be voted upon and final action taken by the Preliminary Business Meeting.

4.2. Standing Rules Amendments

Items under this heading may be voted upon and final action taken by the Preliminary Business Meeting. Standing rules amendments take effect at the conclusion of the 2006 Business Meeting unless given earlier effect by specific provision and a two-thirds vote. In all amendments, new text is shown in underline type and stricken text is shown in ~~strikethru type~~.

4.3. Constitutional Amendments

Items under this heading have not yet received first passage, and will become part of the constitution only if passed at L.A.con IV and ratified at Nippon 2007. The Preliminary Business Meeting may amend items under this heading, set debate time limits, refer them to committee, and take other action as permitted under the Standing Rules

5. Site Selection Business

5.1. Report of the 2008 Site Selection & Presentation by Winners

5.2. Reports by seated Worldcons & NASFiC

5.2.1. L.A.con IV (2006)

5.2.2 Nippon 2007

5.3. Presentation by future Worldcon bids

5.3.1. Presentation by bidders for 2008

5.3.2. Presentation by bidders for years after 2008

6. Adjournment

6.1. Adjournment *Sine Die*



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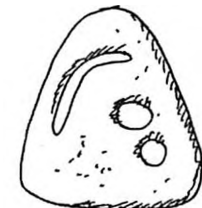
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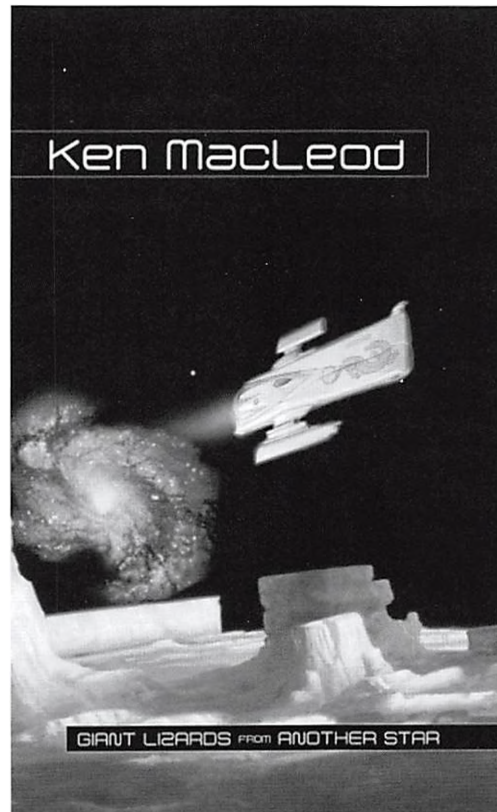
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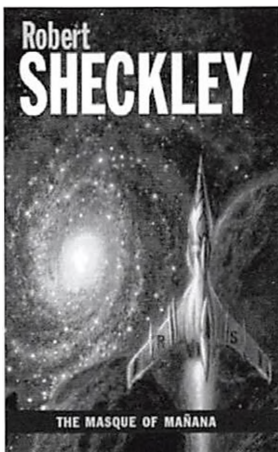
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|------|----|------------------------|------|----|------------------------------|------|------------------|------------------------|------|-------------------|----------------------|------|--------------------|---------------------|--------------------|
| 555 | A | David Bloom | 1308 | S4 | Mike Brind | | Hutchinson Co. | 2871 | A | Jonathan | 2055 | S5 | Kevin Clink | | |
| 593 | A | Elaine Bloom | 1309 | S4 | Stephen Brinich | 2772 | A | Cindi Cabal | | Catterson | 339 | A | Vincent Clowney | | |
| 289 | A | Kent Bloom | 1748 | A | Darin Briskman | 3852 | AG | Pat Cadigan | 3195 | G | Rob Caves | 1586 | S4 | Rachel Cluney | |
| 1676 | A | Michael Bloom | 2877 | A | Marian Brock-Anderson | 2205 | A | Chuck Cady | 570 | A | Bill Cavin | 3614 | A | Spenser Coates | |
| 1502 | A | Stella Bloom | | | 2206 | A | Tasha Cady | 3302 | G | James Cawley | 4457 | A | Aislinn Cobb | | |
| 4132 | A | Bethany Blount | 1507 | A | Christine Brockway | 3333 | A | Anna Caggiano | 1228 | A | Ann Cecil | 4458 | A | Brock Cobb | |
| 4133 | A | Stephen Blount | | | 3741 | A | Carla Cain | 2904 | GC | Max Cervantes | 4456 | A | Karyn W. Cobb | | |
| 2376 | A | Robert Blum | 1310 | A | Ellen Brody | 2683 | A | John Caines | 3196 | G | Robert J. Cesarone | 541 | AC | Nancy Cobb | |
| 772 | A | Andrew Boardman | 540 | A | Ann Broomhead | 3162 | G | David Cake | | | | 595 | A | Jonathan Coburn | |
| 283 | A | Scott Bobo | 3982 | AG | Michael Brotherton | 4473 | A | Craig Caldwell | 2758 | A | Kenneth Chadman | 2382 | A | Nancy Cochran | |
| 2254 | AC | Bert Boden | 98 | A | Ben Brown | 1218 | S4 | Jeff Calhoun | 3019 | A | Jon Chaisson | 4293 | A | Stacey Cochran | |
| 1302 | S4 | Dana Boden | 827 | AG | Charles N. Brown | 2142 | A | Tess Calhoun | 148 | A | Dave Chalker | 2608 | A | Teresa Cochran | |
| 2893 | A | Mark Boeder | 569 | A | Denis P. Brown | 2095 | A | Bonnie Callahan | 862 | AC | Steven Chalker | 887 | A | David Cochrane | |
| 4359 | A | Jeff Bohnhoff | 1949 | K | Elizabeth Brown | 261 | A | Chris Callahan | 3347 | A | Bert Chamberlin | 4566 | G | Brian Coghill | |
| 4360 | AG | Maya K. Bohnhoff | 97 | A | Felicity Brown | 4129 | A | Karol Callaway | 4236 | A | Donald Chan | 3319 | S5 | Barbara Cohan | |
| 1912 | A | Lisa Bohni | 2640 | K | Grant Brown | 1939 | A | Richard Camp | 3093 | A | Vickie Chan | 2745 | A | Judson Cohan | |
| 3745 | A | Bill Boll | 1508 | S4 | James Brown | 1791 | AC | Suze Campagna | 4441 | A | Carol Chandler | 3318 | S5 | Lawrence Cohan | |
| 2218 | S5 | Kristine Bollerud | 3077 | A | John Brown | 2120 | A | Alicia Campbell | 2454 | S5 | David Chanoch | 2933 | A | Aaron Groff Cohen | |
| 1503 | A | R. Merrill Bollerud | 542 | AC | Jordan Brown | 1219 | S4 | Carl E. Campbell | 1229 | A | Lori Chapek-Carleton | 4303 | A | Howard Cohen | |
| 3189 | G | Margaret W. Bonanno | 3520 | A | Ken Brown | 2119 | A | Celena Campbell | | | | 3386 | G | Jack Cohen | |
| | | | 18 | AC | Kimberlee Brown | 4290 | A | Daniel Campbell | 4397 | A | Jeff Chapman | 4085 | A | Michael E. Cohen | |
| 1814 | A | Catherine Book | 794 | A | Phyllis S. Brown | 2386 | A | Evan Campbell | 562 | A | John Chapman | 20 | AC | Sandy Cohen | |
| 2310 | S5 | Molly Boone | 3926 | G | Rachel M. Brown | 3748 | A | Jaimie Campbell | 563 | A | Judith Chapman | 1985 | A | Sharon Cohen | |
| 2738 | A | Bordenland Books #4 | 2022 | S5 | Rebekah Memel Brown | 1511 | S4 | K.I.M. Campbell | 4034 | A | Blake Charlton | 3762 | A | Sheri Cohen | |
| | | | | | | 2803 | A | MaryAnne Campbell | 1936 | A | Galen Charlton | 4515 | A | Bridget Coila | |
| 3119 | A | Ruth Borealo | 3571 | A | Robert Brown | | | Campbell | 4101 | A | JE Chase | 4340 | A | John L. Coker III | |
| 2345 | A | Steve Born | 3825 | A | S R T Brown | 4540 | AC | Melissa Campbell | 1230 | A | Cy Chauvin | 1240 | A | Anita Cole | |
| 3107 | A | T. Borregaard | 96 | K | Sam Brown | 2836 | A | Neil Campbell | 1231 | S4 | Kathleen Cheeseman | 3811 | A | Corey Cole | |
| 1751 | A | Sylvia Boston | 3572 | A | Sharon Brown | 2117 | A | Randy Campbell | | | | 1696 | AC | Jennifer Cole | |
| 2705 | A | Per Bothner | 1509 | A | Warren L. Brown | 4245 | A | Rob Campbell | 1232 | S4 | Mitchell Cheeseman | 119 | A | Larry Cole | |
| 1504 | AC | Stephen Boucher | 552 | A | Wayne Brown | 3200 | G | Scott Campbell | | | | 804 | A | Lori Ann Cole | |
| 2594 | A | Lynn Boucher | 242 | A | William Brown | 2118 | A | Suzanne Campbell | 3850 | A | Kathryn Cheetham | 2725 | A | Steve Cole | |
| 16 | AC | R.C. Bourget | 4248 | G | David Bruce | | | Campbell | 301 | A | Elsa Chen | 1241 | A | Susan A. Cole | |
| 3643 | A | Phyllis Bourme | 4247 | A | Irene Bruce | 3663 | A | Kim Campbell-Watson | 1919 | A | Lydia Chen | 594 | A | Gaines Coleman | |
| 1303 | A | Amy Bouska | 126 | A | Nancy K. Bruce | | | | 577 | A | Anton Chernoff | 2633 | A | Howard Coleman | |
| 545 | A | Peter Boutin | 2154 | A | Sara Bruce | 1788 | AC | Sandi Campney | 2746 | A | Kristin Chernoff | 4040 | A | Jenny Collier | |
| 2238 | A | Michael Bowker | 3028 | A | James Brucker | 1220 | S4 | Walter Campney | 576 | A | Peggy Chernoff | 1970 | A | Christina Collins | |
| 4417 | A | Alison Bowman | 1510 | S4 | Janet Bruesselbach | 2149 | A | Mary Ann Canfield | 1572 | AC | Dennis A. Cherry | 4398 | A | David Collins | |
| 4110 | A | Karen Boyd | | | 3802 | A | Michael Canfield | 1573 | AC | Kristine Cherry | 1971 | A | Jerry Collins | | |
| 1690 | A | Monica Boyd | 2058 | A | David Brukman | 3097 | S5 | Cathy Cannizzo | 3281 | A | Stephen Cherry | 2135 | A | Sean Collins | |
| 3206 | G | Steve Boyett | 3113 | A | David Brummel | 3098 | S5 | John Cannizzo | 3727 | A | Nellie Chiang | 3680 | G | Steve Collins | |
| 598 | AC | Jacky Boykin | 2967 | A | Todd Brun | 1512 | AC | David A. Cantor | 1977 | A | Blind Lemming | 723 | A | William Collins | |
| 2315 | A | Charles Boylan | 3491 | A | Charlene Brusso | 1591 | AC | Marty Cantor | | | Chiffon | 771 | A | Lars Colson | |
| 2035 | A | Bridget J. Boyle | 373 | A | Aaron Buchanan | 2768 | A | Mark Cantrell | 19 | AC | Sandra L. Childress | 125 | A | Sue Ellen Colter | |
| 2231 | A | Kate M. Boyle | 3965 | A | Bailey A. Buchanan | 2767 | A | Maryanne Cantrell | | | 19 | AC | 2616 | A | Olivia Competente |
| 2138 | A | Mary Boyle | | | 1513 | A | Eileen Capes | 585 | A | Walter Chisholm V | 2953 | A | Leonard Compton | | |
| 3058 | A | Angie Boyter | 795 | AG | Ginger Buchanan | 358 | A | Diane Capewell | 3278 | A | George Chlentros | 2825 | A | Dorothy Conaty | |
| 3074 | A | H. David Boyter | 4177 | K | Theodora Buchanan | 359 | AC | Stuart Capewell | 4537 | A | Margaret A. Chown | 557 | A | Cary Conder | |
| 3110 | A | Carolyn Bradford | | | 1221 | S4 | Jack Caplan | | | | 1757 | A | Guest of C. Conder | | |
| 4378 | A | K. Tempest Bradford | 4536 | AG | Tobias Buckell | 3824 | K | Amanda Capp | 922 | A | Bill Christ | 3474 | A | Wally Conger | |
| 3111 | A | Wally Bradford | 2167 | A | Carol Buckley | 3823 | K | Tamara Capp | 3611 | AC | Emily Christensen | 2706 | S5 | Ralan Conley | |
| 3992 | A | Bill Bradley | 4062 | A | Harold J. Buehl | 3447 | A | Diane Caradeuc | 4159 | A | Chandra Christenson | 2365 | A | Pat Conlin | |
| 1647 | A | Lee Bradley | 353 | A | Kelly Buehler | 561 | A | Peter Card | | | | 1860 | A | Adam Connell | |
| 4064 | G | Bridget Bradshaw | 213 | A | Margaret Bumbo | 3051 | S5 | Douglas P. Carey | 590 | AC | Ewan Chrystal | 198 | A | Byron Connell | |
| 1505 | S4 | Kate Brady | 2910 | A | Jackie Bundy | 3050 | S5 | Mary P. Carey | 4071 | AG | Richard Chwedyk | 613 | A | Karen Connell | |
| 1304 | A | Mattie Brahen | 2276 | A | Timothy A. Burdick | 349 | A | Stephen Carey | 1832 | S5 | Lynda L. Ciaschini | 199 | A | Tina Connell | |
| 2106 | A | Michael Braithwaite | 1311 | S4 | Jill Burgard | 3079 | A | Niqui Carl | 1514 | A | Carl L. Cjpra | 2005 | A | Jerome Conner | |
| | | | 3565 | A | Jan Burke | 3078 | A | Robert Carl | 1811 | A | Becky Citrak | 4004 | A | Mike Conrad | |
| 3829 | A | C.R. Brammer | 4581 | A | Kimberly Burke | 1222 | A | Gordon Carleton | 1810 | A | Michael Citrak | 1516 | A | Phillip Conrad | |
| 4199 | A | Eric M. Brammer | 3566 | A | Tim Burke | 724 | A | Lorna Carlson | 3942 | A | Neil Citrin | 2089 | A | CB Consolazio | |
| 3828 | A | Fred D. Brammer | 582 | A | Brian Burley | 3027 | A | Nicole Carlson | 806 | A | Gerry Clancy | 3232 | A | Scalzi Consulting | |
| 278 | A | Richard Brandshaft | 3301 | G | Robert Burnett | 546 | A | Vivian Carlson | 3783 | A | Jessie Burnsides | 4621 | A | William G. Contento | |
| | | | 3348 | A | Karen Burnham | 3919 | A | Shawn Cames | | | | | | | Melissa Conway PhD |
| 3259 | S5 | Jonathan Brandt | 3238 | G | Bob Burns | 564 | A | Amy Carpenter | 3785 | K | Miles Burnside | 3387 | G | Glen Cook | |
| 2771 | A | Matt Branstad | 2874 | S5 | Maura Burns | 1991 | A | Paul M. Carpentier | 3782 | A | Clapp | 1242 | AG | Jerry Cook | |
| 2586 | A | Berni Phillips Bratman | 2939 | AC | Stan Burns | 3382 | A | Steve Carper | | | | 1243 | S4 | Norman L. Cook | |
| | | | 3268 | S5 | Aimee Burstein | 1223 | S4 | Grant Carrington | | | | 1244 | S4 | Laura Cooksey | |
| 2585 | AG | David Bratman | 4579 | S5 | Eleanor Burstein | 1827 | A | Cathy Carroll | 3781 | A | T. Burnside Clapp | 1245 | AG | Robin Cookson | |
| 4519 | A | Eugene Bravo | 3269 | S5 | Jon Burstein | 2263 | A | Crystal Carroll | 3784 | A | Tory Burnside Clapp | 1244 | S4 | William C. Cool | |
| 3181 | G | Jon L. Breen | 3267 | S5 | Joshua Burstein | 1224 | A | Elizabeth Carroll | | | | 1245 | AG | Brenda Cooper | |
| 566 | A | Seth Breidbart | 1312 | G | Michael A. Burstein | 2952 | A | Sharon Carroll-Ventura | 2338 | A | Ahyana Clark | 623 | A | Kevin Cooper | |
| 4126 | A | Brett Brennan | 1313 | S4 | Nomi S. Burstein | 572 | A | Johnny Carruthers | 2691 | A | Barbara Clark | 1615 | A | Norman V. Cooper | |
| 550 | AC | Elaine Brennan | 3266 | S5 | Rachel Burstein | 1225 | A | Dana Carson | 3950 | A | Bev Clark | 1245 | AG | Stephen R. Cooper | |
| 2285 | A | Michael Brennan | 2665 | A | Anne-Marie Bush | 1226 | A | Melinda Carson | 543 | AC | Brian Clark | 633 | A | Jeffrey Copeland | |
| 2286 | A | Nancy Brennan | 553 | A | Linda Bushyager | 4610 | A | Glenn Cartwright | 1234 | A | David Clark | 1246 | S4 | Shannon Copeland | |
| 1890 | A | Debbie Bretschneider | 554 | A | Ron Bushyager | 3938 | A | Cindi Casby | 1805 | A | George J. Clark | 1247 | S4 | William C. Cool | |
| | | | 2917 | AC | Scott Busman | 1415 | Sa | Jackie Casella | 1806 | A | Ken Clark | | | Brenda Cooper | |
| 1891 | A | Justin Bretschneider | 1617 | A | Jamie Bussio | 1227 | A | Suzi Casement | 1796 | A | Michele Clark | 1246 | S4 | Kevin Cooper | |
| | | | 2685 | A | Andy Bustamante | 4020 | A | Coreen Casey | 547 | A | Margaret Clawson | 3755 | A | Norman V. Cooper | |
| 1889 | A | Ric Bretschneider | 3473 | A | Lacy Butler | 3247 | A | Diana P. Casey | 2919 | A | Gavin Claypool | 633 | A | Stephen R. Cooper | |
| 1305 | S4 | Mitch Breuer | 2828 | A | Padraig Butler | 2596 | AC | Darcee Cashman | 3567 | A | Heather Cleary | 634 | A | Jeffrey Copeland | |
| 2158 | K | Katrina A. Brezinsky | 4388 | A | Samuel Butler | 2970 | A | Sean Cashman | 2918 | A | Linda Cleary | 3843 | A | Shannon Copeland | |
| | | | 3076 | A | Thomas Butler | 3668 | AG | Amy Sterling Casil | 2361 | A | St. Sean Cleary | 2678 | A | Paul Cordsmeyer | |
| 2446 | A | LM Brice | 1314 | S4 | David Butterfield | 3671 | A | Meredith Casil | 1235 | S4 | Sarah Clemens | 2845 | A | Dr. Sophie Cormack | |
| 1306 | A | Barrett Brick | 1315 | S4 | Patt Butterfield | 3208 | G | Susan Casper | 1236 | S4 | Beverly Clement | 2845 | A | Caitie Cormier | |
| 1506 | A | George Brickner | 4089 | A | Martyn Buyck | 2827 | AG | Michael Cassutt | 1237 | S4 | Dave Clement | 4087 | K | Cole Cormier | |
| 1819 | A | Dana Bridges | 3366 | A | Randy Byers | 1267 | A | Pat Castelli | 1238 | S4 | Elizabeth Clement | 2657 | A | Diana Cormier | |
| 17 | AC | James M. Briggs | 3088 | A | Sarah Bylund | 4504 | A | Traci Castleberry | 1239 | S4 | Joe Clement | 3194 | G | Paul Cornell | |
| 357 | A | M. David Brim | 1316 | A | Diana Bynum | 4285 | AG | Adam-Troy Castro | 3853 | G | Anne E. Clements | 3893 | A | Dawn Corner | |
| 49 | K | Ariana Brin | 2213 | A | DJ Byrne | 2378 | A | Elonda Castro | 592 | A | Dave Clements | 189 | A | John Cornetto | |
| 47 | K | Ben Brin | | | | 2377 | A | Gregg Castro | 2412 | A | Melissa Clemmer | 2176 | A | Tracey Cornogg | |
| 212 | A | Cheryl Brin | | | | 4284 | A | Judi Castro | 296 | A | Robert Clevenger | 4202 | A | James Corrigan | |
| 209 | AG | David Brin | 4442 | A | Guest #1 C.H. Hutchinson Co. | 208 | A | Dennis Caswell | 297 | A | Robert Clifford | 2364 | A | John Cortis | |
| 48 | K | Teren Brin | | | | 4021 | A | Arnel Cates | 1515 | A | Ruie Lue Clifford | 1998 | A | Andrew Cosand | |
| 1307 | A | Tom Brincefield | 4443 | A | Guest #2 C.H. Hutchinson Co. | 2486 | A | Melinda Catren | 2056 | S5 | Carolyn Clink | 3736 | A | Karen Cosner | |
| | | | | | | | | | | | 4548 | Sa | Manny Colo | | |

| | | | | | | | | | |
|---------|---------------------------|----------|-------------------------|---------|---------------------|---------|-------------------------|----------|--------------------------|
| 4549 Sa | Robin Coto | 3286 A | Becky Davis | 1321 A | Nick Di Masi | | Drummond | 3803 A | Alan C. Elms |
| 4348 S5 | Cal Cotton | 2418 A | Brian Davis | 3145 A | Steven Diamond | 851 A | David Drysdale | 2932 A | C. Scott Eloffson |
| 875 A | Christina M. Cowan | 3921 A | Gregg Davis | 717 A | Brian Diaz | 4482 G | Diane Duarte | 4567 G | Kent Eloffson |
| 3346 A | Beverly Ann Cox | 646 A | Jennifer Davis | 4067 G | Nick DiChario | 1524 S4 | Fred Duarte Jr. | 3284 AC | Rina Elson |
| 237 AC | Tammy Coxen | 759 A | Jennifer Davis | 3072 A | Cynthia Dickinson | 3287 A | Richard D. | 4517 A | Ted Embry |
| 3320 A | Bradley Crabtree | 3949 A | Patricia Davis | 2884 A | Sandy Diersing | | DuBose | 1911 A | Debra Endres |
| 2239 A | Charles Crain | 3436 G | Sheryl Jean Davis | 1978 A | Diane K. Dieler | 1330 A | Darlene Duck | 1910 AG | Edward Endres |
| 58 A | Kathryn Cramer | 2999 A | SJ Dawe | 3744 A | Chris Dietz | 4539 A | Pascal | 624 A | Dick Eney |
| 2297 A | George Crandell | 2223 A | Guest of J. Day | 763 A | Frank Dietz | | Ducommun | 1340 A | Kathleen Enfranca |
| 647 A | Carol Ann Cranston | 315 A | John Day | 3378 A | William C. Dietz | 644 AC | Bobbie DuFault | 3218 G | Michael Engelberg |
| 3260 A | Theresa Crater | 2222 AG | Joy Day | 3900 A | Tom Digby | 195 A | John Duff | 4568 G | Steve Englehart |
| 1813 AC | Tony Cratz | 24 ACG | Genny Dazzo | 277 A | Patricia Diggs | 868 A | Lynn E. Duff | 2159 A | Susan Englert |
| 2530 A | Cynthia Cravens | 3628 A | Jamie M. De Castellvi | 2964 A | Carolyn Ding | 866 A | Sarah Duff | 3817 A | Bo Engwall |
| 1898 A | John Creasey | 1318 S4 | Edward De Gray | 3911 A | Sam Dinkin | 3779 A | Michele Duke | 3816 A | Jenny Engwall |
| 1899 A | Mary Creasey | 1319 AC | Susan De Guardiola | 1323 S4 | Amber Dionne | 4321 A | Denise Dumars | 81 A | Joan Ensling |
| 1900 A | Richard Creasey | 3857 S5 | Sandra De Jong | 1322 S4 | Andrew Dionne | 80 A | John Dumas | 1341 S4 | Louis Epstein |
| 4493 A | Jane Credland | 1600 A | Al De La Rosa | 1324 S4 | Joanna Dionne | 175 A | T.A. Dunn, Jr. | 728 A | Kurt Erichsen |
| 3315 A | Carolyn Criddle | 3369 A | Jetse De Vries | 1325 S4 | Wayne Dionne | 1331 S4 | Kimberly Dunneagan | 2289 A | Dan Erickson |
| 3694 A | Ann Crimmins | 1608 A | Guest of Peter De Weerd | 2694 A | Gerri Diorio | | Carol Duntemann | 2290 A | Guest #1 Erickson |
| 1517 A | Qeldas Crist-Pickett | 608 AC | Peter De Weerd | 3854 G | Jody Dix | 3637 A | Jeff Duntemann | 2291 A | Guest #2 Erickson |
| 4523 A | Paula Crock | 1317 S4 | John DeBlanc | 2148 A | Buzz Dixon | 3636 A | Beth DuPoint | 2292 A | Guest #3 Erickson |
| 626 A | Catherine Crockett | 1592 AG | Keith R.A. DeCandido | 1326 A | Clyde Dixon | 3361 A | Joseph Dupree | 1885 A | Bonnie Erwin |
| 2251 S5 | Al Cromedy Jr. | | John DeChancie | 3283 A | Douglas Dixon | 3476 A | Schuyler DuPree | 1885 A | Lunatic E 1885 |
| 4308 A | R. G. Crosbie | 3216 G | Alma Deckert | 4310 A | Kelly Dixon | 1963 A | Louis Duray | 1646 A | Joan Eslinger |
| 21 A | Colleen Crosby | 2543 AG | Robert Deckert | 2890 A | Ken Dixon | 3144 A | Nancy Durgin | 3927 G | Jane Espenson |
| 22 A | Shawn Crosby | 2542 A | Mike Deckinger | 2049 A | Bob Dobson | 2674 A | Vlad Dumitkiy | 3859 G | Scott Essman |
| 2207 A | Jerry Crosson | 1657 A | Sandi Deckinger | 616 A | Michael Dobson | | Bruce E. Durocher II | 1342 S4 | Ariana Estariel |
| 3422 S5 | Vanessa Crouther | 1658 A | Michele DeCrow | 743 AG | Vincent Docherty | 3276 A | Mark Durr | 214 A | Wilma Estes |
| 3702 S5 | Tobbie Whitebird Crowe | 3419 A | Robert J. Defendi | 1683 A | Cory Doctorow | 1782 A | Chris Duval | 636 A | Andrea Evans |
| 1903 A | Arthur Cruttenden | 4291 A | Eric Del Carlo | 4478 A | Dave Doering | 1781 A | Kathryn Duval | 637 A | Barney Evans |
| 1904 A | Wendy Cruttenden | 3937 A | Corey Del Pino | 2727 A | Tom Doherty | 1780 K | Yossi Duval | 4072 A | D. Evans |
| 3872 A | Ronald Cruz | 3542 A | Don Del Pino | 405 A | Andrew F. Dolan Jr. | 762 A | Andrew Dyer | 2427 A | Kate Evans |
| 1140 A | Lillian Csemica | 3543 A | Michelle Del Pino | 2405 A | Paul Dolenac | 1649 A | Craig L. Dyer | 4183 A | Kevin H. Evans |
| 621 AG | Ctein | 3540 A | Miranda Del Pino | 233 AC | Heide Domenick | 2778 A | Luke Dyer | 3855 G | Lawrence Evans |
| 2560 A | Walter F. Cuirle | 2050 A | Dawne Dela Cruz | 2643 A | Laura Domitz | 835 A | Christine Dziadosz | 4184 A | Morgan C. Evans |
| 1248 S4 | Harriet L. Culver | 730 A | Linda DeLaurentis | 25 AC | Linda Donahue | | | 2309 AC | David Evens |
| 4526 A | Bryce Cundick | 4288 A | Wendy S. Delmater | 604 A | Mike Donahue | 3661 A | William Eaker | 3329 A | Mary Ewald |
| 4489 A | Donna Cunningham | 2670 A | Isabelle DeMarco | 3402 AC | Ira Donewitz | 3509 A | Christopher East Martin | 312 AC | Darrel L. Exline |
| 1518 S4 | Lowell Cunningham | 115 A | Tim DeMarco | 3403 AC | Robin Donlan | 2047 AG | | | |
| 1249 S4 | Mark P. Cunningham | 226 A | Tom DeMarco | 2067 A | Vence Donlan | | | | |
| 3236 A | Iain Cupples | 3444 A | Wendy DeMarco | 154 A | Regis Donovan | 1333 A | Jill Eastlake | 2411 A | Peter Fagan |
| 3575 A | John Curry | 4198 A | Catherine J. DeMauro | 816 A | Paul Dorner | 1332 AC | Donald Eastlake III | 4148 A | Thomas Fagedes |
| 2068 AC | Aaron Curtis | 3647 G | Michael DeMerritt | 1327 S4 | Eleanor Dom | 4262 K | Ean Ebbert | 2942 A | Kathleen Faghey |
| 4058 A | Rebecca Curtis | 3754 A | Patt Demetri | 2284 K | Mike Dorn | 3483 A | David Louis Edelman | 4008 A | Piper B. Fahrney |
| 602 A | S.L. Curtis | 3073 A | Nora DeMuth | 2283 A | Leo Doroschenko | | Scott Edelman | 1532 S4 | Rowan Fairgrove |
| 4595 F | George Cusack | 1522 A | Jay Denebeim | 2282 A | Arthur Dorrance | 3201 G | Gail Edgar | 3416 K | Elizabeth Fakava |
| 1699 A | Alison Cuyler | 619 ACG | Linda Deneroff | 1328 A | Daniel Dorsky | 4600 A | Laurie Edison | 581 A | Jade Falcon |
| 1700 A | Emily Cuyler | 603 AC | Gay Ellen Dennett | 4314 A | Jean Dorsky | 1527 A | Laurie Edlund | 1343 S4 | Nicholas L. Faller |
| 3767 A | Oscar Cwajbaum | 2889 A | Christopher Denney | 1771 A | Lenny Dorsky | 2707 A | Chris Logan | 2342 A | Eye-deas Fantasy Cat Art |
| 606 A | Raymond Cyrus | 3016 A | Scott Denning | 1765 A | Michelle Doty | 243 AC | Edwards | 3956 A | Havno Fanz |
| 3870 A | Wendy Czamecki | 719 AC | Jane Dennis | 815 A | John Dougan | | Mark Edwards | 817 A | Jennie Faries |
| | | 2689 AC | Jim Dennis | 102 AG | Bronwyn Dougherty | 2695 A | Terilee Edwards-Hewitt | 628 A | Bill Farina |
| | | 3696 A | Richard Dennis | 1526 A | Greg Dougherty | 4204 A | Kim Efrogmson | 642 A | David Farmer |
| | | 720 AC | Scott Dennis | 1525 A | Peter J. Dougherty | 3390 A | John-Gunnar Egeland | 3922 A | Jane Farrington |
| 2127 K | Alexia Dahlin | 2305 A | Elena Dent | 3375 A | John R. Douglass | 3332 A | Rod Eggleston | 2090 A | Doug Faunt |
| 641 A | Ilsook Dahlin | 4376 A | Erin Denton | 3374 A | Cheri Douglass | | Shari Eggleston | 1344 AG | Bill Fawcett |
| 2125 A | Luke Dahlin | 3681 G | Juls Denton | 3389 S5 | John Douglass | 1528 A | Bob Eggleton | 610 A | Moshe Feder |
| 2126 A | Stephanie Dahlin | 2344 A | Timothy Denton | 2210 A | Doug Downing | 1529 A | Bob Eggleton | 4547 A | Evgeniy Fedosov |
| 640 A | Stephen Dahlin | 1523 S4 | Daniel Dem | 3939 A | Lori Downing | 2063 A | Marianne Plumridge | 2177 A | James R. Feehmeyer |
| 120 A | Kusayanagi Daisuke | 206 A | Apurva Desai | 2468 A | Christine Doyle | 3326 G | Edggleton | 2178 A | Sandra Feehmeyer |
| 849 A | Angelo A. D'Alessio | 3475 A | Steven DesJardins | 2547 A | Frances Doyle | 2064 A | Gary Ehrlich | 3137 S5 | Louisa Feinstein |
| 846 A | Charlene Taylor D'Alessio | 3974 A | Bill DeSmedt | 2546 A | Kory Doyle | | Karl Ehrlich | 913 A | B. Joseph Fekete, Jr. |
| 3581 G | Tad Daley | 1959 CS5 | James Detry | 2548 A | Daniela Doyne | 1530 A | Sheryl Ehrlich | 620 A | Gary K. Feldbaum |
| 4127 A | Liz Danforth | 3264 S5 | Martin E. Deutsch | 3217 G | Holly Doyne | 4325 S5 | Linda Eicher | 1345 S4 | Allison Feldhusen |
| 2615 S5 | John Daniels | 1698 AG | John Devenny | 1713 A | Miriam Doyne | 4256 A | Martin Eicher | 1346 S4 | Michael Feldhusen |
| 4608 A | Scott D. Danielson | 2143 A | Cat Devereaux | 1714 A | Dragonmarsh #1 | 4255 A | Phyllis Eide | 2575 A | Jude Feldman |
| 607 A | Michael Dann | 783 A | Cassandra Deviny | 1329 S4 | Bobbi Dresser | 2671 A | Ed Eiler | 3832 A | Bob Felice |
| 2960 A | Karen Danylak | 3 G | Bob Devney | 746 A | Marc A. Drexler | 1334 S4 | Janice Eisen | 3831 AG | Cynthia Felice |
| 2296 A | Jennifer Darcy | 1320 A | Howard Devore | 3306 G | Kevin Drum | 857 A | Lise Eisenberg | 4109 A | Anita H.W. Feller |
| 3042 A | Anna Darden | | Jan Di Masi | 306 A | Douglas | 643 A | Susan Eisenhour | 1533 A | Thomas Feller |
| 3087 A | Amanda M. Darling | | | | | 1335 S4 | Alex Eisenstein | 1792 A | Michelle Feraud |
| 1520 A | Jared Dashoff | | | | | 1336 AG | Phyllis Eisenstein | 1347 S4 | Carol Ferraro |
| 1521 AC | Joni Brill Dashoff | | | | | 1337 AG | Thomas Eivins | 1348 S4 | John Ferraro |
| 1339 AC | Todd Dashoff | | | | | 1531 A | Ailish Eklou | 2749 A | Susan Fichtelberg |
| 2026 A | Michael Dashow | | | | | 3358 A | Kelli R. Elbe | 3327 A | Wayne Fieback |
| 2027 A | Talia Ehrlich Dashow | | | | | 2906 A | Jacqueline Elderkin | 2654 S5 | Janique Fielding |
| 2979 AG | Ellen Dattlow | | | | | 635 A | Anna Eley | 1948 ACG | Sheila Finch |
| 612 AC | James Stanley Daugherty | | | | | 2824 A | Stephen Eley | 272 A | Jan Howard FINDER |
| 23 AC | Kathryn Daugherty | | | | | 2823 AG | William B. Ellern | 1349 A | Bayla Fine |
| 841 A | Anne Davenport | | | | | 1609 A | Herman Ellingsen | 2340 A | Richard Fine |
| 3554 G | Cheryl Davidge | | | | | 2567 A | Annalee Elliott | 2341 A | Stephanie Fine |
| 2182 K | Conwin Davidson | | | | | 638 A | Russ Elliott | 1350 S4 | Ed Finkelstein |
| 2172 A | Howard Davidson | | | | | 1338 S5 | Douglas Ellis | 137 A | Edward Finneran |
| 1664 A | Avery Davis | | | | | 3631 AG | Michael Ellis | 2413 A | Michael J. Fiore |
| | | | | | | 4088 A | Saxon Ellis | 2761 ACG | Paul Fischer |
| | | | | | | 4266 A | Vanessa Ellis | 3174 G | James W. Fiscus |
| | | | | | | 3551 A | Harlan Ellison | 3560 G | Julienne Fish |
| | | | | | | 3212 G | Susan Ellison | 1901 A | Leslie Fish |
| | | | | | | 3213 G | | 744 A | Elaine Fisher |

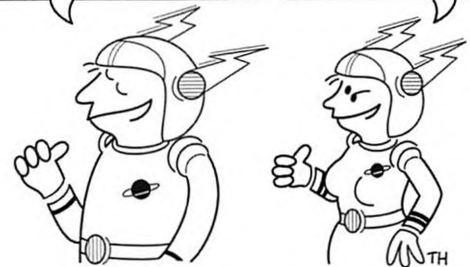
AGREED, THEN, TO PASS UNDETECTED AMONG THE EARTHLINGS WE NEED BACKGROUND MUSIC!



| | | | | | | | | | | |
|------|-----|-----------------------|-----------|-------------------------|---------|------------------------|---------|------------------------|---------|-----------------------|
| 3454 | AG | Teresa Nielsen Hayden | 3166 G | Eric Hoffman | 1419 A | Marcia Ilingworth | 2752 A | Karie Johnson | 3641 A | Susan Keating |
| | | Chris Hayes | 694 A | Joan Hoffman | 1420 A | Tim Ilingworth | 4257 A | Lejon Johnson | 778 A | William Keaton |
| 4460 | A | Patricia Hayes | 2955 A | Kenne Hoffman | 707 A | Masaharu Imaoka | 4429 A | Lindsey Johnson | 4533 A | David Keck |
| 2666 | S5 | Reilly Hayes | 3885 A | Mary Hoffman | 708 A | Mutsumi Imaoka | 3665 A | Mindy Johnson | 1629 A | Pamela Keedy |
| 2439 | A | James Hayler | 2928 A | Pam Hoffman | 2902 S5 | Robert In t Veld | 2924 AC | RJ Johnson | 270 A | Morris Keesan |
| 3691 | A | Dana Hayward | 1410 S4 | W. Randy Hoffman | 4355 A | Christine Ingalls | 1613 A | Robin Johnson | 1433 S4 | Margaret Keifer |
| 2499 | A | Andrew Healy | 3271 S5 | Joan Hofstetter | 3713 A | Bridget Ingram | 3018 A | Rusty Davos Johnson | 2977 A | Carl Keim |
| 3605 | A | Charlene Healy | 3432 A | Emily Hogan | 3715 K | Robin Ingram | | Ryan K. Johnson | 4131 A | Clinton Keith |
| 3604 | A | Kevin Heard | 3433 A | Ernest Hogan | 3714 K | Ryan Ingram | 2008 A | Sharon Johnson | 1434 S4 | Gregory Keith |
| 2348 | A | Caroline Heaton | 3866 G | James Hogan | 4454 AC | Nick Ingwersen | 1424 S4 | Steve Johnson | 1435 S4 | Loma Keith |
| 4114 | A | G. Scott | 3193 G | Nancy Holder | 2728 A | John W. Innis | 3417 A | Steven Vincent Johnson | 4491 A | Richard Kekahuna |
| | | Heckenlively | 2602 AG | Robert Hole Jr. | 655 A | Hiroaki Inoue | 3143 A | Susan Johnson | 2899 A | David Keller |
| 3918 | A | Anders Hedenlund | 3401 S5 | Michael Holland | 305 A | Tamie Inoue | | Thalia Johnson | 1436 S4 | Ken Keller |
| 2858 | A | Patrick Heffernan | 4210 SaSu | Robert Holley II | 1557 S4 | Mark Irwin | 4410 A | Virginia L. Johnson | 1437 S4 | Michael S. Keller |
| 2754 | A | Elisabeth Hegerat | 1552 S4 | John A.R. Hollis | 3059 A | Elaine Isaak | 2030 A | Kimberley Jollow | 4195 F | Patti Keller |
| 2822 | A | Kristine Hejna | 1411 S4 | Mark Holloway | 3342 A | September Isdell | 1425 S4 | Tom Jolly | 4205 A | Yvette Keller |
| 1632 | A | Gary Helfrich | 2762 AC | Martha Holloway | | | | Angela Jones | 4520 A | Elliott Kelley |
| 1633 | A | Pamela Helfrich | 2470 AG | John-Henri Holmberg | 2984 A | J | | Bonnie L. Jones | 4424 A | Marylin Kelley |
| 57 | A | Martin Helgesen | 3752 A | Beryl Holmes | 2168 A | Albert Jackowiak | 4130 A | Bruce Jones | 1818 A | Patrick W. Kelley |
| 1398 | S4 | Stuart Helling | 3719 G | Christopher Holmes | 696 A | Diane Jackowiak | 1662 A | Don Jones | 1742 A | Alexandra Kelly |
| 1843 | A | John G. Henry | 3562 A | Lisa Holsberg | 695 A | AnnMarie Jackowski | 1426 S4 | Donald L. Jones | 4503 A | Ben Kelly |
| 3384 | A | Greg Hemsath | 3957 A | Jonathan Holt | 3154 G | Jackowski | 3458 A | Kai Jones | 4501 K | Christopher Kelly |
| 3985 | WT | Aaron Henderson | 3488 A | Sarah Kathryn Holt | 4046 A | Walter Jackowski | 2166 A | Karen Jones | 3909 A | Graham Kelly |
| 251 | A | Arthur Henderson | 1653 A | Bulch Honeck | 3207 G | Aleta Jackson | 2271 A | Earl Josserrand | 1741 A | Guest of Miriam Kelly |
| 2476 | A | Harry Henderson | 1654 A | Susan Honeck | 3160 G | Paul Jackson | 2974 A | Ruth Judkowitz | 4500 A | James Kelly |
| 252 | A | Rebecca Henderson | 3253 A | Terry Honer | | Steve Jackson | 4000 A | Nenore Jean Jones | 3240 G | James Patrick Kelly |
| | | Samantha Henderson | 2580 A | Frank Hood | 1558 A | Charles Lee Jackson II | | Mark Jones | 756 A | Mark Kelly |
| 1643 | A | Fred Hendrick | 2279 S5 | Martha Hood | 4057 A | Saul Jaffe | 2973 A | Marsha Jones | 1740 A | Miriam Winder Kelly |
| 109 | A | Lynda Hendrick | 4495 A | Martha Hood | 2941 A | Stuart Jaffe | 257 A | Roberta L. Jones | | Robert Kelly |
| 4338 | AG | Howard Hendrix | 2280 S5 | Michelle Hood | 1859 A | Ardis Jakubaitis | 2270 A | Sally Jones | 4258 A | Shaun Kelly |
| 1548 | A | Jack Heneghan | 667 AC | Edward Hooper | 2872 S5 | Leah Jakusovszky | 3889 S5 | Vernice Jones | 1559 S4 | Stevy Kempton |
| 2422 | A | Cynthia Henry | 573 AC | Joyce Hooper | | Michal Jakuzewski | 2260 A | William E. Jones | 1793 A | Bonnie Kenderdine |
| 1399 | S4 | Tracy Henry | 1847 A | Debbie Hoover | 3592 S5 | Edward James | 355 A | Karen Jordan | 1560 A | Milton Kenin |
| 1400 | A | Trish Henry | 1848 A | Sam Hoover | 3729 A | Robert James | 1428 S4 | Earl Josserrand | 3579 A | Dennis D. Kennedy |
| 863 | A | Robert Hepperle | 282 A | John Hopfner | 2535 A | Wilf James | 2603 A | Ruth Judkowitz | 4330 A | Elizabeth Kennedy |
| 3064 | A | Diana Tixier Herald | 704 A | Priscilla Hopkins | 1908 AC | Evan James IV | | Hubert Julian | 2300 A | Melita Kennedy |
| 4120 | G | Brian P. Herbert | 2448 A | Andreas Hoppler | 3552 A | David Jamieson | 1429 A | Joan Juozenas | 1438 S4 | Michael Kennedy |
| 3204 | G | Richard Herd | 1553 A | Alan Horn | 4074 A | Ellen Jamieson | 4261 A | Bill Juninjak | 1439 A | Peggie Kennedy |
| 3659 | AC | Judith Herman | 1412 S4 | Katherine Horning | 3720 G | Russell Jamison | 3294 G | Robert Justman | 1440 A | Robert S. Kennedy Jr. |
| 2538 | A | Douglas Herring | 1554 S4 | Richard Horton | 2444 A | Elizabeth Janes | | David Kaan | 4307 A | Edward Kenny |
| 111 | A | Gregory Herring | 3170 G | Gillian Horvath | 2122 K | Jessie Jansen | | Anita Kafka | 752 A | Allan Kent |
| 4611 | A | Stuart Herring | 1413 S4 | Sidsel Horvei | 2124 A | Phil Jansen | 2916 A | Donald Kaiser | 311 A | Ikama Kentaro |
| 1401 | A | David Herrington | 4414 A | Melissa Hostetler | 660 A | Robert Jansen | 4394 A | Jeanette Kalb | 3100 AG | Kay Kenyon |
| 167 | AC | Mark Herrup | 1905 A | R. Douglas Hostler | 3322 A | Scott Janssens | 1430 S4 | Larry Kalb | 2219 A | Liz Keough |
| 333 | AC | Allison Hershey | 1414 S4 | James Houghton | 3094 A | Kristin Janz | 166 A | Maribeth Kalb | 3887 AG | John Kessel |
| 1628 | A | Catherine Hershey | 2243 A | Houghton | 4459 A | Anne-Marie Jaques | 2174 A | Frank Kalisz | 690 A | Greg Ketter |
| 4612 | A | Assaf Hershko | 3983 Sa | Bradley Hovda | 2367 AC | Martin Jaquish | 2173 A | Mark B. Kaminsky | 95 K | William Ketter |
| 1549 | AC | Lisa Hertel | 3984 Sa | Suzu Hovda | 651 A | Athena Jarvis | 1761 A | Cassandra | 3617 A | Maria L. Keyes |
| 1550 | AC | Mark Hertel | 697 A | Gen Howard | 4389 A | Noel M. Jarvis | 1762 A | Kamuchey | 3721 G | Simran Khalsa |
| 1551 | ACG | John Hertz | 2074 A | D. Geordie Howe | 649 A | Peter Jarvis | 2217 S5 | Louise Kane | 1997 A | Thomas Kidd |
| 3718 | G | J.G. Hertzler | 1555 A | Dave Howell | 4390 A | Zak Jarvis | 1882 A | Bob Kanefsky | 3519 AG | Hope Kiefer |
| 145 | AC | Melanie Herz | 3890 S5 | Stan Howell | 2360 A | Cheryl Jaye | 3235 A | Sherman Kaplan | 1441 S4 | Arthur Kienle |
| 2714 | A | Betsy Hess | 4252 A | Leslie Howle | 4079 A | Laura Jean | 3530 G | Michael Karasoff | 654 A | Kathryn Kienle |
| 3034 | A | Alan Heuer | 1639 AC | Craige Howlett | 2796 A | Stephanie | 1841 S5 | Susan Karasoff | 3897 K | Megan Kienle |
| 584 | A | Rusty Hevin | 3484 K | Michael Hranek | 3546 A | Jefferson | 3103 A | Jordin Kare | 3898 K | Susan Kienle |
| 663 | A | Kevin B. Hewett | 4463 AC | Rachelle Hrubetz | | Earl Hubbell | 3104 A | Mary Kay Kare | 653 A | Geoffrey Kieser |
| 4026 | A | Ingeborg Heyer | 4300 A | Charles F. Huber | 4616 A | Tiffany Jeffords | 674 AG | Michael | 139 A | Yukio Kikukawa |
| 3624 | A | Brian Hiebert | 2020 A | J.G. Huckenpohler | 2781 S5 | Elizabeth Jekielek | 4056 A | Joe Karpierz | 2642 AC | Amelia S. Killus |
| 2372 | AC | Mike Higashi | 2059 A | Charles Hudson | 1953 A | Michael Jencevice | 673 AG | Sharon Ann Karpierz | 2641 AG | James Killus |
| 1402 | S4 | Michale S. Higgins | 2786 A | Charles Hudson | 158 A | Laura Jenkins | 4056 A | Lisa Karplus | 3199 AG | Rosemary Kimble |
| 2885 | A | Reiko Hikawa | 1416 A | Jim Hudson | 158 A | Stacey Jenkins | | Julie Kasperson | 1442 A | Daniel Kimmel |
| 1590 | A | Susan Hikida | 661 A | Patricia Huff | 805 A | Bill Jensen | 1431 S4 | Lisa Kaspin | 1666 A | Leigh Kimmel |
| 1403 | S4 | Beth Hilgartner | 1417 S4 | Elizabeth Huffman | 4430 A | Jeff Jensen | 1432 S4 | Julie Kastan | 1779 A | Jaime Kimpton |
| 1404 | S4 | C.A. Hilgartner | 2995 A | Patrick Hug | 1539 A | Rebekah Jensen | | Stephanie Kastan | 680 AC | Judith Kindell |
| 4123 | A | Penny Hill | 2540 A | Philip Huggins | 1642 A | Jo Jensen | 4605 A | Thomas Kastan | 4096 A | Kyle Kinder |
| 2915 | A | Xiomara Hiller | 3045 AG | Dr. Elizabeth Anne Hull | 2929 A | Ray Jett | 4521 A | Lorinda Kasten-Lowerre | 3856 G | Sarah E. Kindred |
| 1405 | S4 | Robert Hillis | 705 A | Charles Hulse | 4185 A | William Jett | 4276 F | Bob Katayama | 2966 A | Cara King |
| 344 | A | Greg Hills | 670 A | Jeffrey Hulten | 4149 A | Daniel Jeung | 3464 A | James Katic | 1561 AC | Deborah King |
| 658 | A | Colin Hinz | 2201 A | David Hungerford III | 665 A | Mary Jane Jewell | 3725 K | Keith Kato | 103 K | Haley King |
| 52 | K | Nicholas Hipp | | Rolf Hunn | 2617 A | Jewels by Olivia | 3463 A | Bruce Katz | 2947 A | Lawrence King |
| 677 | A | Scott Hipp | 4591 Sa | Aline Hunt | 2930 A | James L. Jira | 1920 A | David Katz | 739 A | Shane King |
| 3800 | A | Hirohide Hirai | 1846 K | Lisa Hunt | 3707 A | Harriet Jirik | | Kenneth Katz | 4294 A | Sharon King |
| 672 | A | David Hirzel | 1845 A | Robin Hunt | 1421 S4 | Takashi Jodai | 2873 A | Marisa Katz | 741 A | Sheba King |
| 1406 | A | Jan Hise | 4455 AC | Walter H. Hunt | 2227 A | Chris Joe | 135 A | Roger Katz | 2652 A | Vicki King |
| 1407 | A | Thomas Hise | 1844 AG | Anastasia Hunter | 2226 A | De-Ver M. Joe | 733 AG | Ryan Katz | 1984 A | Lynn Kingsley |
| 1408 | S4 | Andree Hitchcock | 3690 AC | Lucy Hutzinger | 3120 A | Karl Johanson | 2357 AC | Rick Katze | 4561 A | Christina Kinnan |
| 832 | A | Chip Hitchcock | 2250 A | Stuart Hurlbut | 3410 G | MaryAnn Johanson | 1799 A | Dave Kaufman | 2424 A | Heather Kinney |
| 1409 | S4 | Tony Hitchcock-Yates | 3325 A | David Hurst | | Stephanie Ann Johanson | 211 A | Jerry Kaufman | 2425 A | Patrick Kinney |
| 2014 | A | Martin Hoare | 1418 S4 | Alan Husby | 1422 S4 | James Johns | 1797 A | Carrie Kauzlarich | 2715 A | Robert Kinsey |
| 1746 | A | Harold Hobbs | 3138 A | Blake Hutchins | 1706 A | Barbara N. Johnson | 1800 A | Sayuri Kawai | 3971 A | Brendan Kirby |
| 2750 | A | Mary Hobson | 4377 A | C.H. Hutchinson Co. | 3430 A | Carol Johnson | 664 AC | Yasuo Kawai | 3037 S5 | Deborah Kirby |
| 3827 | A | Beth Hocker | 3776 A | Melinda Hutson | 3418 A | Christine Johnson | 4471 S5 | Hitoshi Kawamura | 2976 S5 | Heather Kirby |
| 2038 | AG | P.C. Hodgell | 2037 A | Donald Hulton | 3894 A | David Johnson | 2525 AG | Mika Aoi | 343 A | Yoshio Kiriyama |
| 4099 | A | Barbara M. Hodges | 1556 S4 | Gordon Huxford | 2225 A | David Johnson | 2080 A | Kawamura | 3252 A | Donna Kirking |
| 2780 | A | Janice Hodghead | 734 A | Sara Hyman | 3010 A | Elizabeth Johnson | 2532 A | Takashi | 4494 A | Matt Kirking |
| 2779 | A | Kathryn Hodghead | 3518 G | I | 4014 A | Enik Johnson | 2531 A | Kawamura | 1443 A | Mike Kiss |
| 3687 | A | Robert Hodgkinson | | Janis Ian | 249 A | Frank Johnson | | Kawamura | 774 A | Michele Kitay |
| 684 | AC | Charles Hoff | 700 A | Eugene Iiams | 1423 S4 | J.anna Johnson | | Cheri Kaylor | 753 A | Gary S. Kitchen |
| 706 | AC | Gary Hoff | 4427 A | Takeshi Ikeda | 2257 A | Judy R. Johnson | 698 AC | | | |
| 4045 | A | Michael Hoff | 867 A | | 2628 A | | | | | |

| | | | | | | | | | |
|---------|-------------------------|----------|-------------------|----------|------------------------|---------|---------------------------|----------|---------------------|
| 3688 AG | Ellen Klages | 1837 A | Susan Krinard | 2160 A | Pamela J. Larson | 2051 A | Solomon | 3705 A | Laura Luchau |
| 2801 A | Dylan Klassen | 4160 A | M E Krippel | 1684 A | Pat Larson | | Lichtenberg | 3372 A | Kenneth Lucius |
| 3392 A | Rick Kleffel | 2435 A | Ralph Kristiansen | 3288 A | Ron Larson | 1391 A | Robert Lichtman | 2115 S5 | Dave Luckett |
| 2968 A | James Klein | 3684 Sa | Clayton Kroh | 4618 S5 | Alan D. Laska | 2001 A | Paul Lidral | 675 A | Gaye Ludwig |
| 1444 S4 | Jay Kay Klein | 4476 A | Kevin Kroker | 3011 A | Jeremy Lassen | 156 AC | Danny Lieberman | 676 A | Michaela Ludwig |
| 701 A | Robert Klein | 712 AC | Jack Krolok | 2318 A | Douglas Lathrop | 1570 A | Paula Lieberman | 1969 A | Vicki A. Lukas |
| 30 ACG | Elizabeth Klein-Lebbink | 662 A | Joshua Kronengold | 2034 A | Alex Latzko | 854 A | Anton Lien | 3589 K | Corwin Lum |
| 687 AC | Gordon Klein-Lebbink | 3868 G | George Krstic | 1594 A | Barbara Lau | 1479 A | Andre Lieven | 3587 A | Do-Ming Lum |
| 1445 S4 | John Klima | 1562 ACG | Grant Kruger | 1595 A | Richard Lau | 1571 AC | Michele Liguori | 3588 A | Jill S. Lum |
| 280 A | Lincoln Kliman | 1455 A | Judy Krupp | 4049 F | Robert Lau | 4614 A | Kenneth Liljekvist | 3682 G | Barbara Luna |
| 1446 A | Marshall Klotz | 1614 A | Rebecca Krupp | 4050 F | Tina Lau | 3036 AC | Ernest Lilley | 1488 A | Donald Lundry |
| 2656 A | Johnna Klukas | 1456 A | Roy Krupp | 1907 A | Bill Laubenheimer | 3115 S5 | Guy Lillian | 1489 S4 | Betsy Lundsten |
| 2347 A | Kim Knapp | 3020 A | Stefan Krzywicki | 4541 FSa | Karl PartyMan | 3116 S5 | Rose-Marie Lillian | 2045 A | Frank Lunney |
| 4516 A | Kraig Knapp | 3522 A | Thomas Kucera | 4542 FSa | Laundry | 3172 G | Guy H. Lillian III | 1495 A | Robert Luoma |
| 716 A | Peter Knapp | 340 A | Kamila Kudla | | Lexie LexMeister | 3159 G | Brad Linaweaver | 679 AG | Pernanne Lurie |
| 408 A | Bill Knight | 4143 A | Malcolm J. Kudra | 1855 A | Laundry | 230 A | Tamar Lindsay | 1490 A | David Lussier |
| 2887 A | Deirdre Knight | 3499 A | Kerry Kuhn | 2359 A | Meilissa Lauritzen | 3615 A | Margaret Lindstrom | 2563 A | Stella Luuk |
| 4283 A | Dejscha Knight | 4419 A | Todd Kuhns | 2358 A | Liz LaValley | 4225 A | Samantha Ling | 702 AG | Bradford Lyau |
| 4453 A | Kim Knight | 1563 A | Gordon Kuist | 2053 A | Nancy LaValley | 648 A | Mark A. Linneman | 1491 S4 | David Lyman |
| 4363 A | Charlie Knoedler | 3091 S5 | Candance Kukino | 1968 A | Jeanne A. Lawler | 131 A | Sandra Lira | 1492 S4 | Deanna Lyman |
| 4364 A | Tracy Knoedler | 3356 A | Tessa Kum | 329 A | Matt Lawrence | 3251 A | Warren Liske | 883 A | Keith Lynch |
| 1447 S4 | Keri Knorr | 2078 A | Waldemar Kunning | 1466 S4 | Toni Lay | 3978 A | Corey Liss | 678 AG | Nicki Lynch |
| 1448 S4 | Pat Knuth | 1564 A | Tom Kunsman | 3513 A | Deborah Layne | 1606 AC | Peggy Little | 1494 AG | Rich Lynch |
| 1449 S4 | Elizabeth Kobe | 2817 A | Bonnie Kunzel | 287 A | Alexis Layton | 4103 A | Michele Litzie | 1493 S4 | Marcy Lyn-Waitsman |
| 693 A | Sally A. Kobe | 1457 CS4 | Diane M. Kurleczy | 3955 A | Jessica Layton | 2735 A | Jim Lively | 3996 A | Jeremy Lyon |
| 1450 S4 | Irvin Koch | 1458 S4 | Eric Kuritzky | 276 A | Judy Lazar | 1877 AG | Justin Lloyd | 1825 ACG | Shaun Lyon |
| 3801 A | Tomoki Kodama | 2569 A | Ernst Kuschel | 1834 A | Fred Lazelle Jr. | 3273 S5 | Elizabeth Lloyd-Kimbrel | 2301 A | James Lyons |
| 93 A | April Koehler | 749 A | Cherie Kushner | 101 A | Thuy Le | | Allyn Llyr | | M |
| 92 K | August Koehler | 1459 A | David M. Kushner | 3910 A | Stephanie Leary | 2648 A | Forrest Llyr | 4527 A | Kelvin Ma |
| 703 AC | Lynn Koehler | 3165 G | Ellen Kushner | 775 A | Jane Leavell | 2650 K | Karin Llyr | 2097 A | Ron Maas |
| 259 A | William Koehler | 4214 A | Deborah Kwo | 4512 Sa | Bill Lebeda | 2649 A | Carol Locke | 2891 A | Drew Mac Donald |
| 2818 A | Jeffrey Koehn | 3220 A | Kim Kwon | 1467 A | Nancy Lebovitz | 1480 S4 | James Locke | 4349 S5 | Theresa Mac Willie |
| 3305 G | Walter Koenig | 1865 A | Michelle Kwon | 3775 A | Steven Lebovitz | 3678 A | Keith Lofstrom | | |
| 686 A | Kim Kofmel | 1460 AG | David Kyle | 4013 A | Hank Lederer | 2629 A | Bruce Logan | 2505 A | Criss Macaione |
| 1883 A | Steve Kohler | 4405 A | Kerry Kyle | 2447 A | April Lee | 4301 A | David Lohkamp | 2626 A | Allan A. MacBain |
| 4259 A | Vance Kolatka | 2646 A | Ruth Kyle | 4019 A | Bernadette Lee | 2501 A | Brendon | 2627 A | Margaret A. MacBain |
| 4182 A | Victor Kolatka | 3068 A | Jennifer Kyrmin | 4168 A | Ivan Lee | 4617 S5 | Lonhawk | | |
| 2303 A | Julia Koller | 3067 A | Mark Kyrmin | 3114 S5 | Marianne Lee | | Nathan Long | 2816 A | Craig Macbride |
| 3867 G | Victor Koman | | | 1469 S4 | Mary Lee | 3450 A | William Long | 4082 A | Brendan MacCallum |
| 2032 A | Arin Komins | | | 4475 A | Roger Lee | 2025 A | Bonnie Long- | | |
| 830 A | Ken Kon Kol | 1823 A | Fiona La Croix | 1626 AG | Evelyn C. Leeper | 3385 A | Hemsath | 2388 AG | Bruce MacDermott |
| 2733 A | Alan Konefsky | 1565 A | Zanne Labonville | 1625 AG | Mark R. Leeper | | Allison Lonsdale | 2387 AG | Dana MacDermott |
| 4010 A | Hiroshi Konoya | 1461 AC | Diane Lacey | 1471 A | Scott Lefton | 2774 A | Guest of Allison Lonsdale | 896 S4 | Steve MacDonald |
| 1603 A | Charlotte Konrad | 1462 S4 | Valerie Laczko | 1233 A | Laura LeHew | 2 A | Ann Loomis | 2399 A | Yvonne MacDonald |
| 3136 A | Martina Koppe | 761 A | Carolina Gomez | 1569 S4 | Paul Lehman | | Austin Loomis | 1141 A | Patricia MacEwen |
| 2716 A | Konstantin Koptev | | Lagerlot | 3494 S5 | Rowena Leibig | 1481 S4 | P. Burr Loomis | 3903 A | Mark MacGarry |
| 1451 S4 | Daniel Kom | 1641 A | Robert Lai | 668 AC | Ruth Leibig | 1482 S4 | Frances Lopata | 421 A | Robert MacIntosh |
| 3479 A | Sandra Korn | 2637 AG | Jay Lake | 650 A | Hope Leibowitz | 1483 S4 | Steven Lopata | 2171 A | Deanna MacKenn |
| 4220 A | Leonid Korogodski | 3024 S5 | Karen Lakritz | 2426 S5 | Bob Leigh | 85 A | Adrian Lopez | 2374 A | Susan Mackey |
| 3940 A | Damon Koronakos | 4171 A | Daniel Lambert | 1472 S4 | Denise Leigh | 84 AGC | Edward Lopez | 2651 A | Alasdair Mackintosh |
| 2400 AC | Laura Korp | 1463 S4 | Marcia Lambert | 1473 AG | Stephen Leigh | 3986 G | Jim Lopez | 891 A | Thomas MacLaney |
| 2401 AC | Mike Korp | 3645 A | Heidi Lampietti | 3231 A | Stephen Leigh | 1484 A | John Lorentz | 897 S4 | Mary MacNaughton |
| 1452 S4 | Angela Korra ti | 1464 S4 | Rick Lancaster | 1888 A | Rena Leith | 1830 A | Jean Lorrah | 898 S4 | Bettie Lovekin |
| 328 A | R. ykandar Korra ti | 865 A | Michele K. Landan | 4334 A | Howard Lembke | 652 AC | Adrienne Losin | 2375 A | Ines Madison |
| 2409 A | Andy Korsgaard | 878 A | Stephen Landan | 685 AC | Karl Lemcke | 823 AG | Michael Louden | 3790 A | Farthing Magazine |
| 3770 K | Child #1 of R. Kosche | 1566 AG | Geoffrey Landis | 2903 A | Edward M. Lerner | 3161 A | Bettie Lovekin | 3738 A | Gloria Magid |
| 3771 K | Child #2 of R. Kosche | 1567 A | Jim Landis | 1474 AG | Fred Lerner | 4305 A | India Lovekin | 3739 A | Liz Magid |
| 3773 A | Guest of R. Kosche | 3000 A | Kathryn Landis | 3379 A | Ruth Lerner | 2980 A | Kate Lovekin | 941 A | Nancy Magnan |
| 3772 A | Rodrigo Kosche | 3241 G | Bridget Landry | 2417 A | Paula Leslie | 2756 A | Kris Lovekin | 1925 A | Karen Magon |
| 3330 G | Deb Kosiba | 3700 A | Sharon Landry | 3660 A | Gerry Letteney | 2757 A | Nick Lovekin | 4144 A | Erin Maher |
| 1453 A | Alan Koslow, MD | 3952 A | Barbara Landsman | | Michael Leuchtenburg | 1485 A | Steve Lovekin | 3895 A | Kathleen Maher |
| 3532 G | Ralph Koster | 4080 A | Al Lane | 2698 A | Matthew LeVan | 2755 A | Steve Lovett | 3896 A | Richard Maher |
| 1630 A | Ellen Kosuda | 50 K | Aurora Lane | 2717 AC | Deborah Levi | 1486 A | Danny Low | 1914 A | Michael Mahoney |
| 2555 A | Mari Kotani | 1743 A | Charles Lane | 1932 K | Ben Levin | 3071 A | Brian K. Lowe | 4264 A | Sharon Maidanchik |
| 3528 G | Jonathan Kotas | 1744 A | Joyce Lane | 1931 A | Debbie Levin | 1259 AC | Candy Lowe | 1836 A | Serge Mailloux |
| 1967 A | Ronald Kotkiewicz | 3282 A | Jeremy Langdon | 1930 A | Rob Levin | 4423 A | James D. Lowerre | 442 ACG | John Maizels |
| 4275 A | Guest of P. Kott | 3808 A | Mo' Langdon | 714 A | Robert Levin | 2477 A | Lisa R. Lowrance | 2181 A | Laura Majerus |
| 4273 A | Hope Kott | 1927 A | Marsha Lange | 59 A | Alexzandra Levine | 1921 A | Michael J. Lowrey | 899 S4 | Tracy A. Majkol |
| 4274 A | Phillip Kott | 4603 K | Aaron Langford | 123 AG | David D. Levine | 4341 A | W. Lee Lowrey | 900 S4 | Joseph T. Major |
| 3923 A | Nikolai Koukhto | 1956 A | John Langford | 1702 A | David P. Levine | 4354 A | Robert Lowry | | |
| 808 A | Rick Kovalcik | 4172 A | Jonathan Langford | 4287 AG | Jaime Levine | 2465 A | Rosa Lowry | | |
| 266 AC | Elsbeth Kovar | 1955 A | Laura Langford | 1703 A | Sheila Levine | 2466 A | Susan H. Loyal | | |
| 4216 S5 | Douglas Kral | 1565 A | Laurel Langford | 250 A | Benjamin Levy | 3726 S5 | Jeffrey Lu | | |
| 3465 A | Bob Kranek | 4152 A | Michael Langford | 2859 A | Harold Levy | 2200 A | Sam Lubell | | |
| 3466 A | Cathy Kranek | 4176 K | Nathan Langford | 1475 A | Sandra Levy | 3092 A | | | |
| 3467 A | Karen Kranek | 336 A | Phread Langford | 3229 A | Allen Lewis | | | | |
| 1454 S4 | Ellen Kranzer | 1957 K | Rowan Langford | 1476 AGC | Anthony Lewis | | | | |
| 682 A | Ruben Krasnopolsky | 4175 K | Rowan Langford | 3230 A | Brenda Lewis | | | | |
| 106 A | Jenny Kraus | 4175 K | Sheila Langford | 4112 A | David Lewis | | | | |
| 105 A | Paul Kraus | 4601 A | Tristan Langford | 2983 A | Jaylene Lewis | | | | |
| 107 A | Robin Kraus | 4174 A | David Langley | 1477 A | Page E. Lewis | | | | |
| 657 A | Dina Krause | 4170 A | Devra Langsam | 4113 A | Pat Lewis | | | | |
| 656 A | George Krause | 1568 AG | Emily Langton | 3367 A | Sean Lewis | | | | |
| 709 A | Sydnie Krause | 4169 A | Bob LaPierre | 669 A | Suford Lewis | | | | |
| 1693 A | Marian Kravitz | 2129 S5 | Lori LaPierre | 4047 A | Wilma Lewis | | | | |
| 3934 A | Bruce Krawetz | 2130 S5 | Barb Larsen | 2787 A | Kathy Li | | | | |
| 2847 A | Mark Kreighbaum | 4219 A | David Larsen | 63 A | Guest of J. Libby | | | | |
| 314 A | Bradley Krentz | 2870 A | Greg Larsen | 62 A | J.H. Libby | | | | |
| 692 A | Laura Krentz | 1809 A | Aaron B. Larson | 127 A | Ben Liberman | | | | |
| 2724 AG | Nancy Kress | 2060 A | Adam Larson | 1478 S4 | Julia B. Liberman | | | | |
| | | 3899 A | Bob Larson | 2298 A | Steven Libis | | | | |
| | | 1465 A | Eric Larson | 4421 S5 | David Librik | | | | |
| | | 2161 A | Jeremy Larson | 822 AG | Jacqueline Lichtenberg | | | | |

I joined the Space Cadets to meet girls. Do you want to meet a woman?



| | | | | | | | | | | | | | | |
|------|-----|--------------------------|------|-----|--------------------------|------|-----|-----------------------|------|-----|--------------------------|------|----|------------------------|
| 901 | S4 | Lisa T. Major | 3502 | A | Lois Mathews | 31 | ACG | Christian McGuire | 936 | S4 | Claire D. Metz | 2133 | A | Lance Moore |
| 437 | A | Shell Majury | 2187 | A | Michael L. Mathews | 430 | A | LeAnna McGuire | 3125 | A | Michael Metz | 3908 | A | Leslie Moore |
| 413 | AC | Christine Mak | | | Mathews | 2036 | A | Michelle McGuire | 937 | A | Paul Metz | 322 | A | Murray Moore |
| 415 | A | Derwin Mak | 3501 | A | Neil Mathews | 244 | A | Holly McHaffie | 938 | A | Stephanie Metz | 3504 | G | Ronald B. Moore |
| 2002 | A | Hisayo Makita | 1980 | A | Gail E. Mathews-Bailey | 921 | A | John F. McKana Jr. | 2258 | A | Harry R. Meyer | 3860 | G | Tony Moore |
| 2003 | A | Kazuhiko Makita | | | | | | Bridget McKenna | 347 | A | Kathleen Meyer | 747 | A | Kathleen Moore-Freeman |
| 3440 | A | Aoyagi Makoto | 2868 | A | Devin S. Mallock | 2539 | AG | Marjorie McKenna | 2259 | A | Stephanie Meyer | 951 | S4 | Ruby C. Morain |
| 2684 | A | Violette Malan | 2869 | A | Lori M. Mallock | 923 | A | Joe McKersie | 3151 | CG | Ric Meyers | 4209 | A | Alex Morgan |
| 2212 | AG | Elizabeth Malartre | 2516 | A | Trevin Matlock | 60 | A | Rose McKesson | 2 | A | Marc Michaels | 4375 | A | Biran Morgan |
| 406 | A | Marci Malinowycz | 3553 | A | Sachiyo Matsushita | 4180 | A | Loretta McKibben | 939 | S4 | Zev Michelson | 952 | AG | Cheryl Morgan |
| 2879 | A | Douglas Mallinak | | | Debra Matsuura | 3437 | G | Patrick McKinnion | 4289 | A | C. J. Middlemass | 952 | AG | Elizabeth Morgan |
| 3061 | AG | Leanne Mallory-Greenough | 2815 | A | Elise Matthesen | 4413 | A | Kij J. McKitterick | 940 | A | Perry Middlemiss | 4383 | A | John Morgan |
| 4137 | A | Sean Malloy | 2302 | A | Pam Matthews | 1575 | S4 | Alisa McKnight | 2137 | A | Michael Migalski | 4022 | A | John Morgan |
| 4157 | A | Susan Malmquist | 1694 | A | Robert Matthews | 3258 | A | John McKnight | 32 | A | David Milano | 953 | S4 | Lyn Morgan |
| 3820 | A | Molly Maloney | 2863 | A | Winton E. Matthews Jr. | 3257 | A | Jane Ann McLachlan | 784 | A | Alan Miller | 4384 | A | Matthew Morgan |
| 1829 | A | Liese Maloy | 911 | AC | Paul Mattory | 2044 | A | Hannah McLaughlin | 267 | A | Arthur W. Miller | 954 | S4 | Richard Morgan |
| 4048 | A | Sascha Marmczak | 2000 | S5 | Terry Matz | 2281 | A | Michael McLaughlin | 2883 | AC | Bruce Miller | 4208 | A | Roxana Morgan |
| 1709 | A | Richard Man | 912 | S4 | Graham Maughan | 2865 | S5 | Michael McLaughlin | 3967 | A | Cheryl Miller | 1636 | A | Sharon Morgan |
| 2731 | A | Steve Mancino | 429 | A | Ian Maughan | | | Michael McLaughlin | 1879 | A | Claire Miller | 4207 | A | Tim Morgan |
| 2645 | A | Julia Mandala | 1999 | S5 | Robert Maxwell | | | Nina McLaughlin | 33 | ACG | Craig Miller | 4574 | G | Kate Morganstem |
| 1990 | A | Richard Mandrachio | 3994 | SaC | Kyla May | 197 | A | Alexandria McLeod | 425 | A | D.B. Miller | 3796 | A | Kate Morganstem |
| 3849 | A | Barbara Mang | 1644 | A | Marlin May | 924 | K | Justice McLeod | 46 | K | Derrick Miller | 955 | AC | Christopher Moriando |
| 3848 | A | William Mang | 238 | A | Sally Mayer | | | Thann McLeod | 4564 | Fsa | Eleanore Miller | 956 | S4 | Arlene Morledge |
| 310 | A | Lois Mangan | 914 | AC | J.D. Maynard | 925 | K | Mac McMahon | 3030 | A | Glenda Miller | 170 | A | Brian Morman |
| 902 | S4 | Paul J. Mangan | 1880 | A | Kathleen Mayne | 3500 | A | David F. McMahan, MD | 2927 | A | Jeff Miller | 170 | A | Brian Morman |
| 2513 | A | Patrick Manion | 3906 | A | Megan Mayo | 2275 | A | Joyce McMaster | 3177 | G | Jess Miller | 323 | AC | Mary Morman |
| 4596 | A | George Mann | 915 | S4 | Michelle Mayo | 3648 | G | Mark McMenamin | 4563 | Fsa | Joseph Miller | 169 | A | Melissa Morman |
| 400 | AC | Jim Mann | 916 | S4 | Dale Mazzola | 4438 | A | Michael McMillan | 4509 | G | Kurt Miller | 3945 | A | Cameron Moringstar |
| 1579 | AC | Jon L. Mann | 780 | A | Kyle McAbee | 810 | A | Carolyne McMillin | 1607 | A | Linda Miller | 3943 | A | Chip Moringstar |
| 320 | AC | Laurie Mann | 917 | A | Monica McAbee | 2502 | A | Catherine S. McMullen | 234 | A | Mary Miller | 3944 | A | Janice Moringstar |
| 1580 | S4 | Sarah Mann | 918 | A | Annie McAllister | 3888 | A | Sean McMullen | 2776 | A | Thomas Miller | 3946 | A | Spencer Moringstar |
| 903 | A | Sharon Mannell | 4115 | A | Bruce McAllister | 3657 | AG | Beth Meacham | 235 | A | Tim Miller | | | Morningstar |
| 2635 | A | Marsha Manning | 4115 | A | Kevin McAlonan | | | Sean Mead | 1842 | A | David Mills | | | Anne C. Morrel |
| 1913 | A | Minta Manning | 2609 | A | Charlene McArthur | 3656 | A | Sy Mead | 4161 | A | Eva Milosev | 1610 | A | Kirstin Morrell |
| 1896 | AGC | John Mansfield | 3250 | S5 | Sheldon McArthur | 416 | AC | Kathy Meade-Hallock | 438 | A | Teresa Minambres | 2434 | A | Michael Morrell |
| 2576 | A | Bill Mansker | 3249 | A | Friend of Parris McBride | 926 | A | Jeanne Mealy | 1892 | A | Ariel Minne | 3904 | A | Andrea Morris |
| 3480 | A | Lisa Mantchev | | | James T. McBride | 4602 | A | Patricia Z. Means | 1764 | A | Jacob Minne | 4502 | A | Edward Morris |
| 1710 | K | Ariane Man-Willrich | 2682 | A | Parris McBride | 3244 | A | MWS Media | 1833 | A | Joe Minne | 2086 | S5 | Henry Morris |
| 1711 | K | Silviane Man-Willrich | 919 | A | Anne McCaffrey | 927 | AG | Amos Meeks | 3309 | S5 | Diane W. Minnis | 3459 | A | Jennifer Morris |
| 1871 | A | Falcon Many Waters | 3214 | G | Todd McCaffrey | 928 | A | Caroline Meeke | 3311 | S5 | Jennifer Minnis | 254 | A | Skip Morris |
| 1750 | A | Kathy Mar | 3210 | G | David McCaman | 928 | A | W. Scott Meeke | 3310 | S5 | Roger Minnis | 3508 | S5 | Timothy Morris |
| 3187 | G | Lydia C. Marano | 3029 | A | Fred A. McCandless | 4507 | G | Glenn Meganck | 4573 | G | Jim Minz | 2839 | A | Adam Morrison |
| 419 | A | Beth Marble | 4323 | A | Daniel McCarthy | 2578 | A | Caroline Meier | 2760 | A | T. An Mirabella | 3549 | A | Kathleen Morrison |
| 418 | AC | Chris Marble | 2841 | S5 | Daniel McCarthy | 930 | A | Dawn Meister | 4296 | A | Anthony Mirkowski | 2840 | A | Samantha Morrison |
| 2407 | A | Horace Marchant | 4297 | A | Wil McCarthy | 4592 | A | Zane Melder | 83 | S5 | Bonita Misener | | | Morrison |
| 2139 | A | David Marcus | 4121 | G | John H. McCarthy | 3485 | A | Michelle Melendez | 3380 | A | Chris Miser | 3664 | A | Stan Morrison |
| 2140 | A | Steven Marcus | 2982 | A | McCarty | 2813 | A | Paul Melko | 3531 | G | Betsy Mitchell | 3834 | A | Drew Morse |
| 2370 | A | Judy Margolis | 2187 | A | Dave McCarty | 2812 | A | Stacey Melko | 4416 | A | Christine Mitchell | 34 | AC | Liz Mortensen |
| 411 | A | Katrina Maner | 3324 | A | Ella McCay | 2811 | A | Dennis Mello | 4415 | A | Jeff Mitchell | 2935 | A | Will Morton |
| 412 | A | Shawn Marier | 2228 | A | Ellen McClaran | 2811 | A | Rachel Mello | 2571 | A | Petrea Mitchell | 2936 | A | Yvonne Morton |
| 342 | A | Michael Marinelli | 3400 | A | Brian McClellan | 2390 | A | George Melochick | 942 | S4 | Marilyn Mix | 4484 | G | Peter Morwood |
| 3730 | A | David Markowitz | 3917 | A | Lillie McCloud | 2614 | A | Vicky Melochick | 1831 | A | Mike Miyake | 2098 | A | Ellen Moscoe |
| 2898 | AG | Louise Marley | 3916 | A | Tim Buddah | 931 | A | Debra Melton | 2353 | A | Sharon Mock | 279 | AG | Mike Shepard |
| 4167 | A | Tiffany Marlin | 3916 | A | McCloud | 4016 | A | Henry Melton | 1983 | A | Celia Modell | | | Moscoe |
| 3706 | A | Paula K. Marmor | 4358 | A | Keith McClune | 4017 | A | Mary Ann Melton | 2006 | A | Elizabeth Modell | 2099 | A | Robert Moscoe |
| 2339 | A | Edward Marrow | 4357 | A | Sheila McClune | 3795 | A | Bill Meltsner | 1982 | A | Howard Modell | 2100 | A | Yvonne Moscoe |
| 4118 | A | Anne Marsden | 1849 | A | Martin McClure | 2484 | A | Joseph Meltsner | 2087 | A | Daniel Moertl | 1940 | A | Miriam Moss |
| 904 | S4 | Keith Marshall | 1962 | A | Elizabeth McCollum | 2464 | A | Ken Meltsner | 3056 | AG | Rebecca Moesta | 4003 | A | Lyn Motai |
| 3882 | A | Ted Marshall | 920 | A | Cheryl McCombs | 114 | A | Joseph Melzer | 1729 | AG | June Moffatt | 3048 | A | Patricia Moulic |
| 4400 | A | Anyia Martin | 1602 | A | Ashley McConnell | 112 | A | Lori Meltzer | 1728 | AG | Len Moffatt | 424 | A | Fred Moulton |
| 2850 | A | Carl L. Martin | 422 | AC | Michael McConnell | 113 | A | Henry Meltzer | 943 | AC | Charles Mohapel | 2247 | A | Mary Moura |
| 905 | A | Cheryl Martin | | | Tom McCorkell | 87 | A | Cary Meriwether | 946 | S4 | Cynthia (Huckle) Mohareb | 417 | A | Beth Moursund |
| 4108 | A | David Martin | 2330 | A | Patrick McCormack | 856 | A | Elisabeth Meriwether | 2327 | AC | Sue Mohn | 1972 | A | Eyal Mozes |
| 906 | A | Diane M. Martin | 789 | A | Patricia McCormack | 65 | K | Peter W. Merin | 945 | S4 | Jon K. Mohning | 809 | A | Susan Mozzicato |
| 907 | A | George E. Martin | | | Bear McCreary | 271 | A | Mark Merino | 947 | S4 | Tammy Mohning | 55 | A | Margia |
| 908 | AG | George RR Martin | 2450 | A | Kelly McCullough | 3591 | S5 | Christine Merrill | 944 | A | Debbly Moir | 2956 | A | Darren Muir |
| 253 | A | Lee Martin | 3960 | G | Laura McCullough | 2833 | S5 | James Merrill | 427 | A | Lillian Moir | 3538 | A | Shannon Muir |
| 1689 | A | Scott Martin | 3105 | S5 | Dennis McCunney | 4508 | G | Jim Merrill | 948 | A | Mike Moir | 3593 | A | Jun Mukai |
| 1815 | A | Sue Martin | 3106 | S5 | Kay McCutcheon | | | Karen Merrill | 3958 | A | Aimee Moisa | 4505 | A | Timothy Mulcahy |
| 4401 | A | William C. Martin | 3106 | S5 | Tim McDaniel | 2352 | A | Sean Merrill | 218 | A | Michael Molisani | 3722 | G | Alica Muldrow |
| 147 | A | George Martindale | 3550 | A | Jack McDevitt | 4125 | A | Scott Merritt | 949 | AG | G. Patrick Molloy | 3626 | S5 | Will Mullen |
| 146 | AG | Lee Martindale | 2493 | A | Clare McDonald | 4379 | A | Margaret Menzies | 2183 | S5 | J. Joyslin Molpus | 1918 | A | Edward Muller |
| 909 | A | Candace Martinez | 295 | A | Ian McDonald | 4381 | A | Josh Mercer | 2945 | A | Mia Molvray | 426 | AC | Cathy Mullican |
| 3341 | S5 | Frank Martinez | 1864 | A | Kada McDonald | 4380 | A | Cory Mercer | 3935 | A | Thomas Monaghan | 1933 | AC | George Mulligan |
| 2402 | A | Mona Lisa Martinez | 3674 | A | Thomas R. McDonald | 2293 | A | Elisabeth Meriwether | | | Diane Monahan | 3303 | F | Bryce Mulvey |
| 910 | A | Joseph P. Martino | 4086 | A | McDonough | 4382 | A | Meriwether | | | Michael Monahan | 958 | S4 | Lorraine A. Mumaw |
| 3279 | A | Lucinda Marty | 4607 | A | Steven McDougal | 2273 | A | Peter W. Merin | 4483 | G | Sarah Monette | 4362 | A | Claude Muncey |
| 3609 | A | David Marusek | 4100 | A | Yvonne McDougal | 932 | S4 | Mark Merino | 4440 | A | Raoul P. Mongilardi | 4063 | A | Jesse Mundis |
| 3441 | A | Aoyagi Masako | 3858 | G | Doug McEachern | 4461 | A | Edmond Mesery | | | Mongilardi | 1795 | A | Anna Munoz |
| 834 | A | Marmie Maskell | | | Julie McGalliard | 4462 | A | Edmond Mesery | 4282 | A | Devon Monk | 1598 | A | Cherri Munoz |
| 410 | A | Michael Mason | 1640 | A | Jennifer McGaw | 933 | S4 | Edmond Mesery | 4279 | A | Kameron Monk | 959 | S4 | Masayuki Muratani |
| 2198 | S5 | Alice Massoglia | 1624 | A | Alla McGovern-Hamm | 934 | S4 | Edmond Mesery | 4281 | A | Konnor Monk | 4024 | A | Jason Murphy |
| 2199 | S5 | Ben Massoglia | 3606 | A | Danny McGrath | 935 | A | Edmond Mesery | 4280 | A | Russell Monk | 820 | A | Joanne Murphy |
| 2197 | S5 | Martin F. Massoglia | 1992 | A | Duncan A. McGrath | 221 | A | Edmond Mesery | 4083 | A | Monsters in Motion | 960 | S | Kevin Murphy |
| 4506 | G | Chase Masterson | 1650 | A | Theresa Mather | 3122 | A | Edmond Mesery | 4031 | A | Andrea Montague | 4165 | A | Kevin Andrew Murphy |
| 440 | A | Kaku Masubuchi | 3980 | A | | | | Edmond Mesery | 2192 | A | Helen Montgomery | 4065 | AG | Kevin Andrew Murphy |
| 407 | AC | Charles K. Matheny | 754 | A | | | | Edmond Mesery | | | Margaret Montgomery | 3753 | A | L. Irish Murphy |
| 3295 | CG | Theresa Mather | 791 | A | | | | Edmond Mesery | | | Elizabeth Moon | 2088 | A | Marcia Murphy |
| | | | | | | | | Edmond Mesery | | | Dave Moore | 4025 | A | Marie N. Murphy |
| | | | | | | | | Edmond Mesery | | | John Moore | 4090 | A | Doug Murray |
| | | | | | | | | Edmond Mesery | | | | 403 | AC | James Murray |
| | | | | | | | | Edmond Mesery | | | | 1894 | A | Mania Murray |

| | | | | | | | | | |
|---------|-------------------------|----------|----------------------|---------|-------------------------|---------|------------------------|----------|------------------------|
| 2940 A | Mike Rerick | 2155 A | Miriam Rocke | | | 1060 AG | Lawrence M. Schoen | 2191 A | Diana Sherman |
| 3006 A | Paul Resico | 3152 G | Alan Rodgers | | | | Schoen | 1077 A | Keith Sherman |
| 1031 A | Carol Resnick | 4371 A | Dianna Rodgers | 3383 A | Linda C. Saalman | 2677 A | Valerie Schoen | 4215 A | Melodi Sherman |
| 1032 AG | Mike Resnick | 3431 A | Joan Rodrigues | 3505 G | Robert Sabaroff | 504 A | Spring | 1078 S4 | Doug Shewell |
| 290 A | Neil Rest | 457 AC | Maria Rodriguez | 481 A | Ruth Sachter | | Schoenhuth | 1079 S4 | Sachiko Shibano |
| 1033 A | Adam Reuter | 1043 A | Bob Roehm | 1964 A | Brian Sack | 2658 A | Ken Scholes | 1080 S4 | Takumi Shibano |
| 1721 AC | Ariel Reynante | 260 A | Richard Roepke | 2369 A | Annmarie Safer | 4351 A | Jay Schoonmaker | 281 A | James Shibley |
| 1677 AC | Gregg Reynante | 159 A | Jeff Rogers | 2368 A | Thomas Safer | 4553 A | Tracy Schreiber | 3086 A | Toshiko Shichiri |
| 1678 AC | Regina Reynante | 2255 A | John Rogers | 2498 AG | Steve Saffel | 2147 K | Alexander Schroeder | 4023 A | Sundae Shields |
| 3951 AG | Alastair Reynolds | 2278 A | John W. Rogers | 3883 AG | Nicholas Sagan | | Schroeder | 515 AC | Charles Shimada |
| 3630 A | Eric Reynolds | 2028 A | Lisa Rogers | 2832 S5 | Orn Sagi | 2146 K | Arthur Schroeder | 4391 A | Joanne Shimada |
| 3559 G | Ilan Reynolds | 3015 A | Patricia Rogers | 880 AG | Don Sakers | 3925 A | Karl Schroeder | 4037 S5 | Andrew Shiner |
| 2507 A | James W. Reynolds | 3202 G | Scott Rogers | 3124 A | Kevin Salger | 1061 S4 | Keith Schroeder | 3625 AG | Sharon Shinn |
| | | 286 A | Roberta Rogow | 3123 K | Lyssa Salger | 2144 AC | Larry Schroeder | 2094 A | Takeuchi Shinsuke |
| 3558 G | Sarah Reynolds | 2331 A | Deborah Rojano | 3988 A | Kier Salmon | 2145 A | Sue (Who?) Schroeder | 1635 A | Linda Shipman |
| 4 G | Suzanne Reynolds | 4194 S5 | Jennie Roller | 2923 A | Paula Salo | | Schroeder | 3652 G | John Shirley |
| 580 A | Joe Rheit | 3830 A | Edward E. Rom | 2431 S5 | Kate Salter | 4435 A | Selestina Schroers | 2164 A | Colin Shoberg |
| 472 A | James Rhode, Jr. | 4106 A | Fay Romesburg | 2085 A | Clifford Samuels | 509 A | David Schroth | 2162 A | John Shoberg |
| 4558 A | Jenna Rhodes | 3373 A | Melody Rondeau | 1605 AC | Drew Sanders | 870 A | Bill Schuck | 2165 A | Stefan A. Shoberg |
| 4599 A | Natasha Rhodes | 1688 A | Dave Rood | 496 A | Kathy Sanders | 872 A | Susan Schuck | 2795 A | Andrew Shoemaker |
| 3620 K | Christopher Riba | 3818 A | Chandra Rooney | 2975 G | Brandon Sanderson | 1637 A | James Schulte | | |
| 2680 A | Claudio Riba | 354 A | Bill Roper | | Sanderson | 1638 A | Paula Schulte | 69 A | Joey Shoji |
| 3619 K | Ryan Riba | 874 A | Grethen H. Roper | 1869 A | James Sanderson | 2134 A | Eric Schultheis | 3157 GC | Barry Short |
| 1875 A | Bert Ricci | 4190 A | Steven Rose, Jr. | 510 A | Larry Sanderson | 3891 S5 | Kathleen Schultz | 3507 G | Robert Short |
| 1034 A | Pamela Ann Rice | 3357 A | Selina Rosen | 1053 A | Richard Sandler | 3892 S5 | Robert Schultz | 2553 A | Howard Shum |
| 4552 A | Sean Rice | 4186 A | Benjamin Rosenbaum | 2798 A | David Sandner | 2878 A | Charlaine Schulz | 4373 A | Curtis Shubaker |
| 2589 A | Andy Richards | | Rosenbaum | 506 A | Claude Sandoz | 4448 A | David Schumacker | 3655 AG | William Shunn |
| 2681 A | Jaynya Richards | 475 A | Stephanie Rosenbaum | 1943 A | Kathy Sands | | Schumacker | 3482 A | Robert Shuster |
| 3689 A | Jeffrey Richards | | Rosenbaum | 1942 A | Leo Sands | 4557 A | Michael Schwarting | 1081 S4 | Jane T. Sibley |
| 1035 A | Mark E. Richards | 470 A | Robert Rosenberg | 153 A | Juan Sanmiguel | | Schwartz | 517 AG | Lance Sibley |
| 2697 A | Jim Richardson | 2518 A | Howard M. Rosenblatt | 3506 G | Steve Sansweet | 2335 S5 | Eric Schwartz | 239 ACG | Joe Siclari |
| 2696 A | Kat Richardson | | Rosenblatt | 2854 S5 | Sandra Santara | 2605 A | Richard Schwartz | 3734 A | Matt Sideman |
| 1036 S4 | Heather Ridge | 2647 A | Mary Rosenblum | 4316 A | Guest #1 of P. | 1062 AG | Darrell Schweitzer | 895 A | Ellen Siders |
| 4583 A | Julie Rigby | 215 A | Diane Rosenberg | | Sapienza | 2557 A | David Score | 786 A | Renee Sieber |
| 2618 A | Carl Rigney | 3044 A | Robert Rosenfeld | 4317 A | Guest #2 of P. | 1063 A | Cindy Scott | 491 A | Aviva Siegel |
| 3263 A | David Riley | 1802 A | Sue-Rae Rosenfeld | 4318 A | Sapienza | 1064 A | Eric P. Scott | 4586 A | Brian Siegel |
| 1037 S4 | Jacqueline Riley | | Rosenfeld | 4319 A | Guest #3 of P. | 1935 A | Gavin Scott | 488 A | Dana Siegel |
| 1038 S4 | Michael Riley | 1044 A | Jack Rosenstein | | Sapienza | 41 AC | Jerome Scott | 4587 K | Evan Siegel |
| 4545 A | Barbara Ring | 1045 A | Alan Rosenthal | 4319 A | Guest #4 of P. | 4154 A | Liz Scott | 4588 FSa | Kate Siegel |
| 4544 A | Brenna Ring | 3874 A | Jon Rosenthal | | Sapienza | 2881 AC | Ted Scribner | 485 AC | Kurt C. Siegel |
| 4546 A | Katherine Ring | 4337 S5 | Allan Rosewarne | 501 A | Peggy Rae Sapienza | 500 AC | Joyce Scrivner | 499 A | Stan Sieler |
| 4620 A | Faye Ringel | 3669 A | David Ross | | Sapienza | 520 ACG | Marah Searle-Kovalevic | 3612 A | Karen Siemens |
| 3443 A | Miles Rinis | 3585 G | Deborah J. Ross | 502 A | John T. Sapienza Jr. | 507 A | Teri Sears | 736 A | Carol Sieraski |
| 4015 A | Julie Ripley | 825 A | Patricia Ann Ross | | | 72 A | Jordan Sears-Zeve | 735 A | Ellen Sieraski |
| 61 K | Meredith Rittenhouse | 1995 A | Robert A. Ross | 2992 A | Boris Sapunkov | | | 737 A | Madelyn Sieraski |
| 801 A | Jim Rittenhouse | 824 A | Wallace Ross | 2993 A | Irina Sapunkov | | | 503 A | Michael Siladi |
| 800 A | Susan J. Rittshouse | 454 A | Linda Ross-Mansfield | 860 A | Gregory Sardo | 2663 S5 | Jo Seaver | 1082 S4 | Rachel Silber |
| | | 1046 S4 | Jeanette Roth | 1054 A | Gene Sargent | 2304 A | Katherine Seddon | 565 A | Rachel L. Silber |
| 477 A | David Rivers | 4465 AC | Leslie Roth | 1915 AC | Lori Sartain | 1065 A | Adrienne Seel | 1084 S4 | Alan Siler |
| 1039 S4 | David L. Roach | 2180 A | Mark Roth | 3634 A | Ariene Satin | 341 A | Fabian Sefcovic | 1897 A | David Silver |
| 1040 S4 | Russell Roach | 2248 S5 | Mary A. Roth | 2720 A | Dale Satterfield | 3886 A | Stephen H. Segal | 3881 A | David Silver |
| 3127 A | Christine Robb | 3933 A | Shirl Roth | 2721 A | Nels Satterlund | 1066 A | Stu Segal | 4387 A | Jane E. Silver |
| 4145 A | Karen Robbins | 3041 A | Patrick Rothfuss | 3765 G | Kurt Sauer | 528 AC | Andrea Senchy | 1085 A | Steven H. Silver |
| 2719 A | Roy Robbins | 2527 A | Stephen Rothman | 3128 A | Anne C. Saunders | 248 A | Bill Seney | 1086 A | Karen Haber Silverberg |
| 1987 AC | Corlis Robe | 1747 A | Allan Rothstein | 2958 A | Christian Sauve | 483 A | Zev Sero | | |
| 1988 A | Dominic Robe | 3394 A | Matthew Rotundo | 1672 A | Yuri Savchenko | 1067 A | Michael Sestak | 1087 AG | Robert Silverberg |
| 1986 AC | Gary Robe | 3395 A | Tracy Rotundo | 1673 A | Colleen Savitzky | 2636 A | Jon Seward | 3173 G | Helen Simmins-McMillin |
| 1989 A | Isaac Robe | 465 AC | Bruce Rowan | 1674 A | Emerald Savitzky | 2136 A | Linda Shadle | | |
| 3649 G | Chris Roberson | 453 A | Eric Rowe | 1671 A | Kathryn Savitzky | 3537 A | Wendy Shaffer | 134 A | Steve Simmons |
| 3650 G | Jennifer Roberson | 1048 K | Nathaniel Rowe | 2394 S5 | Steve Savitzky | 1068 A | David F. Shallcross | 2039 A | Carl Simon |
| 1973 A | Alan Roberts | 3815 A | Rebecca Rowe | 1055 AG | Alan Sawyer | | Eliza Shallcross | 2851 A | Peggy A. Simone |
| 91 A | Carol A. Roberts | 3717 A | Stacie Rowland | 54 A | Robert J. Sawyer | 2083 A | James Shallcross | 1088 S4 | Rhea Simons |
| 3797 A | Jeffrey Roberts | 2443 A | Timothy Rowledge | 482 AC | Mary Sayer | 2084 A | Mark Shallcross | 3054 S5 | Jackie Simpson |
| 302 A | Jim Roberts | 1049 S4 | Christopher Rowley | 3514 A | Sharon Sbarsky | 2082 A | Eric Shanower | 3577 AG | Pat Sims |
| 90 A | John Roberts | | Mark Rowley | 3931 G | Greg Scalise | 3167 G | Kathryn Shapero | 180 A | Jim Sims |
| 3296 G | John Maddox Roberts | 1050 S4 | Michael Rowley | 2018 A | John Scailzi | 3809 A | Ron Shapland | 3814 A | Rebecca Sims |
| | | 4598 A | Constance Royston | 1056 G | Ed Scarbrough | 1616 A | Anel Shattan | 181 AG | Roger Sims |
| 3749 A | Karen Roberts | 4035 A | Martin Royston | 532 A | Tom Schaad | 396 A | Arthur Shattan | 2449 A | Michael Sinatra |
| 4260 A | Pat Roberts | | Josef Rubenstein | 494 A | Sinya Schaeffer | 2123 A | Heather Shaw | 534 A | David Singer |
| 2440 A | Ralph Roberts | 2291 A | Arthur Rubin | 2797 A | Karen Schaffer | 4514 A | Jerry Shaw | 533 A | Jeff Singer |
| 1041 S4 | Steven D. Roberts | 3651 G | Joseph Rubin | | Mary Ellen Scharadin | 1687 A | Jannie Shea | 2112 A | Preeti Singh |
| 3913 A | Tina Roberts | 1667 A | Arthur Rubin | 2320 A | Barb Schatz | 487 A | Donald Shears | 3297 G | Bradley Sinor |
| 2785 A | Bruce Robertson | 1668 A | Ronni Rubin | 2069 A | Heidi Schaub | 1069 S4 | Lisa Shears | 3616 G | Marina Sirtis |
| 3805 A | Susan Robertson | 531 A | Peter Rubinstein | 3905 A | David Schecler | 1070 S4 | Nicholas Shectman | 4524 A | Marsha Sisolak |
| 1042 A | Charlie A. Robertson II | 3185 G | Kevin Rubio | 2837 A | Gerald Scheffler | 1071 A | Elisa Sheets | 3556 G | Jesse Sissom |
| | | 4122 G | Rudy Rucker | 2559 A | Judy Scheiner | 1072 AC | Michael Sheffield | 3557 G | Julian Sissom |
| 4324 A | Donis Robin | 2892 A | Douglas Rudd | 2558 AG | Sam Scheiner | 518 A | Vivian Sheffield | 2536 A | Amny Sisson |
| 265 A | Linda L. Robinett | 1051 CS4 | Ann Marie Rudolph | 527 A | Sandra Scheuer-Sufert | 3804 A | Amy Sheldon | 1089 S4 | Gren Sixbury |
| 2265 A | Jerry Robinette | | John Ruff | 200 A | Ben Schilling | 1073 S4 | Robert Shelor | 3873 A | John Skillingstead |
| 3188 G | Madeleine E. Robins | 2489 AC | Susan Ruff | 1057 A | Darice Schirber | 1074 A | Wendy Shelor | 3685 G | John Skipp |
| | | 2488 A | Antonio Ruffini | 1057 A | Marc Schirmeister | 3569 A | Gary Shelton | 995 A | E. Orlean Skran |
| 2024 A | Darren Robinson | 1785 A | Armandi Ruggeri | 4006 A | Charles Schlchter | 1075 A | Barbara Shepard | 1786 A | Samuel Skran |
| 3627 A | Francis Robinson | 2193 A | Debby Ruh | 1763 A | Keren Schlomly | 4073 A | Joel Shepard | 1787 K | Sarah Skran |
| 3168 G | Frank M. Robinson | 1934 AC | Larry Ruh | 3777 A | David Schlosser | 4370 A | Joel Shepherd | 1090 A | Dale L. Skran, Jr. |
| | | 1052 A | Bill Rupp | 2491 A | Random Schlosser | 3561 A | Stu Shepherd | 732 A | Marian Skupski |
| 818 A | Fred Robinson | 2612 A | Elisabeth Ruppel | 2492 S5 | Schlosser | 4009 A | Tim Sherburn | 1091 A | Jennifer Skwarski |
| 3863 G | Kim S. Robinson | 524 A | Thomas Ruppel | 4221 A | Edmund Schluessel | 2987 A | Howard Shere | 4347 A | Martin A. Slade |
| 2946 S5 | Martina Robinson | 523 A | Jeff Rush | | Lucy (Cohen) Schmeidler | 1076 S4 | Atlanta Lea Sheridan | 2639 A | Kathleen Slater |
| 2826 A | Melissa Robinson | 3973 A | Mary Rush | 1058 A | Joyce Schmidt | 3792 A | James W. Sheridan | 514 A | Michael Slater |
| 2023 A | Susan Robinson | 3972 A | Richard Russo | | Michael Schmidt | 3791 A | Jess Sheridan | 2638 A | William Slater |
| 464 AC | Suzanne Robinson | 489 A | Richard Russo | | Stanley Schmidt | | Espana Sheriff | 3003 A | Rina Slayter |
| | | 3090 S5 | Mari Rutishauser | 3182 G | Gene Schneider | 3793 K | Delia Sherman | 2332 A | Nathan Slemmer |
| 460 AG | Kevin Roche | 495 A | Dylan Ryal | 1059 S4 | | 2152 A | | 4350 A | David J. Sloan |
| 2737 A | Thomas Roche | 4308 A | Sandra Rymer | 3205 G | | 3163 G | | 86 A | John Sloan |
| 2153 A | Carrie Rocke | 3993 SaC | | 480 A | | | | 521 A | Kathleen Sloan |

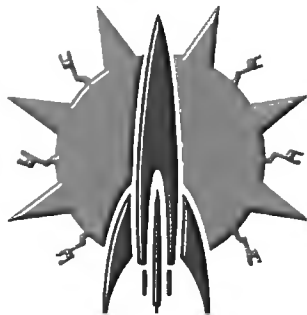
| | | | | | | | | | |
|---------|-----------------------------------|----------|----------------------|----------|----------------------|----------|-----------------------|---------|-------------------------|
| 4577 G | John Trimble | 2043 A | Carole Vandal | 1175 S4 | Sarah F. Wassum | 2907 A | Jason K. Wilcoxon | 1201 A | Martin M. Wooster |
| 2880 A | Pat Trimmer | 351 A | Pat Vandenberg | 4315 A | Maho Watanabe | 2905 A | Joseph K. Wilcoxon | 3307 G | Barry Workman |
| 839 A | Gregory Trocchia | 2788 A | Ila Vandenberg | 2007 A | Kate Waterous | | | 3398 G | Marcia Workman |
| 82 A | Liza Groen Trombi | 3876 AC | Aaron Vanek | 2723 A | Jerome Waters | 2452 A | Jeff Wildman | 2362 A | Raymond Worley |
| 1149 S4 | Henry Troup | 3878 AC | Guest #1 of V. Vanek | 2621 A | Stephen Wathen | 2453 A | Kris Wildman | 2751 A | Tina Worley |
| 1718 A | Teresa Trousdale | | | 366 A | Geoffrey Watkins | 3130 A | Bryan Wilkinson | 3642 A | Savannah Worthington |
| 3291 A | Teresa Troutman | 3879 AC | Guest #2 of V. Vanek | 2988 K | Kyle Watkins | 3131 A | Nancy Wilkinson | | Chris Wren |
| 3350 A | Brent Trueblood | | | 4033 A | Stephen Watkins | 1194 S4 | Edward Willett | 3521 A | Bill Wright |
| 3351 A | Linda Trueblood | 3880 AC | Guest #3 of V. Vanek | 3662 A | Jason Watson | 142 A | Kat Willett | 2882 S5 | Linda Wright |
| 1150 S4 | Barbara Kitten Trumpinski-Roberts | 3135 A | Farzad Varahramyan | 3001 A | Kennita Watson | 143 A | Michi Willett | 1739 A | Wesley Wright |
| | | | | 1176 A | Michael Weasner | 144 A | Paul Willett | 3308 G | Bernie Wrightson |
| 1738 A | Dorothy Truslow | 1165 S4 | Etuska Varga | 4580 FSa | Brian Weaver | 141 A | Ronnie Willett | 2169 AG | Frank Wu |
| 777 A | Hiroko Tsuzawa | 3334 A | Vicci Vamer | 4030 A | Evon Weaver | 3676 A | Steven Willett | 3243 G | William F. Wu |
| 70 K | Yukiko Tsuzawa | 1656 A | Donald Vaughan | 3404 ACG | Chris Weber | 3038 A | Jenna Willey | 2445 A | Mary Alice Wuerz |
| 1886 A | Edward C. Tu | 1655 A | Nanette Vaughan | 367 A | Eric Weber | 3039 A | Mark Willey | 3778 A | Forrest Wunderlich |
| 1152 S4 | Patrick J. Tucker | 3336 A | Carrie Vaughn | 4468 Sa | Julie Wegner | 3040 A | Rachel Willey | 1202 S4 | Linda G. Wyatt |
| 1153 S4 | Susan Tucker-Judd | 3335 A | Jo Anne Vaughn | 4467 Sa | Lucy Wegner | 3833 A | Alan B. Williams | | |
| | | 364 AC | Tom Veal | 1178 S4 | David Weil | 4018 A | Andrew Williams | | |
| | | | | 1177 AG | Len Wein | 1191 A | Edie Williams | 45 ACG | Ben Yalow |
| 3902 A | Michelle Tumelty | 2951 A | Greg Ventura | 381 A | David Weinberg | 4206 A | Haila Williams | 3699 A | Sachiko Yamada |
| 1151 A | Sally Turcato | 2950 K | Tabitha Ventura | 845 A | Toni Weiner | 3012 A | Jason Williams | 4292 A | Saori Yamamoto |
| 337 A | Leslie Turek | 1760 AC | Leane Verhulst | 3328 G | Dave Weingart | 334 A | Kim Williams | 229 A | Ken Yamaoka |
| 3388 A | Naomi Turnbull | 2523 A | Ella Vesterbeck | 3712 A | David Weingart | 1826 A | Larissa Williams | 4366 A | Cindy Yan |
| 4492 A | Angelina Turner | 2524 A | Jay Vesterbeck | 1727 A | Carole Weinstein | 4128 A | Lynda Williams | 1203 A | Eric Yarnell |
| 382 A | Carsten Turner | 1755 A | Jim Vibber | 1675 A | Elliott Elst | 372 A | R.Z. Williams | 371 A | John Yaskowich |
| 3836 A | Gary Turner | 1756 A | Lee Vibber | | Weinstein, MD | 2985 A | Sandra Williams | 370 A | Kathryn Yeager |
| 3837 A | Gen Turner | 4027 A | Ralph Vicinanza | 1179 A | Connie Weir | 3285 AG | Sean Williams | 2264 A | Karen Yearout |
| 3839 S5 | Tessa Turner | 2561 A | Edd Vick | 876 A | Jacob Weisman | 2442 G | Sheila Williams | 3442 A | Glenn Yeffeth |
| 3838 S5 | Tim Turner | 2562 K | Katie Vick | 2568 A | Gail Weiss | 776 A | Susan L. Williams | 3102 A | Judy Yeh |
| 1154 S4 | Diane Turnshek | 3112 A | Greger Vigen | 2141 AC | Rick Weiss | 1192 S4 | Walter Jon Williams | 2860 A | Ko Yeh |
| 1155 A | Alison Turtledove | 4590 Sa | June Vigil-Storm | 3080 AG | Toni Weisskopf | | Holly Williamson | 138 A | Janet Yelle |
| 366 AG | Harry Turtledove | 755 A | Britt-Louise Viklund | 1808 A | Bill Weitz | 2989 A | Maureen Williamson | 2800 A | Deborah Yerkes |
| 1156 A | Rachel Turtledove | | | 1807 A | Terri Weitz | 3486 A | Williamson | 4496 A | Susan Yi |
| 1157 A | Rebecca Turtledove | 3299 G | Vernor Vinge | 3819 A | Michelle Welch | | Connie Willis | 4437 F | Chul Young |
| | | 1166 S4 | Dennis Virzi | 1180 S4 | W.A. Weller | 1 G | Cordelia L. Willis | 2105 A | Brian Youmans |
| 1159 AG | Mary A. Turzillo | 1167 S4 | Madeline Virzi | 3354 A | Lois Wellinghurst | 9 G | Courtney W. Willis | 2012 A | Cecil L. Young |
| 1158 A | R Laurraine | 1168 S4 | Pat Virzi | 3353 A | Ricahrd Wellinghurst | 2 G | Dorothy Willis | 3963 G | Chris Young |
| | | | | | | | Steven Willis | 3445 AG | Doselle Young |
| 2481 A | Ruoff Tuyet | 4408 A | Robert Vogel | 4313 G | Dan Wells | 394 A | Rhett Willman | 3376 A | Doug Young |
| 4147 A | Lisa Tveit | 4426 A | Chris Volk | 4179 A | Lillie Wells | 1778 A | Mike Willmoth | 1873 A | Eris Young |
| 2790 A | Brad Tyler | 4011 A | Ralph Voltz | 2521 A | Martha Wells | 263 ACG | David Willoughby | 1954 S5 | George Young |
| 2996 A | Gerry Tyra | 3190 G | Mark Von Schlegell | 4178 AC | Patty Wells | 2277 A | Christina Willrich | 3415 G | James Young |
| 2997 A | Sandy Tyra | 361 AC | Alexander Von Thorn | 1181 A | Zoe Wells | 1708 A | Karen Willson | 3446 AG | Janine Ellen Young |
| | | | | 1182 A | David Wendland | 3406 ACG | Allen Willuns | 1204 S4 | Jim Young |
| 2766 A | Cathy Udovch | 3180 G | John Vornholt | 2398 A | Joan Wendland | 1190 S4 | Edward Wilson | 1872 A | Martin Young |
| 130 A | Rochelle Uhlenkott | | | 4311 A | John Wenn | 765 A | Elaine Wilson | 745 A | Stephanie A. Young |
| 4615 A | Lennart Uhlén | | | 1183 S4 | Diana Wentworth | 1195 A | Janet Wilson | | |
| 3133 A | Chris Ulm | 2209 A | Phillip Wacławski | 3224 A | K.D. Wentworth | 3510 S5 | Karen Wilson | 2013 K | Alice Pearle Young-Snow |
| 3602 A | Juliet Ulman | 1749 A | Steve Wade | 3261 A | Michael Wentz | 219 A | Marie Ellen Wilson | 331 AC | Virginia Youngstrom |
| 1665 A | Larry Ulrey | 4235 A | Katherine Wadey | | Linda Wenzelburger | 1196 A | Nadine Wilson | 2469 A | Lisa Yount |
| 1160 S4 | Nora A. Urany | 4233 A | Miriam Wadey | 837 A | James Wesley | 3352 A | Paul R. Wilson | 731 A | Kate Yule |
| 2537 A | Michael Urban | 4234 A | Robert Wadey | 4418 A | Jake West | 3511 S5 | Robert Charles Wilson | | |
| 847 A | Heather Urbanski | 2994 S5 | Laureen Wahl | 2792 AG | Gary Westfahl | 2611 AG | Ron Jay Wilson | | |
| 3023 K | James Uroff | 3049 A | George Waldman | 2416 A | Caroline Westra | 4479 A | Shary Wilson | | |
| 3022 A | Lauren Uroff | 803 A | Jacob Waldman | 2791 A | Django Wexler | 2610 A | Troyce Wilson | | |
| | | 1198 S4 | Howard Waldrop | 4232 Sa | James Weygand | 2522 A | Gail Wind | 1205 S4 | F.L. Zaccarola |
| | | 390 A | Gail Walker | 3413 G | Ken Wharton | 3932 A | SA Winfield | 1206 S4 | JoAnna Zaccarola |
| 1161 AG | Christine Valada | 3586 G | Jeff Walker | 4412 A | Chris Wheaton | 4569 G | Linda Winks | 276 A | Joel Zakem |
| 1712 A | Judy Valcho | 1169 A | Julie Wall | 3082 A | Andrew Wheeler | 3757 S5 | Nicholas Winks | 1207 S4 | Graham Zaretsky |
| 2748 A | Richard Valcourt | 1197 A | Richard Wall | 1184 A | Helen Y. Wheeler | 3756 S5 | Clifford Winnig | 757 A | Willow Zarlow |
| 3134 A | Emmanuel Valdez | 3472 A | Sean Wallace | 155 A | Susan Wheeler | 3084 A | Yvonne Wisdom | 2573 A | Thomas Zaslavsky |
| 1162 S4 | Eric Van | 2475 A | Rene Walling | 2472 A | Michael Whelan | 4005 A | Steven Witt | 2184 A | Tony Zbaraschuk |
| 1941 A | Bertie Van Asseldonk | 3140 A | Julianne Walsh | 2480 A | Isabel Whiston | 4277 A | Beth Wodzinski | 1208 S4 | Ann T. Zeddies |
| | | 375 AG | Michael J. Walsh | 2233 A | Debbie Whitechurch | 4490 A | Susan Woerner | 1209 S4 | Timothy Zeddies |
| 3693 A | Fran Van Cleave | 2599 A | Patricia Walsh | | Whitchurch | 369 AC | Taras Wolansky | 1210 AC | Joe Zeff |
| 3618 A | Kent Van Cleave | 3139 A | Peter Walsh | 2232 A | Ed Whitechurch | 2419 A | Vic Wolczuk | 1211 S4 | Barry Zeiger |
| 3618 A | Kent Van Cleave | 2598 A | Thomas Walsh | 3355 A | Alan White | 201 A | Gary Wolf | 3137 A | Cindy Zeikowitz |
| 3568 A | Gary Van Court | 3644 A | Timothy Walters | 1839 A | Laurine White | 388 A | Joyce Wolf | 3083 A | Marvin Zeikowitz |
| 4530 A | Evertjan Van De Kaa | 392 A | Evelyn Walton | 4146 A | Lori White | 4480 G | Katherine Wolf | 192 A | Michelle Zellich |
| | | 1170 A | James Walton | 1186 S4 | Lori Ann White | 4250 A | Gary Wolfe | 149 A | Richard Zellich |
| 767 A | Larry Van Der Putte | 3677 A | Robert Walton | 2346 S5 | Marie White | 4353 A | Michele Wolfe | 79 A | Gary Zelmanovics |
| | | 2220 A | Linda Wan | 4534 A | Teri White | 773 A | Thomas Wolfe | 3613 A | Grant Zelych |
| 140 A | David J. Van Deusen | 2702 A | Andrew Ward | 2519 A | Nik Whitehead | 3570 A | Marv Wolfman | 873 A | Julie Zetterberg |
| | | 892 A | Anthony Ward | 1679 AG | Lee Whiteside | 1731 A | Noel Wolfman | 255 A | Steven J. Zeve |
| 3171 G | Gordon Van Gelder | 3449 A | Craig Ward | 203 A | Eva Whitley | 1732 A | Michael Wolkind | 4070 G | Marc S. Zicree |
| | | 1171 A | Dalroy Ward | 395 A | Marc Whitman | 3191 G | Lew Wolkoff | 3062 A | Joyce Zimmerschied |
| 4422 A | J.P. Van Gordon | 240 A | Jacqueline Ward | 3032 S5 | Stacy Whitman | 44 AC | Betsy Wolheim | 3999 A | Alvaro Zinos-Amaro |
| 1893 A | James Van Lydegraf | 3381 A | Judith Ward | 1185 A | Cheryl Whitmore | 4095 A | Jack Wornack | 1212 AC | Beth Zipser |
| | | 3448 A | Karin Ward | 2944 ACG | Tom Whitmore | 374 A | Andrew Wong | 1213 AC | Michael R. Zipser |
| 840 AG | Mark L. Van Name | 2703 A | Laurel Ward | 4404 A | Erin Whitley | 3750 A | Kent Wong | 2949 A | Alon Ziv |
| 3672 A | James Van Pelt | 2314 A | Marty Ward | 3590 S5 | Nicholas Whyte | 2587 A | Lawrence Wong | 2948 A | Michal Ziv |
| 2380 A | Jim R. Van Scyoc | 321 AG | Michael Ward | 858 A | James Wible | 4439 A | Patricia Wong | 1214 S4 | Kim Zrubek |
| 2381 A | Joyce Van Scyoc | 1172 A | Trevor Ward | 727 A | John Widmer | 284 A | Peter Wong | 1215 S4 | Scott Zrubek |
| 3912 A | John Van Stry | 1589 A | Beverly Warren | 3414 G | Art Widner | 360 A | Malcolm Wood | 1770 A | Beth Zuckerman |
| 188 A | Jan Van Ent | 1588 ACG | Bill Warren | 3360 A | Guest of L. Wiedeman | 1767 A | Scott A. Woodard | 2151 A | Eric Zuckerman |
| 1163 A | Barbara Van Tilburg | 2429 A | Christy Warren | | Lyle Wiedeman | 1199 S4 | Laura Woodney | 1216 A | Carl Zwanzig |
| | | 1173 S4 | David Warren | 3359 A | Lyle Wiedeman | 330 A | Dean Woods | 1216 A | Diane Zygowicz |
| 1164 A | Raymond Van Tilburg | 182 A | Kenneth Warren | 1187 S4 | Michaela Wiener | 2588 AG | Delphne Woods | 1217 A | Karin L. Zygowicz |
| | | 2033 A | Rich Warren | 3515 A | Naomi Wiener | 1200 A | Greer Woodward | | |
| 383 A | George Van Wagner | 1582 S4 | Victoria Warren | 385 A | Robert Wiener | 4069 G | | | |
| | | 2307 A | Julie Washington | 216 A | Clark Wierda | 4497 A | | | |
| 384 ACG | Vanessa Van Wagner | 3312 S5 | John Wass | 1188 S4 | Gayle Wiesner | 4278 A | | | |
| | | 185 S4 | May Wasserman | 3481 S5 | Rick Wilber | 4551 G | | | |
| 4392 A | Christina Vanaken | 1174 S4 | Luke Wassum | 2855 S5 | Christy Wilcomb | 4361 A | | | |

Space Academy Faculty

Compiled by Chas Boston-Baden

Paul A. Abell

Dr. Paul Abell is a planetary scientist assigned to the Astromaterials Research and Exploration Directorate at NASA Johnson Space Center in Houston, Texas. He has been studying potentially hazardous asteroids and near-Earth objects for over 7 years. He was a telemetry officer for the Near-Earth Asteroid Rendezvous spacecraft NIS (Near-Infrared Spectrometer) team and is a member of the science team for the Near-Infrared Spectrograph (NIRS) on the Japanese Hayabusa spacecraft. Paul, his wife Amy Sisson, and their feline friends have lived in the Houston area since December 2003.



Forrest J Ackerman

<http://4forry.best.vwh.net/>
Fan since Day 1.

Andrew A. Adams

<http://www.personal.rdg.ac.uk/~sis00aaa/>
Andrew Adams is an academic who researches and teaches the Social Impact of Computer and Communication Technology. He has a Ph.D. in Computer Science and a Masters degree in Law. He reviews books for the BSFA magazine *Vector*. He has been staff and committee for a number of conventions, including chairing the 2000 Eastercon 2Kon.

Keith Aiken

Alma Alexander

<http://www.almahromic.com/>
Alma Alexander's novels have been published in ten languages and more than 20 countries. Her international success, *The Secrets of Jin Shei*, was a finalist in the Endeavour Award and the Washington State Book Awards in 2005 and has been followed by a sequel, *Embers of Heaven*, set 400 years in the future of the same world. Alma's other works include the fantasy duology *The Hidden Queen* and *Changer of Days*, and the first book in a new YA trilogy, *Worldweavers*, is to be released in the winter of 2006. She lives in the Pacific Northwest with her husband and two cats.

Mark Altman

Mark Altman is the writer and producer of *Free Enterprise* as well as numerous other genre films. He is also the co-publisher and editorial director of *Cinefantastique* magazine.

Lou Anders

<http://www.louanders.com/>
Lou Anders is the editorial director of Prometheus Books' science fiction imprint Pyr as well as the anthologies *Outside the Box* (Wildside Press, 2001), *Live Without a Net* (Roc, 2003), *Projections: Science*

Fiction in Literature & Film (MonkeyBrain, Dec. 2004), and *FutureShocks* (Roc, Jan. 2006). He served as the senior editor for *Argosy* magazine's inaugural issues in 2003-04. In 2000, he served as the Executive Editor of *Bookface.com*, and before that he worked as the Los Angeles Liaison for Titan Publishing Group. He is the author of *The Making of Star Trek: First Contact* (Titan Books, 1996), and has

published over 500 articles in such magazines as *The Believer*, *Publishers Weekly*, *Dreamwatch*, *Star Trek Monthly*, *Star Wars Monthly*, *Babylon 5 Magazine*, *Sci Fi Universe*, *Doctor Who Magazine*, and *Manga Max*. His articles and stories have been translated into Greek, German, and French, and have appeared online at *SFSite.com*, *RevolutionSF.com* and *InfinityPlus.co.uk*.

Janet Wilson Anderson

Janet Wilson Anderson has been costuming for more years than she will admit to. She is the co-founder of the International Costumer's Guild, founder of the Costumer's Guild West, Founding Dean of Costume College, ICG Lifetime Achievement award winner, and winner of Best in Show awards in both historical and SF at the International level. She is a six-time Worldcon judge, and was granted the privilege of a Retrospective of her work at the 2005 Costume Con. In addition to being an award-winning costumer in SF, Historical and design competitions, she is a frequent lecturer at universities, colleges and costume interest groups. Her work was featured in the Hugo-nominated book *The Costume-Maker's Art*. She loves glitz and glitter, dressing funny whenever she can and running her costume business AlterYears which supplies costume patterns, books and supplies to other costumers all over the world.

Karen Anderson

Filking, fanzine and SCA fan, fantasy author.

Kevin J. Anderson

<http://www.wordfire.com/>
Kevin J. Anderson lives in one universe and commutes to work in many others, from his own *Seven Suns*, to *Dune*, *Star Wars*, *Star Trek*, *X-files*, or comics. He has many bestsellers and many awards, including a Guinness World Record for "Largest Single-Author Book Signing." He has climbed all 54 of Colorado's 14,000-ft mountain peaks, often while dictating chapters in a new book into his microcassette recorder.

Richard Arnold

For 15 years, Richard worked with *Star Trek* creator Gene Roddenberry to keep his universe, in all

of its versions, true to his vision, and, as a result came to be known as an ambassador to *Star Trek*.

Margaret Austin

Margaret started out as a media fan attending her first convention in 1974. She quickly discovered mainstream SF fandom and has been regularly attending conventions in the UK and overseas ever since. She was Deputy Chair at Intersection and headed up media programming for the 2003 UK Eastercon. Current interests include *Stargate*, *Dr Who* and *Lost* (and non-genre shows such as *Veronica Mars* and *West Wing*). She's been looking for a new obsession since *Buffy* and *Angel* ended but, so far, has found nothing that quite makes the grade although *VM* comes close. Her favourite SF writer is Larry Niven.

Fiona Avery

<http://www.fionaavery.com/>

Fiona Avery is a writer from Los Angeles defecting to some place more romantic, since she was once an archaeologist, which entailed such Indiana Jones-like activities as prowling through pyramids in Egypt. She writes all forms, with an emphasis on historical, action, and fantasy. Her novel is a secret history of the French monarchy, called *The Crown Rose*. In 2004, her Marvel heroine, Ara'a, was named "Woman of the Year!" by *Latina Magazine*. Women who write action are a rare species. Fiona's favorite possession is a katana circa 1200. She balances her tomboyish collection of swords by wearing pink.

James Bacon

James is a fan from Ireland who has gotten involved with many aspects of Fandom, from fan writing to con running. Currently living in the UK, he has gained a reputation for running fun conventions.

Chaz Boston Baden

<http://www.boston-baden.com/>

Custodian of Fan Photo Gallery exhibit <http://www.scifiinc.net/scifiinc/gallery/> created another adult use for Lime Jell-O using tequila, circa 1992; has been mentioned in the *Playboy* Advisor column twice; once organized an ice cream social with a "Hell Freezes Over" theme sponsored by "Good Intentions Paving Company" and "Handbasket Tours & Travel"; invented "blue boards" to give fans a safe place to post signs for parties; originated the Registration Apron.

His most recent major project has been to launch a new fannish animé convention, Animé Los Angeles. Takes lots of pictures by sf-fan standards, but not very many compared to animé fans.

Lenny Bailes

<http://www.speakeasy.org/~lennyb/>

Lenny Bailes has been involved with science fiction for 35 years as a fanzine writer, SF critic, and online participant. He writes computer books and occasionally appears in the *New York Review of Science Fiction*. Lenny has been a program director and panel ringleader for Potlatch and loves discussing satirical "literary cartooning" in SF novels and short stories and graphic novels.

Robin Wayne Bailey

<http://home.earthlink.net/~robinwaynebailey/>

Robin Wayne Bailey is currently president of the Science Fiction & Fantasy Writers of America. He's written professionally for 25 years and authored sixteen novels, edited two collections, and written nearly 100 short works. His novels include the *Dragonkin* trilogy, the *Brothers of the Dragon* series, the *Frost* novels, and *Shadowdance*. At the invitation of Fritz Leiber, he wrote *Swords Against the Shadowland*, the only Fafhrd and Gray Mouser work not done by Fritz, himself. He's a regular contributor to the *Thieves World* fantasy series. In 1996, he founded the Science Fiction Hall of Fame in Lawrence, Kansas and in 2002 transferred it to Paul Allen's Vulcan Enterprises in Seattle, where it became part of the Science Fiction Museum & Hall of Fame. He serves on the museum's Advisory Board of and continues to chair the HoF's induction committee. He lives in Kansas City, MO.

Chris M. Barkley

Chris M. Barkley celebrated his 30th year in SF Fandom at Midwestcon 57 this past June. From 1976-1983 he was one of the few fans in the country who had hosted a SF/fantasy themed radio news and talk show, *Bad Moon Rising*. Since 1983, he has been a regular volunteer in the Worldcon Press Relations Office, helping explain fandom and the significance of science fiction to world culture to the press. In the past decade, he has been an infrequent contributor to the Hugo nominated fanzines *File 770* and *Challenger* and the webzine *Trufen.org*. L.A.con IV marks the 21st World Science Fiction convention he has attended. Born and raised in Cincinnati, Ohio, he currently resides 32 miles north in Middletown, Ohio.

John Barnes

John Barnes has written around 30 books, depending on what you count, and about 25 of them have been published science fiction, again depending on what you count. His most recent SF novel is *The Armies of Memory*. His best known seem to be *Mother of Storms*, *A Million Open Doors*, and *Kaleidoscope Century*. The one he liked best was *One For the Morning Glory*, his only fantasy.

Steven Barnes

<http://www.lifewrite.com/>

Steven Barnes has published over two million words of fiction, including the award-winning



alternate history novel *Lion's Blood*. He also wrote the Emmy-winning "A Stitch In Time" episode of *The Outer Limits*. He lives in Covina, California with his wife, novelist Tananarive Due, daughter Nicki, and son Jason. His twentieth novel, *Great Sky Woman*, is published by Random House/One World books.

Jean-Noel Bassior

<http://www.spacepatrolbook.com/>

Jean-Noel Bassior, author of *Space Patrol: Missions of Daring in the Name of Early Television*, is a journalist who specializes in celebrity profiles for magazines and newspapers in the U.S. and abroad. She has interviewed film stars, political figures and best-selling authors for *Redbook*, *McCall's*, *Parade*, *AARP The Magazine*, *Woman's World* and many other publications, and her work has been syndicated worldwide by *The New York Times* and Knight Features (London). Based in Los Angeles, she's a former musician who enjoys running and boxing - but her first love is the 1950s TV series *Space Patrol*.

Peter S. Beagle

<http://www.peterbeagle.com/>

Peter S. Beagle was born in 1939 and raised in the Bronx. He wrote his first novel, *A Fine and Private Place*, when he was 19 years old. Thanks to his most famous book, *The Last Unicorn*, and such works as *The Innkeeper's Song*, *Tamsin*, "Two Hearts," and *Summerlong*, Peter is considered one of the all-time great authors of fantasy. He wrote the screenplays for the animated versions of *The Lord Of The Rings* and *The Last Unicorn*, plus the "Sarek" episode of *Star Trek: The Next Generation*. He is also a gifted poet, lyricist, and singer/songwriter.

Elizabeth Bear

<http://www.elizabethbear.com/>

Elizabeth Bear is the author of such books as *Hammered*, *Blood And Iron*, and the forthcoming *Carnival*. She is the recipient of the 2005 John W. Campbell Award for Best New Writer. She lives in Connecticut, and is afflicted with a mourning dove who likes the echoes her bedroom makes when he sings outside the window.

Greg Bear

<http://www.gregbear.com/>

Greg Bear is the author of more than thirty books of science fiction and fantasy, including *Blood Music*, *Eon*, *The Forge of God*, *Queen of Angels*, and *Dead Lines*. He is married to Astrid Anderson Bear and is the father of Erik and Alexandra. His most recent novel is *Quantico*, a near-future examination of law enforcement, politics, and terror both domestic and religious. *Darwin's Radio* and *Darwin's Children* (1999, 2003) form a sequence about viruses and human evolution. Together with *Quantico* and *Vitals*, these novels form the *Life Science Quartet*. His novels *The Forge of God* and *Anvil of Stars* have been optioned by Warner Bros., and *Darwin's Radio* and *Darwin's Children* have been optioned by Michael DeLuca and Howard Braunstein. Winner of seven Hugos and Nebulas, the Sei-un, the Prix Apollo,

and two Endeavor awards — among others — Bear has been called the "Best working writer of hard science fiction" by *The Ultimate Encyclopedia of Science Fiction*.

Jerry Beck

<http://www.cartoonresearch.com/>

Jerry Beck is a well known animation historian who has written ten books including *Looney Tunes: The Ultimate Visual Guide*, *The 50 Greatest Cartoons* and *The Animated Movie Guide*. Beck is also a consultant for the *Looney Tunes Golden Collection* DVD series and was the co-founder of Streamline Pictures, a pioneer in bringing anime to the United States. Beck is also an animation producer and has been an executive with Nickelodeon and Disney. Beck has mounted and hosted various retrospective screenings of classic animation at festivals and museums all over the world. Webmaster of www.cartoonresearch.com and co-writer of the popular animation blog, *Cartoon Brew*.

Adrian Bedford

<http://www.kabedford.com/>

K.A. Bedford is a writer of SF living in the suburbs of Perth, Western Australia. He is the author of novels *Orbital Burn*, *Eclipse*, and *Hydrogen Steel*, all from Edge Sf/F Publishing, of Canada. He is married to the fabulous Michelle, who makes all things possible.

Hilari Bell

<http://www.sfw.org/members/bell/>

Hilari calls herself the poster child for persistence — the first novel she sold was the 5th novel she'd written, and when it sold she was working on novel #13. Since then she has sold eight more novels, she has six more under contract, and she's concluded that luck is a good thing too. She writes SF and fantasy for children and teens.

Dr. Gregory Benford

<http://benford-rose.com/>

Hard SF writer, fan, physicist. Author of *Timescape*, *In the Ocean of Night*, etc. Latest book is *The Sunborn*.

Joe Bergeron

<http://homepage.mac.com/joebergeron/>

Artist, amateur astronomer, writer, and science fiction fan.

Jeff Berkwits

Jeff Berkwits has written about science-fiction literature, music, film and television for dozens of Internet and print periodicals including *Science Fiction Weekly*, *Locus Online*, *SCI FI*, *Cinescape* and *Filmfax*, among others. He most recently served as editor-in-chief of *Amazing Stories Magazine*, and is presently researching two books focusing on the early days of science-fiction television.

Dr. Bob Blackwood

<http://www.blackwood.org/>

Dr. Bob Blackwood and Dr. John Flynn, dubbed "The Film Doctors" by fans at Torcon, conducted

a survey of the members of the World Science Fiction Society to determine the top 10 SF films of the 20th century, and Galactic Books in July 2006 will publish the result as *Future Prime: The Top Ten Science Fiction Films*. Dr. Bob, president of the International Press Club of Chicago, is a correspondent for *Fra Noi* (Chicagoland's Italian American Voice) and the *College Union Voice*. He is also the author of *From the Silent Era to The Sopranos: Italian American Gangsters in Trend-Setting Films and Television Shows*, just released by PublishAmerica.

Fr. John Blaker

Fan, RC priest.

Maya Kaathryn Bohnhoff

<http://www.mysticfig.com/>

Maya is addicted to speculative fiction. For this, she blames her father and Ray Bradbury. Her short fiction has appeared in *Analog*, *Amazing Stories*, *Interzone*, and others, and has been nominated for the Nebula and British SF awards. She has authored six fantasy novels, most recently *Mr. Twilight* (with Michael Reaves), an October 2006 release from Del Rey. October will also see *Kino No Tabi*, Volume 1, Maya's English adaptation of the anime series. Maya is half of Maya & Jeff, a musical duo that won the 2005 Pegasus Award for Best Performer. They've also collaborated on three amazing children, and live in San Jose.

Margaret Wander Bonanno

<http://www.margaretwanderbonanno.com/>

Margaret Wander Bonanno has written more than twenty novels in both mainstream and science fiction, including four *Star Trek* novels (*Dwellers in the Crucible*, *Strangers from the Sky*, *Catalyst of Sorrows*, and *Burning Dreams*, a novel about Christopher Pike), and two SF trilogies, *The Others* and *Preternatural*. She is the co-author, with Nichelle Nichols of *Saturn's Child*. Ms Bonanno has been by turns an English teacher, executive secretary, transcriptionist, proofreader and ghostwriter. She has two grown children, and lives in Southern California.

Steven R. Boyett

<http://www.steveboy.com/>

Steven R. Boyett is the author of *Ariel*, *The Architect of Sleep*, *The Gnole* (with British illustrator Alan Aldridge), the parody collection *Treks Not Taken*, and a draft of *Toy Story 2* for Pixar/Disney. Shorter works have appeared in literary, science-fiction, and horror magazines, newspapers, and comic books. Boyett has been a professional martial-arts instructor, DJ, paper marbler, and editor, as well as a rank amateur electronic music composer. He is currently finishing a sequel to *Ariel*, entitled *Eloi*.

Bridget Bradshaw

<http://taffbug.livejournal.com/>

Trans-Atlantic Fan Fund (TAFF) winner Bridget "Bug" Bradshaw, 36, from Cambridge England, has been an active fan since 1990. A con-runner and fanzine writer (*Obsessions*, *Squiggledy Hoy*),

she works for the SF Foundation and the UK's League of Fan Funds. She has spent the summer touring the USA and Canada, meeting fan friends old and new. Look for her here in the Fan Lounge. She promises a TAFF Trip Report that's imaginative, meticulous, and full of her sense of the absurd. And hamsters.

David Bratman

<http://home.earthlink.net/~dbratman/>

David Bratman has been a critic and reviewer and critic specializing in fantasy for many years. His historical and bibliographic study of the Inklings is in press in Diana Pavlac Glyer's book *The Company They Keep*, and his other articles on Tolkien and other fantasy writers have appeared in various publications, including the Mythopoeic Society's bulletin *Mythprint* which he edited for many years. He compiled *Ursula K. Le Guin: A Primary Bibliography* (1995) and edited *The Masques of Amen House* by Charles Williams (2000). In fandom, David has been a member of various apas and has worked on a few convention committees, most notably as three-time Hugo administrator. David lives in northern California with a soprano (his wife, Berni Phillips) and two cats. In his other life, he is a traveling consulting librarian.

Jon L. Breen

Jon L. Breen is the author of seven novels and more than ninety published short stories, most in the crime/mystery field, and is the winner of two Edgar Awards in the biographical/critical category. He is a longtime member of SFWA and among his science fiction credits is the short story "Parsley Sage, Rosemary, and Time" in the anthology *Time Twisters*, edited by Jean Rabe. His next book is the novel *Eye of God*, forthcoming from Perseverance Press. Retired as a librarian and Professor of English at Rio Hondo College, he lives in Fountain Valley, California, with his wife and invaluable front-line editor Rita.

David Brin

<http://www.davidbrin.com/>

David Brin is a scientist and best-selling author of Hugo winners *Startide Rising* and *The Uplift War*. Hugo runner-ups include *The Postman*, *Earth*, *Glory Season*. His non-fiction book *The Transparent Society* won the Freedom of Speech Award of the American Library Association. *Kiln People* explores a fictional near future when people use cheap copies of themselves to be in two places at once. *The Life Eaters* - a graphic novel - explores a chilling alternate WW II. Recently controversial: *Star Wars On Trial*. Watch for David's TV show in the fall.

Michael S. Brotherton

<http://www.mikebrotherton.com/>

Mike Brotherton is a hard science fiction writer as well as a professor of astronomy at the University of Wyoming. His first novel, *Star Dragon* (Tor Books), was a finalist for the John Campbell Award for best science fiction novel in 2004. He knows more about quasars than you do, and gets paid to

point the Hubble Space Telescope at them (he'd rather not say how much). He leads his research team to fight for truth, science, and the Milky Way. His fierce cat Sita loves him very much.

Charles N. Brown

<http://www.locusmag.com/>

Charles N. Brown is Publisher & Editor-in-Chief of 26-time Hugo winner *Locus* magazine which he founded in 1968, and has been involved in the science fiction field since the late 1940s. He was the original book reviewer for *Asimov's*, has edited several SF anthologies and written for numerous magazines and newspapers. Brown founded *Locus* in 1968 and has won more Hugos than anyone else. Also a freelance fiction editor for the past 35 years, many of the books he has edited have won awards. He travels extensively and is invited regularly to appear on writing and editing panels at the major SF conventions around the world, is a frequent Guest of Honor and speaker and judge at writers' seminars, and has been a jury member for several of the major SF awards.

Rachel Manija Brown

<http://www.rachelmanijabrown.com/>

Rachel Manija Brown writes books, manga, television, and whatever else she feels like writing. Much of her writing is sf and fantasy. She worked in development and as a writer for the Jim Henson Company for four years and is currently developing an animated TV show for them. She used to be a staff writer for the one-hour TV horror-comedy *The Fearing Mind*, which played on Fox Family. Her first book, *All The Fishes Come Home To Roost: an American Misfit in India*, is published by Rodale. It's a true story of how her post-hippie parents raised her on a bizarre ashram in India devoted to Meher Baba, who is best known for having been Pete Townsend's guru, taking a vow of silence for most of his life, and for coining the insipid motto "Don't worry, be happy." She was the only foreign child within 100 miles of anywhere. Despite being Jewish by birth and a Baba-lover by parental decree, there was only one school in town. So Rachel spent her formative years attending Holy Wounds of Jesus Christ the Savior Convent School. It's a dark comedy.

Ginjer Buchanan

In the early '70's, Ginjer Buchanan moved from Pittsburgh, PA. to New York City where she made her living as a social worker, while doing free-lance editorial work. In 1984, she took a job as an editor at Ace Books. She has been promoted several times. Her current title is Senior Executive Editor; Marketing Director, Ace/Roc Books.

Tobias S. Buckell

<http://www.tobiasbuckell.com/wordpress/>

Tobias S. Buckell is a Caribbean born SF/F writer who grew up spending time in Grenada, the US, and British Virgin Islands. He has almost 30 short stories in various magazines and anthologies. His first novel, *Crystal Rain*, came out from Tor books in February 2006, his second is due out in the

summer of 2007. He is a full time blogger, freelance writer, and author.

Robert Burnett

Robert Burnett is the writer and director of *Free Enterprise* as well as numerous other genre films.

Bob Burns

<http://bobburns.mycottage.com/>

Standing on both sides of the camera, Bob has developed an appreciation of the efforts required to bring images from the imagination to the screen, be it movies or television. He has encouraged, consoled, supported and assisted in those endeavors. Bob's acting career has been mainly behind a mask, mostly that of a gorilla, including starring in the TV series *Ghostbusters* as Tracy, The Gorilla. He produced several videos, among them *The Time Machine - A Journey Back* and *The Further Adventures of Major Mars* based on a character that Bob created. The film incorporated the flavor of the serials and early B-movies like *The She Creature* on which Bob worked with pioneer monster maker, Paul Blaisdell. To showcase the talents of his friends and to just plain have fun, Bob began "Bob Burns and Friends Halloween Extravaganzas". Each year, an SF or horror film was selected and a scary scene chosen to recreate. The challenge was to do it *live*, without the luxury of multiple takes or computers. It was this that drew artists like Dennis Muren, Rick Baker, Mike Minor, Tom Scherman, Walter Koenig, Doug Beswick, the Skotak brothers, D.C. Fontana, Greg Nicotero, Bill Malone, and others to participate.

Michael A. Burstein

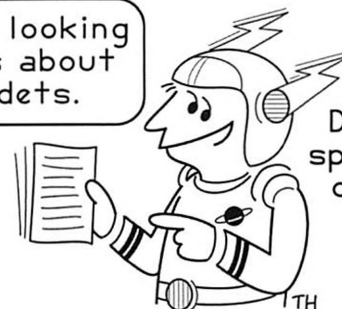
<http://www.mabfan.com/>

Michael A. Burstein, winner of the 1997 Campbell Award for Best New Writer, has earned eight Hugo nominations and two Nebula nominations for his short fiction, which appears mostly in *Analog*. Burstein lives with his wife Nomi in the town of Brookline, Massachusetts, where he is an elected Town Meeting Member and Library Trustee. When not writing, he has worked as a Science teacher. He has two degrees in Physics and attended the Clarion Workshop.

Pat Cadigan

Pat Cadigan, two-time winner of the Arthur C. Clarke Award, lives in North London with the Original Chris Fowler. She awaits the return of The Sultan's Elephant.

Editors are looking for stories about Space Cadets.



Double-spaced, of course.

David Cake

David is a long time fan and gamer, chair of the Australian National Science Fiction convention standing committee, an editor of *Borderlands* magazine, and a board member of Electronic Frontiers Australia, Australia's electronic civil liberties organization.

Scott Campbell

Game designer/producer for Sony Playstation.

Amy Sterling Casil

<http://members.aol.com/asterling/amypage.htm>

Amy Sterling Casil is a 5th generation Southern Californian and a science fiction writer. Her short fiction can be found in *The Magazine of Fantasy & Science Fiction* among other publications. A 2002 Nebula Award nominee, she has authored three novels and more than a dozen nonfiction books for young adults and children. She also writes poetry and children's fiction, and has painted about 100 bookcovers as well as other commercial art. She is the Director of Development for the Los Angeles-based nonprofit organization Beyond Shelter, and lives in Redlands, California with her daughter Meredith and dog Badger.

Susan Casper

Fantasy/horror author of about 10 or 12 ebooks, available from www.fictionwise.com. Susan Casper spent years listening to her writer/editor husband Gardner Dozois and her writer friends chatter about the craft. Hopelessly out of the loop, there was only one way to fit in. She began to write stories, and discovered, to her surprise, that after working at it for a while, she could actually sell them.

Michael Cassutt

Michael Cassutt is best known for writing scripts for such SF and fantasy television series as *The Twilight Zone*, *Max Headroom*, *Eerie, Indiana*, *Farscape*, and *The Dead Zone*. He has also published two dozen short stories and is the author of five novels, including the space thrillers *Missing Man*, *Red Moon* and *Tango Midnight*. His monthly column, "The Cassutt Files", appears on Sci-Fi.com.

Adam-Troy Castro

<http://www.sff.net/people/adam-troy/>

Adam-Troy Castro's short fiction has received two Hugo nominations, one Stoker nomination, and five Nebula nominations. His most recent book, non-fiction, is *My Ox is Broken: Detours, Roadblocks, and Other Great Moments from TV's The Amazing Race* (Ben Bella Books). He lives in Miami with his long-suffering wife Judi and a rotating collection of cats that includes Meow Farrow and Uma Furman.

Rob Caves

Rob Caves is the Executive Producer of *Star Trek: Hidden Frontier*. He also played Ensign Mark Abney in several episodes. The *Hidden Frontier* project grew out of video production efforts he

started with the fan club, USS Angeles. Caves has worked as production assistant, post production assistant, and junior editor in corporate video production; currently he's a staff editor at a major production company.

James Cawley

Elvis impersonator; co-creator of *Star Trek: New Voyages*; plays the part of Kirk in the fan-created "4th season of *Star Trek*."

Robert J. Cesarone

Robert Cesarone is currently involved in program management, strategy development and long range planning at the Jet Propulsion Laboratory. His activities specifically involve telecommunications and mission operations, including the development of architectural options for the Deep Space Network, NASA's network for tracking interplanetary spacecraft. He has held his present position since September 1991 and has been employed at JPL since 1977. Prior to his current assignment he has held a number of positions within the Voyager Navigation Team, in particular that of lead trajectory and maneuver engineer for the Voyager 2 flybys of Uranus and Neptune. Mr. Cesarone has authored 24 technical and popular articles covering the Voyager Mission, trajectory design, gravity-assist and space navigation and telecommunications. He is an associate fellow of the American Institute of Aeronautics and Astronautics, a member of the World Space Foundation and a recipient of the NASA Exceptional Service Medal. When he can find any leisure time, he devotes it to his many hobbies. These include amateur astronomy, collecting classic editions of science-fiction and space exploration books, building his model train collection and, most recently, writing songs and playing the five-string banjo in a local band.

Richard Chwedyk

<http://www.sfga.org/members/chwedyk/>

Richard Chwedyk's novella, "Bronte's Egg," won the Nebula Award in 2003, was nominated for a Hugo, and was the 2nd runner up for the Sturgeon Award. You can read it in its "definitive" version in the *Nebula Awards Showcase 2004*, edited by Vonda N. McIntyre and published by Roc Books. His novelette "The Measure of All Things" was also considered for the Sturgeon and Nebula, fell a few votes short for the Hugo and was included in the Hartwell/Cramer anthology *Year's Best SF 7*. "The Measure of All Things" has been translated into Italian. His three published "saur" stories have all been translated into Hebrew for the Israeli SF magazine *The Tenth Dimension*. His short fiction has appeared in *Amazing Stories*, *Space and Time*, *F&SF* and in the *Twilight Tales* anthology *Cthulhu And The Coeds, Or Kids And Squids*. His poetry has most recently appeared in the *Rhysling Anthology 2004*, the Hartwell/Cramer anthology *Year's Best SF 8*, *Strange Horizons*, *Snow Monkey* and in the chapbook anthology *Tales From The Red Lion*. His latest "saur" novelette, "In Tibor's Cardboard

Castle" appeared in the Oct. 2004 issue of *Fantasy & Science Fiction*. More stories are on the way.

Dave Clements

Dave Clements is a professional astrophysicist working on preparations for the Herschel and Planck satellites, and using data from HST, Chandra, Spitzer and Akari as well as ground based telescopes. He is also trying to write SF, but not published yet.

Brian Coghill

Jack Cohen

Jack Cohen is an internationally-known reproductive biologist who consults for test-tube baby and other infertility laboratories. He acts as consultant to SF writers on questions of scientific authenticity, especially in the design of alien creatures and ecologies, and has been called the UK's leading xenobiologist.

Steve Collins

<http://deepimpact.jpl.nasa.gov/mission/bioscollins.html>

Steve Collins is an Attitude Control System engineer for NASA's Jet Propulsion Laboratory. Currently working on the Mars Science Laboratory project, Steve has been a flight team member on Mars Observer, Galileo, Deep Space One, MER and last summer's Deep Impact project. In flight, he is responsible for keeping the spacecraft pointed in the right direction, performing trajectory corrections and figuring out "what the heck just happened?" When he's not flying spacecraft around the solar system, he can be found playing soccer, jamming on the theremin, or acting in local Shakespeare productions.

Melissa Conway, Ph.D.

<http://library.ucr.edu/?view=collections/spcol>

Dr. Melissa Conway is Head of Special Collections at the University of California, Riverside, home of the Eaton Collections of Science Fiction, Fantasy, Horror and Utopian Literature, the world's largest collection of Science Fiction.

Glen Cook

Author. Latest books are *Whispering Nickel Idols*; *The Tyranny of the Night*; and *Cruel Wind*, an omnibus edition of the first three books in the *Dread Empire* series.

Brenda Jean Cooper

<http://brenda-cooper.com/>

Author. Latest book is *Building Harlequin's Moon*, written with Larry Niven.

Paul Cornell

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

Paul Cornell is a British SF novelist and a comics and television writer, notably on the new series of *Doctor Who*, for which he wrote "Father's Day." His two novels are *Something More* and *British Summertime*. He's currently developing his own SF TV series, working for Marvel Comics and writing a new novel.

Ctein

Ctein is best known in the SF community for his photographs of eclipses, aurora, natural and unnatural scenics, space launches and his hand-printed books. He's a contributing editor to *Photo Techniques*, author of *Post Exposure — Advanced Techniques for the Photographic Printer*, computer display consultant, technical writer, with degrees in English and Physics from Caltech. Other activities- pollution research, astronomy, world designing for CONTACT, and radical feminist queer activism. If he grows up, he wants to be a dilettante. Ctein lives in Daly City CA with technical writer Paula Butler, two demented psittacines, a half dozen more-or-less normal computers, and twenty kilobooks. He reports his house seems to be shrinking...

Tad Daley

<http://www.daleyplanet.org/>

Tad Daley is a political author, an international policy analyst, and an activist for enduring world peace. He holds a bachelor's degree in political science, a master's degree in international studies, a Ph.D. in public policy analysis ... and a law degree to fall back on if neocon Republicans stay in power forever. He's served as a political advisor to Congresswoman Diane Watson (D-Cal, 2001-Present), the late U.S. Senator Alan Cranston (D-Cal, 1969-1993), and Congressman Dennis Kucinich (D-Ohio, 1997-Present). He ran for U.S. Congress himself in a 2001 special election to represent mid-city Los Angeles. He spent many years at the RAND Corporation in Santa Monica, California, the world's oldest and largest think tank. He focuses his research, writing, and advocacy on abolishing nuclear weapons, ending genocide forever, and reinventing the United Nations. He's published more than 75 newspaper, magazine, and journal articles on positive future visions and the politics of hope. He's presently serving as Peace and Disarmament Fellow in the Los Angeles Office of Physicians for Social Responsibility, the Noble Laureate anti-nuclear organization.

Ellen Datlow

<http://www.datlow.com/>

Ellen Datlow was editor of *Sci Fiction*, the multi award-winning fiction area of SCIFI.COM, for almost six years. She was fiction editor of *Omni* for over seventeen years and has worked with an array of writers including Susanna Clarke, Neil Gaiman, Ursula K. LeGuin, Bruce Sterling, Peter Straub, Jonathan Carroll, George R. R. Martin, William Gibson, Joyce Carol Oates, William Burroughs, and others. Her most recent anthologies include *The Dark*, *The Green Man*, and *The Faery Reel* (the latter two with Terri Windling). She's been co-editing *The Year's Best Fantasy and Horror* for twenty years. Datlow has won the World Fantasy Award, the Bram Stoker Awards, the International Horror Guild Award, the Hugo Award, and the *Locus* Award for her editing.

Sheryl Jean Davis

Head of Preservation at University of California at Riverside since 1986 and Assistant Head of Special Collections since 1999. Main responsibility is the proper storage, handling and preservation of materials in Special Collections.

Joy Day

<http://www.sphericalmagic.com/>

Genevieve Dazzo

Genevieve Dazzo holds a Ph.D. in Theoretical Chemistry and is well versed in many different scientific disciplines. She is currently a computer consultant and also does corporate training in a variety of advanced computer and management skills. During her career she has held senior positions at Software, Pharmaceutical, Telecommunications, and Aerospace companies. She has been active in science fiction fandom in both New York and Los Angeles since the mid 1970s and has worked on many Worldcons and regional conventions. She is currently on the Board of the Southern California Institute for Fan Interests.

Keith R.A. DeCandido

<http://www.sff.net/people/krad/>

Keith R.A. DeCandido is the author of over 30 novels, as well as dozens of short stories, comic books, eBooks, essays, and nonfiction books, many of them in various media universes: *Star Trek*, *Buffy the Vampire Slayer*, *Serenity*, *Farscape*, *Andromeda*, *World of Warcraft*, *Starcraft*, *Spider-Man*, and much much more. His original novel *Dragon Precinct* was published in 2004, and his most recent work is the *Buffy* novel *Blackout*, which focuses on one of the previous Slayers, Nikki Wood.

John DeChancie

<http://www.johndechancie.com/>

John DeChancie is the author of over two dozen books, fiction and non-fiction, and has written for periodicals as widely varied as *Penthouse* and *Cult Movies*. Many of his novels have recently been published in Russian translation. His humorous fantasy series, beginning with *Castle Perilous*, became a best seller for Berkley/Ace. William Morrow published *Maginet*, which *Booklist* said was "a welcome sigh of comic relief ... shamelessly droll, literate, and thoroughly entertaining. *Maginet* is the fantasy genre's whimsical answer to *Neuromancer*." He has also written in the horror genre. His short fiction has appeared in *The Magazine of Fantasy and Science Fiction* and in numerous original anthologies, the latest of which is *I, Alien*, edited by Mike Resnick. He currently lives in the Los Angeles area and is at work writing screenplays. His most recent book, *Witchblade: Talons* is an original novel based on the *Witchblade* comics series.

Mike DeMeritt

<http://michaeldemeritt.com/>

Michael DeMeritt served eleven seasons as an Assistant Director for *Star Trek*, through all of *Voyager* and all of *Enterprise*. You can find his

audio commentary track on the *Enterprise* Third Season DVD set for the episode "Northstar." He is a published writer whose most recent work, *Poetry and Prose from the Director's Ass.*, explores the ups and downs of life "in the business". He currently works on NBC's *Las Vegas*.

Linda Deneroff

Linda Deneroff has been reading SF since she was 12 (the golden age!) and watched *Star Trek* from its inception in 1966. After discovering fandom in 1971, she became a Lunarian and worked on Lunacon. In 1987, she relocated to Seattle and became active in fandom there as well. There, she currently helps run Foolscape, a small literary-and-art-oriented convention.

Juls Denton

Juls is an avid sewing hobbyist who has created everything from court dresses to peasant wear for renaissance and historical reenactments.

Cat Devereaux

<http://www.alleycatscratch.com/movie/>

Cat Devereaux has been into costuming forever. That path has included costuming in TV, film, and theatre. Much of her earlier work was the slash and burn style of construction required for the jobs. Today she prefers insanely detailed workmanship and recreation as well as teaching others the same. This obsession created the website "Alley Cat Scratch Costume" which includes "Lord of the Rings Costume" where folks gather for costume study and to share sewing techniques. She is a recipient of the International Costumer's Guild's Lifetime Achievement and co-author of *The Masquerade Handbook*.

Nick DiChario

<http://www.nickdichario.com/>

Nick DiChario has been nominated for two Hugo Awards and a World Fantasy Award. His short fiction has appeared in many magazines and anthologies in the United States and abroad. His first novel, *A Small and Remarkable Life*, was published this summer by Robert J. Sawyer Books.

Buzz Dixon

<http://www.realbuzzstudios.com/>

Buzz Dixon is the co-founder and president of Realbuzz Studios, creators of *Serenity*, America's premiere inspirational manga, as well as three new upcoming manga series for the inspirational/Christian market. Prior to this, Buzz Dixon had an extensive career writing for TV animation, feature films, comics, video and RPG games.

Cory Doctorow

<http://www.craphound.com/>

Cory Doctorow is a science fiction novelist, blogger and technology activist. He is the co-editor of the popular weblog *Boing Boing*, and a contributor to *Wired*, *Popular Science*, *Make*, the *New York Times*, and many other newspapers, magazines and websites. He was formerly Director of European Affairs for the Electronic Frontier Foundation, a non-profit civil liberties group

that defends freedom in technology law, policy, standards and treaties. In that capacity, he worked to balance international treaties, policies and standards on copyright and related rights, advocating in the halls of governments, the United Nations, standards bodies, corporations, universities and non-profits. His novels are published by Tor Books and simultaneously released on the Internet under Creative Commons licenses that encourage their re-use and sharing, a move that increases his sales by enlisting his readers to help promote his work.

John R. Douglas

John R. Douglas has worked as an editor for Berkley, Pocket Books/Simon & Schuster, Avon Books and HarperCollins, and was once editor of the science fiction news magazine *Chronicle*.

Gardner Dozois

Gardner Dozois was the editor of *Asimov's Science Fiction* magazine for twenty years, and is still the editor of the annual anthology series *The Year's Best Science Fiction*, from St. Martin's Press, now up to its *Twenty-Third Annual Collection*. He has won fifteen Hugo Awards as the Year's Best Editor, thirty *Locus* Awards, and two Nebula Awards for his own short fiction. He is the author or editor of more than a hundred books, the most recent of which are the anthologies *One Million A.D.*, *Escape From Earth: New Adventures In Space* (with Jack Dann), *Beyond Singularity* (with Jack Dann), a reissue of his novel *Strangers*, and a new collection of his work, *Morning Child And Other Stories*. He lives in Philadelphia.

Kevin Drum

<http://www.washingtonmonthly.com/>

Kevin Drum is a contributing writer for the *Washington Monthly* and has authored their blog, *Political Animal*, since March 2004. Prior to that, he wrote *Calpundit*, an independent liberal political blog. During the '90s he was vice president of marketing for a software company in Irvine, California. He lives with his wife and two cats in Irvine, California.

Diane Duane

<http://www.dianeduane.com/>

Novelist, screenwriter, absolute mistress of a vast online web empire (okay, she made that up about the empire), Diane Duane has been writing science fiction and fantasy in various media for the last twenty-five years. She runs the "Young Wizards" universe, and has written for characters as various as Spider-Man, Siegfried the Volsung, Jean-Luc Picard, and Scooby-Doo. Her sign is "Runway 24 Left: Hold for Clearance."

Martin Easterbrook

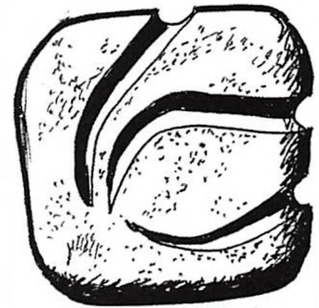
British convention fan.

Scott Edelman

<http://www.scottedelman.com/>

Scott Edelman (the editor) currently edits both *Science Fiction Weekly*, the internet magazine of news, reviews and interviews, with more than

635,000 registered readers; and *Sci Fi*, the official print magazine of the Sci Fi Channel. He was the founding editor of *Science Fiction Age*, which he edited during its entire eight-year run from 1992 through 2000. He also edited *Sci-Fi Entertainment* for almost four years, as well as two other sf media magazines, *Sci-Fi Universe* and *Sci-Fi Flix*. He has been a four-time Hugo Award finalist for Best Editor. Scott Edelman (the writer) has published more than 50 short stories in magazines such as *The Twilight Zone*, *Absolute Magnitude*, *The Journal of Pulse-Pounding Narratives*, *Science Fiction Review* and *Fantasy Book*, and anthologies such as *Crossroads: Southern Tales of the Fantastic*, *Men Writing SF as Women*, *MetaHorror*, *Once Upon a Galaxy*, *Moon Shots* and *Mars Probes*. He has twice been a Stoker Award finalist for Short Story.



ALLEN MONEY - WRG

Bob Eggleton

<http://www.bobeggleton.com/>

Bob Eggleton is a successful science fiction, fantasy and landscape artist. Winner of 9 Hugo Awards, 12 Chesley Awards, The 1999 Skylark Award and 2 *Locus* Awards. His art can be seen on many magazines and books. His latest book is *The Stardragons* with John Grant, from Chrysalis Books. Of late, Bob has worked doing animated movie concept work, commissions, and illustrated books. He also appeared as a "fleeing" extra in the 2002 film *Godzilla against Mechagodzilla*.

Alex Eisenstein

I'm a collector of vintage SF art and have mounted retrospective exhibits at a number of conventions, including Chicon 2000. I'm also a writer of fiction (in collaboration with my wife Phyllis) and nonfiction (film criticism and SF scholarship).

Phyllis Eisenstein

<http://www.bl.com/eisenstein/>

I've been a writer for 35 years, both on my own and in collaboration with my husband Alex, with half a dozen SF and fantasy novels and a few dozen stories published, plus one nonfiction book on arthritis. For the last 16 years, I've been adjunct faculty at Columbia College Chicago, teaching SF writing, and half a dozen years ago I was talked into adding a class in fantasy writing to the schedule. In 2000, I decided to try out the advertising world, and currently I am Senior Copy Editor at the largest advertising agency in Chicago.

Stephen Eley

<http://www.escapepod.org/>

Stephen Eley is the editor and host of *Escape Pod*, a science fiction magazine in podcast form. Each week *Escape Pod* narrates and delivers SF and fantasy short stories in audio form. It's also the first paying content market in podcasting. Stephen is also also the publisher of *Pseudopod*, a

horror fiction podcast, and provides podcast-related products and services through his company, Escape Artists, Inc. He lives in Atlanta, Georgia with his wife and their one-year-old son.

Kate Elliott

<http://www.kateelliott.com/>

Kate Elliott is the author of the *Crown of Stars* fantasy series, the *Novels of the Jaran*, and the forthcoming *Spirit Gate* (October '06). In addition, she has written a half dozen short stories and a collaboration with Melanie Rawn and Jennifer Roberson, *The Golden Key*. She lives in Hawaii with her family and their neurotic miniature schnauzer, aka the Schnazghul.

Doug Ellis

Collector and dealer in SF original art and pulps for 20 years. Co-organizer of the annual Windy City Pulp & Paperback Convention, which has become a leading venue for the sale of pulps and the sale and display of vintage SF art. Author of one book devoted to pulp art (*Uncovered*) and author/editor of several books on the pulps. Recipient of the Lamont Award, pulp fandom's lifetime achievement award.

Harlan Ellison

Harlan Ellison is an author who needs no introduction.

Kent Eloffson

Kent began his costuming career at the age of eight when he draped an exquisite bustle gown onto a styrofoam cone. Since then he has costumed over 50 stage shows and spent 22 years working for the Walt Disney Company.

Edward Richard Endres

<http://fyberdyne.com/>

Edward Endres (along with Robert Vaillencourt) established Fyberdyne laboratories in 1989. Fyberdyne is widely regarded as one of the best fiberglass costuming organizations in fandom. Edward has had the recent honor of working with comic book painter Alex Ross on a definitive full size version of Iron Man's Helmet for Dynamic Forces. He is also known for the unique way he has for inlaid color in his fiberglass. He lives in South bend Indiana with his wife Debra and children.

Michael Engelberg

LA area physician, very long time fan, sf movie producer.

Steve Englehart

<http://steveenglehart.com/>

Steve Englehart has written pretty much every comic you've ever heard of. All *Batman* films and animation for the last 30 years comes from his conception, but there's also the *Green Lantern Corps*, *Silver Surfer*, *Doctor Strange*, and *Coyote*. He created the *Night Man* comic and wrote for its television incarnation. He wrote the story for the *Tron 2.0* video game and worked on *Bard's Tale IV*. NASA chose his biography of the Wright

Brothers for their school curricula. Currently, he's writing *The Long Man*, a sequel to his novel *The Point Man*, about the reality of magick.

Jane Espenson

<http://www.janeespenson.com/>

Jane Espenson is best known for her five years as a writer-producer for *Buffy the Vampire Slayer*. Her episodes include "Band Candy," "Earshot," "Harsh Light of Day," "Storyteller," "After Life," and others. She shared writing credit on the episode "Conversations with Dead People," which won a Hugo award. Since *Buffy*, she has been on the writing staffs of *Gilmore Girls*, *Tru Calling*, Tim Minear's *The Inside*, and she has written a freelance episode of *Battlestar Galactica*.

Scott Essman

<http://www.visionarycinema.com/>

Lawrence Evans

William B. Fawcett

Author of *The Fleet* series of books.

Cynthia Felice

You can find Cynthia Felice's most recent publication, *Promised Land*, (a collaboration with Connie Willis) in both hardback and paperback. *Iceman*, an Ace/Berkley paperback novel, is the most recent full-length solo work. "Track of a Legend" is anthologized in David Hartwell's *Christmas Stars*, a Tor paperback, and "Second Cousin, Twice Removed" is in *Isaac Asimov's Christmas*, edited by Gardner Dozois and Sheila Williams, an Ace/Berkley paperback.

Sheila Finch

<http://www.sff.net/people/sheila-finch/>

Sheila was born in England but has lived in Long Beach, CA for the past 40 years. She is best known for the *Guild of Xenolinguist* series of stories and novels about the adventures of the lingsters as they travel the Orion Arm making first contact and communicating with aliens. One of these stories ("Reading the Bones") won a Nebula Award and was later expanded into a novel of the same name. She has also alternate history and historical fantasy, and a young adult novel. She shares her home with a furry cat and two retired racing greyhounds.

Paul Fischer

<http://www.balticonpodcast.org/wordpress/>

Paul Fischer is a life long Sci-Fi and Fantasy fan. He created and hosts the podcasts: *The Balticon Podcast* and *The ADD Cast*. *The Balticon Podcast* is the first podcast dedicated to Sci-Fi conventions. In his day job he is a Network Architect for a wireless data group in a large company.

James W. Fiscus

Jim Fiscus is a Portland, Oregon writer. He is chairman of two non-profit organizations that work to help science fiction and fantasy writers, The Endeavour Award and the Clayton Memorial Medical Fund. He is a former columnist for

the *SFWA Bulletin*, the journal of the Science Fiction and Fantasy Writers of America, writing about legal and business issues. After years as a medical writer he has returned to writing about history, publishing books for high school students. His fiction often draws on his master's degree in Middle East and Asian History, including recent stories in *Alternate Generals II* and *III*.

Dr. John L. Flynn

<http://www.towson.edu/~flynn/sci-fi.html>

Dr. John L. Flynn is a three-time Hugo-nominated author and long-time science fiction fan and critic who has written eight books, hundreds of short stories and articles, reviews, and a screenplay. He is an active member of the Science Fiction Writers of America. As a professor at Towson University in Maryland, he teaches graduate and undergraduate writing courses, including "Writing Science Fiction" that has produced several science fiction writers. With fellow academic Bob Blackwood, he formed "the Film Doctors," a group which studies and promotes science fiction films, and produced the top ten list of SF films of the twentieth century.

Michael F. Flynn

A native and resident of Easton, PA, Michael Flynn took his degrees in mathematics and so far they haven't made him give them back. He works as a consultant in statistical methods and quality management. His books include the *Firestar* series, (with Larry Niven and Jerry Pournelle) *Fallen Angels*, and the critically well-received *The Wreck of the River of Stars*. He has received four Hugo nominations, the Sturgeon prize, and the Heinlein Award. Coming soon is a novel, *Eifelheim* (Tor) and two stories: "Dawn, and Sunset, and the Colours of the Earth" (*Asimov's*) and "Probably Murder" (*Analog*).

Phil Foglio

<http://www.studiofoglio.com/>

Dorothy C. Fontana

Star Trek, *Star Trek*, *Star Trek* — as Bill Rotsler put it in a cartoon for me, "It follows me everywhere." Not that I mind, but it is the thing I'm most associated with. However, there are other credits over the years that I am also proud of — *Bonanza*, *Dallas*, *Streets Of San Francisco*, *Babylon 5*, *Six Million Dollar Man*, *Logan's Run*, *Fantastic Journey*, *Lonesome Dove*, *Earth-Final Conflict* and so on. I'm an instructor at the American Film Institute, I'm married to Dennis Skotak (see elsewhere in the program book) and still active writing, including *Star Trek* games.

Richard Foss

Richard Foss is an author, editor, restaurant critic, and reviewer who has directed theatrical productions, produced concerts, run a travel agency, managed the construction of a luxury hotel, and lectured on Elizabethan history, among other pastimes. His fiction has appeared in *Analog* and various short story collections.

Alan Dean Foster

<http://www.alandeanfoster.com/>

Alan Dean Foster is the author of more than 100 books, over a hundred short stories, numerous articles and film reviews, radio plays, and the story for the first *Star Trek* movie. His novel *Cyber Way* was the first work of science fiction to win the Southwest Book Award for fiction. His work has been published in more than 50 languages. A world traveler, he has spent time in more than 80 countries. His film footage of great white sharks feeding off South Australia has appeared on the BBC and American television. He lives in Prescott, Arizona, with his wife JoAnn, 3 dogs, 7 cats, a pair of red-tailed hawks, assorted coyotes, road-runners, and the ensorcelled chair of the nefarious Dr. John Dee.

Rudy Franchi

Jane Frank

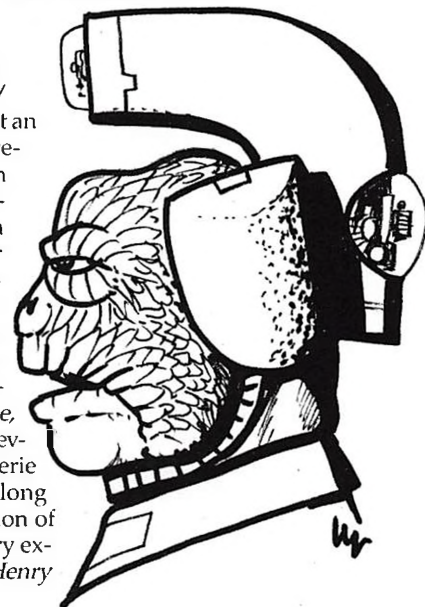
<http://www.wow-art.com>

Jane Frank is a collector, author, and private art dealer who established Worlds of Wonder in 1991 to represent the kind of artists and art that you'll enjoy in the L.A.con IV art show. Avid collectors, Jane and her husband Howard have a more than 35-year long history of support for the genre, and two Paper Tiger books on their art collection: *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (1999), and *Great Fantasy Art Themes from the Frank Collection* (2003). Beginning Sept 10th works from the collection will again be exhibited at The Science Fiction Museum, Seattle. Jane wrote the illustrated biographies *The Art of Richard Powers* (Hugo Nominee, 2001), and *The Art of John Berkey* (2003), and many articles on art and collecting; she writes as The Artful Collector for the e-zine *Estronomicon*. She edited two books on the author William Hope Hodgson (PS Publishing/Tartarus Press 2005), and is working hard on two projects: *A Biographical Dictionary of 20th Century Science Fiction and Fantasy Artists* (McFarland, 2008) and *Pixel or Paint? The Digital Divide in Illustration Art* (Non-stop, 2007).

Valerie Estelle Frankel

<http://www.calithwain.com/>

Valerie Frankel was born at an early age. She teaches creative writing for children and teens, along with teaching Composition at San Jose State University. Her many short stories appeared in the anthologies *Legends of the Pendragon* and *In the Outposts of Beyond*. She's also been published in *Rosebud Magazine*, *The Oklahoma Review*, and seventy other magazines. Valerie would have gone crazy long ago, except for her collection of singing potatoes. She's very excited about her first book, *Henry*



Potty and the Pet Rock: An Unauthorized Harry Potter Parody, published through Wingspan Press.

Laura Frankos

Laura Frankos has written a mystery novel (*St. Oswald's Niche*), as well as short stories for *Analog*, the *Chicks In Chainmail* series, and numerous fantasy and science fiction anthologies. She spends entirely too much time listening to Broadway musicals and is compiling a quiz book based on trivia of the Great White Way.

James Frenkel

James Frenkel's career in book publishing began in 1971. Since then he has edited science fiction and fantasy for Dell Books, Bluejay Books (of which he was Publisher), and Macmillan Publishing, where he edited the Collier Nucleus classic reprint line. Since 1986 he has worked for Tor Books, where he is now a Senior Editor. Born and raised in New York City, he now lives in Madison, Wisconsin. He enjoys working with many fine SF and fantasy authors, ranging from Daniel Abraham to Timothy Zahn, and many other outstanding authors in between.

David Friedman

<http://www.daviddfriedman.com/>

I majored in Chemistry and physics, got a PhD in theoretical physics and proceeded to make a career as an academic economist, most recently specializing in law. My

first book, *The Machinery of Freedom: Guide to a Radical Capitalism*, was published in 1973. My most absorbing hobby has been the Society for

Creative Anachronism, with interests ranging from medieval cooking and storytelling to hitting people with swords. My most recent interest is writing my first novel (*Harald*, Baen) and working on more. I am currently a law professor at Santa Clara University.

David Fury

Tom Galloway

Tom Galloway lives in Silicon Valley. His adventures include winning on a game show, Neil Gaiman telling an audience "You should all get together and burn [Tom] as a witch", Harlan Ellison trying to get him dates via public radio, raising \$10,000 for the Comic Book Legal Defense Fund via conceiving a single item, being a Starfleet Admiral in a *Trek* comic book, organizing an MIT hack on the Harvard-Yale football game, and being a practice dummy for teaching Nobel Prize winners the Macarena.

Christopher J. Garcia

<http://efanzines.com/DrinkTank/index.htm>

Christopher J. Garcia is a writer, producer, historian, and zine-publisher from Santa Clara, CA. He has been the Assistant Curator at the Computer History Museum in Mountain View, CA

for the last seven years. He has produced four films, including *The Chick Magnet* (winner Best Science Fiction Film: Conestoga Film Festival 2005) and *The Last Woman on Earth*. He publishes *The Drink Tank* on *efanzines.com*, *Claims Department* for FAPA, and *Science Fiction/San Francisco* with Jean Martin. He is currently the Vice-President of the Bay Area Science Fiction Association and President of the National Fantasy Fan Federation (N3F). He's also Co-Chair of the Hollister in 2008 Casa de Worldcon Bid.

David Gerrold

<http://www.gerrold.com/>

Please do not ask David Gerrold about the fifth book in the *Chtorran* series. He has promised to be on his best behavior, but your cooperation is urgently requested.

Nat Gertler

<http://www.licensablebear.com/>

Inventor of "Mister U.S." (along with Mark Lewis). Created the comic book *Licensable Bear*TM.

Zelda Gilbert

Zelda saw her first costume competition at the 1984 Los Angeles World Science Fiction Convention. She said, "I can do that," and has been doing so ever since. Zelda successfully competes at the master's level in international venues and specializes in the strange, the humorous, and the tacky. Additionally, Zelda served for many years on the boards for both the CGW and ICG, as well as being a veteran Costume College teacher.

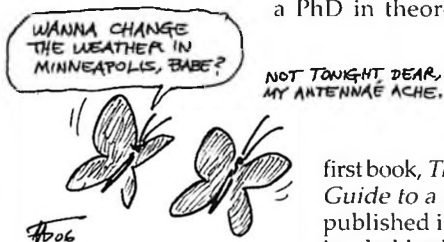
Mel Gilden

<http://www.melgilden.com/>

Mel Gilden is the author of many children's books, some of which received rave reviews in such places as *School Library Journal* and *Booklist*. His multi-part stories for children appear frequently in the *Los Angeles Times*. His popular novels and short stories for grown-ups have also received good reviews in the *Washington Post* and other publications. Licensed properties include adaptations of feature films, and video games, and he has written original stories based in the *Star Trek* universe. He has written cartoons for TV, has developed new shows, and was assistant story editor for the DIC television production of *The Real Ghostbusters*. He consulted at Disney and Universal, helping develop theme park attractions. Gilden spent five years as co-host of the science-fiction interview show, *Hour-25*, on KPFK radio in Los Angeles. Gilden lectures to school and library groups, and has been known to teach fiction writing. He lives in Los Angeles, California, where the debris meets the sea, and still hopes to be an astronaut when he grows up.

ElizaBeth □Lace□ Gilligan

ElizaBeth "Lace" Gilligan lives in the San Francisco Bay Area with her husband, Doug, and their adult children. As a self-described literary opportunist, ElizaBeth has been writing since earliest memory. DAW books has released the first



novels in the "Silken Magic" series — *Magic's Silken Snare* and *The Silken Shroud* — Alternate Histories about Romani silk merchants set in 17th century Sicily. *Havensgate* (working title) is the current project on ElizaBeth's desk — the first of a new series focusing upon a woman leading her people through the inner turmoil of a world with magical mutations and strict social caste structures. ElizaBeth also writes the occasional short story, formed and manages the research list for genre writers (JoysOfResearch@YahooGroups.com), is an herbalist, ardent historian, researcher, philosopher, who dabbles in the fiber arts and home-schooled her children. In her copious free time, ElizaBeth has served as Secretary to the Board of Directors for SFWA after nearly a decade serving in SFWA Convention Relations.

Laura Anne Gilman

<http://www.sff.net/people/lauraanne.gilman/>

The former Executive Editor of Roc/NAL, Laura Anne left her day job at the end of 2003, in order to put more energy into her own writing. Her first original novel, the fantasy/caper *Staying Dead*, came out in 2004, followed by *Curse The Dark* in 2005 and *Bring It On* in July 2006, with the next scheduled for 2007. Her YA trilogy, *Grail Quest*, came out from HarperCollins this year. She is also the author of several non-fiction books for teenagers, and co-edited the anthologies *OtherWere: Stories of Transformation* and *Treachery & Treason*.

Dana Ginsberg

Diana Glycer

Diana Pavlac Glycer is a professor of English at Azusa Pacific University in Azusa, California. She has chaired conferences, published articles, and tried in vain to fix the comma errors in *File 770*. Her most recent book is *The Company They Keep: C. S. Lewis and J. R. R. Tolkien as Writers in Community*.

Mike Glycer

Mike Glycer, Chair of LAConIII, is the Hugo-winning editor of *File 770* and the "Once and Future Secretary" of the Los Angeles Science Fantasy Society. He's edited lots of fanzines, among them *Prehensile*, and *Scientifriktion*.

Lynn Gold

<http://www.rahul.net/figmo/>

Lynn has been an on-air presence on the San Francisco Bay area airwaves for over 15 years. She has thrown many a party at a convention, often on an amazingly small budget. She has also been performing at conventions for 15 years, and does standup comedy in her copious spare time. During the day she works at ZipLip Incorporated in San Jose, CA as a Technical Writer; on weekends and occasional evenings she anchors the news at KLIV-AM in San Jose, CA and reports news, traffic, and weather at Traffic.com in Emeryville, CA. She has also been on the Internet continuously since 1980, back when it was the ARPAnet. She was part of one of the earliest Net.romances — and Net.divorces. She has

worked at NASA, Oracle, PayPal, Sun Microsystems, Hewlett-Packard, and Netscape as a Technical Writer. Lynn lives in Mountain View, CA, with her pet Bichon Frise, "Lady," who has attended several conventions.

Lisa Goldstein

<http://www.brazenhussies.net/goldstein/>

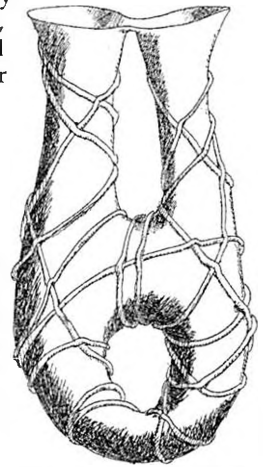
Lisa Goldstein has published eleven novels, the latest being *The Divided Crown* (as by Isabel Glass) from Tor Books. Her novel *The Red Magician* won the American Book Award for Best Paperback. She has also published a short story collection, *Travellers In Magic*, and numerous short stories. Her novels and short stories have been finalists for the Hugo, Nebula, and World Fantasy awards. She has worked as a proofreader, library aide, bookseller, and reviewer, and she lives in Oakland, California, with her husband and their cute dog Spark.

John Goodwin

Kathleen Goonan

<http://www.goonan.com/>

Kathleen Ann Goonan has published five novels and over twenty-five short works. Two of her novels, *Crescent City Rhapsody* and *Light Music*, were Nebula finalists and are part of her *Nanotech Quartet*, which also includes *Queen City Jazz* and *Mississippi Blues*. *War Stories*, her next novel, will be out from Tor some time in 2007.



Robert Gordon

Robert Gordon's screenwriting credits include *Galaxy Quest* and *Lemony Snicket's A Series Of Unfortunate Events*. His producing credits include *Sky Captain And The World Of Tomorrow*. He earned a bachelors degree in Electrical Engineering from UCLA before pursuing his masters degree in film at the California Institute of Arts. A Disneyland geek, Gordon hopes someday to achieve his original goal of working as an Imagineer.

Bob Gounley

Bob Gounley is an Instrument Systems Engineer for the Space Interferometer Mission (SIM) at NASA's Jet Propulsion Laboratory (JPL). He's served interplanetary science missions in many roles including Engineering Team Lead for Mars Exploration Rover, Flight Director for the Deep Space 1 mission (testing ion propulsion), and Deputy Engineering Team Chief for the Galileo mission to Jupiter. NASA awarded Bob its Exceptional Service and Exceptional Achievement medals. He holds a Bachelor's Degree in Mechanical Engineering from the University of Pennsylvania and a Master's Degree in Aeronautics/Astronautics from M.I.T.

Lorien Gray

After graduating with a degree in Linguistics, Lorien Gray decided to waste her education and go into show business. She started as a Script Supervisor in Texas, but soon fled to Los Angeles to pursue the big time. She's worked as an

assistant director on a variety of television shows and feature films, such as *ER*, *Star Trek: Voyager*, *The Pretender*, *Anywhere But Here*, and *How Stella Got Her Groove Back*. Lorien is currently working at Regent Entertainment, which acquires, produces, and distributes episodic television, TV movies, and feature films.

Ashley Darlington Grayson

<http://www.publishersmarketplace.com/members/CGrayson/>

Literary agent. Agent for John Barnes, Jack Cohen, Bruce Coville, Christopher Pike, and various others.

Kevin R. Grazier

Dr. Kevin Grazier is a planetary scientist at NASA's Jet Propulsion Laboratory (JPL), and holds the dual titles of Investigation Scientist and Science Planning Engineer for the Cassini/Huygens Mission to Saturn and Titan. His research also includes large-scale, long-term computer modeling of Solar System evolution/dynamics/chaos. Kevin is also currently the Science Advisor for the PBS animated series *The Zula Patrol*, as well as the SCI FI Channel series *Eureka* and *Battlestar Galactica*. He writes the monthly *Battlestar Galactica TECH Blog* on www.hollywoodnorthreport.com.

Ed Green

Ed Green has been a member of Fandom since 1971. He's a retired NCO from the US Army, where he spent 13 years working as an Intelligence Analyst. He's done fanwriting for *File 770*, *No Award* and other zines. He's been President of the LASFS and Chairman of the LASFS Board of Directors. He is currently Chairman of the Board of SCIFI INC, the sponsoring group of this year's Worldcon.

Scott E. Green

<http://www.scottgreen.com/>

Writer, editor and poet. Has been nominated for the Kelly award in non-fiction writing and the Rhysling, Isaac Asimov Readers Award and the Balrog for short poetry. Most recent book is *Isaac Asimov: An Annotated Bibliography of the Asimov Collection at Boston University*.

Simon R. Green

Long ago and far away, Simon R Green was born in the small English town of Bradford-on-Avon, the last Celtic town to fall to the invading Saxons in 504 AD, and it's all been downhill ever since. He's published more than thirty novels, all of them different, including many international best-sellers. Best known for the *Deathstalker* novels, a trilogy in eight parts. Currently writing the *Nightside* series, about a private eye who operates in the Twilight Zone, solving cases of the weird and uncanny. Simon is also, secretly, Superman. Don't tell anyone.

Hugh S. Gregory

Hugh S. Gregory is an avid Spaceflight Historian based in Vancouver Canada. His latest re-

search includes the conceptual design theory work on the E.L.D.S.R.R. space reactor (which he gifted to JPL back in July of 2002), Project M.O.S.S. (Musk Observatory Supernova Search) for the Musk Mars Desert Observatory in Hanksville, Utah and Project M.A.S.T. (Mars Analogue Simulation Trainer), a VR simulator for the Mars Society to help train and prepare crews for their simulations of Mars surface exploration at the Mars Desert Research Station. Since December 2004 he has been the Mars Society's Chief Documents Editor for the M.D.R.S. and F.M.A.R.S. research stations, correlating and maintaining the operations manuals and training materials relative to each facility. He was selected for and led M.D.R.S. Crew 35 (February-March 2005) as Mission Commander and Crew Astronomer (to set up Project MOSS). He's produced and sold videos on *Voyager 2 at Neptune*, *The Gas Planets*, and others. On weekends he's a private pilot, amateur astronomer (Member RASC), cricket umpire, and enjoys hiking in the Rockies with his wife Anne.

Paula Guran

<http://www.darkecho.com/>

Paula Guran is currently the editor of *Juno*, www.juno-books.com, a new fantasy imprint and its Best New Paranormal Romance anthology series. She reviews regularly for *Publishers Weekly*, is review editor for *Fantasy Magazine*, and a columnist for *Cemetery Dance*. Until earlier she contributed SF/F reviews and interviews to *CFQ* magazine. In an earlier life she produced the weekly email newsletter *DarkEcho* (winning two Stokers, an IHG award, and a World Fantasy nomination) and edited *Horror Garage* (earning another IHG and second a World Fantasy nomination.) She's a publisher [Infrapress], teaches SF/F/H writing, and has been author John Shirley's literary agent for nearly a decade.

James Gurney

Guest of Honor, 2006 World Science Fiction Convention. If you haven't read the beginning of this book, go back and start over.

Karen Haber

<http://www.geocities.com/karenhaber/>

Karen Haber is the author of nine novels including *Star Trek Voyager Bless the Beasts*, co-author of *Science of the X-Men*, and editor of the Hugo-nominated essay collection celebrating J.R.R. Tolkien, *Meditations on Middle Earth*. With Jonathan Strahan she edited the popular *Year's Best SF* and *Year's Best Fantasy* series through 2005. Her short fiction has appeared in *Asimov's Science Fiction* magazine, the *Magazine of Fantasy and Science Fiction*, and many anthologies. She reviews art books for *Locus* magazine and profiles artists for various publications including *Realms of Fantasy*. Her newest science fiction novel, *Crossing Infinity*, a YA tale of gender confusions between worlds, was published by ibooks in November.

Gay Haldeman

<http://home.earthlink.net/~haldeman/>

Gay Haldeman (Mary Gay Potter Haldeman) has a Master's degree in Spanish Literature from the U. of Maryland and another in Linguistics, from the U. of Iowa. She teaches in the Writing Center at Massachusetts Institute of Technology every fall, specializing in English as a second language. The rest of the year she resides in Florida, where she manages writer Joe Haldeman's career, dealing with editors, answering correspondence (in Spanish and French as well as English; isn't e-mail wonderful?), etc. She's a correspondent for the on-line Spanish magazine *BEMonline*. She's been going to SF conventions since 1963 (so has Joe) and loves to meet new people. After 41 years of marriage, she still thinks Joe's the best thing that ever happened to her.

Joe W. Haldeman

<http://home.earthlink.net/~haldeman/>

Joe Haldeman sold his first story in 1969, while he was still in the army, post-Vietnam, and has been a constant writer ever since, with a little time off for teaching. He's written about two dozen novels and five collections of short stories and poetry, and appears in about twenty languages. His best-known novels are *The Forever War* and *Forever Peace*. Since 1983, he and his wife Gay have spent the fall semester in Cambridge, MA, teaching at MIT. His latest novel is *Old Twentieth*, and it was joined in 2005 by *War Stories*, a collection of fiction about Vietnam.

Barbara Hambly

<http://barbarahambly.com/>

Author of *The Emancipator's Wife* (about Mary Todd Lincoln), *The Windrose Chronicles*, *The Darwatch Trilogy*, etc. Has written stories for *Tales from the Mos Eisley Cantina*; *Tales from Jabba's Palace*; *War of the Worlds: Global Dispatches*; *Gaslight and Ghosts*; and others. Most recent books are *Dead Water* and *Circle of the Moon*; *Renfield* will be out in September.

Lisa Deutsch Harrigan

Treasurer of The Mythopoeic Society, Chairman of Westercon 40, Chairman of Mythcon 10, treasurer to more Mythcons, treasurer to CostumeCon 26, good costumer too (mostly hall costumes). Been in fandom for, well, more years than I want to imagine. A well-rounded fan into Costuming, JRR Tolkien, *LotR* the Movie, Fantasy, Asimov, Bradbury, SF, *Star Trek*, *Star Wars*, *Babylon 5*, *Farscape*. Mother to Jenevieve Paurel Davis and Harold Harrigan III; grandma to Christopher, Matthew, and Jonathan; all fans, too. All in all, it's been a good full fannish life, and there are still more years to enjoy!

Charlaine Harris**Harry Harrison**

<http://harryharrison.com/>

Author of *Deathworld*, *The Stainless Steel Rat*, *Make Room! Make Room!*, *West of Eden*, *Bill the Galactic Hero* etc. His latest book is *Stars and Stripes Triumphant*.

Jay C. Hartlove

Jay has been competing his costumes at conventions since 1976. He is known for adapting unusual materials and developing new techniques in costuming. His inspirations are anime, history and horror, not necessarily in that order. He also teaches workshops and designs events for the Bay Area costumers guild. He has scaled back his competition entries while raising his two beautiful daughters Katherine and Abigail with his wife Denisen. One exception was working with a team that won Best in Show at ConJose (WorldCon 2002). Jay also writes extensively on religion and neuroscience, which he insists, are not very far apart.

David Hartwell

<http://www.davidghartwell.com/>

David Hartwell edited *The Science Fiction Gallery*, *Visions of Wonder*, *Northern Stars*, *Northern Suns*, *Centaurus*, etc. Collects interesting neckties. Compiler of *Gregg Press Science Fiction Series 1975-1985 Complete: a Preliminary Annotated Checklist*. Proprietor of Dragon Press, publisher & bookseller; publishes *The New York Review of Science Fiction*.

Teddy Harvia

Teddy Harvia is an anagram of David Thayer. Teddy is a cartoonist who has contributed to hundreds of amateur publications since 1977 and received much appreciated recognition over the years for such characters as the WingNuts[TM], the Goddess Opuntia, and Chat. David was co-chair of the Cancun WorldCon bid and is currently attempting to translate the skills he has gained as a technical writer and editor into a career as a science fiction novelist. Both are married to Diana Thayer, also an aspiring writer.

James Hay

<http://www.geocities.com/jameshay.geo/>

James Hay lives in San Diego, enjoys creating and wearing hall costumes, and has a keen interest in sf trivia.

John G. Hemry

<http://www.sff.net/people/john-g-hemry/>

John G. Hemry is a retired US Navy officer and the author of the *JAG in space* series, the latest of under the name Jack Campbell (*The Lost Fleet*). He had a story in the latest *Chicks in Chainmail* anthology and also has essays in BenBella books on *Charmed*, *Star Wars*, *Superman*, and Philip Pullman's *His Dark Materials* trilogy. John's also a SFWA musketeer. He lives in Maryland with his wife (the incomparable S) and three kids.

Howard V. Hendrix**Brian P. Herbert****Richard Herd**

<http://www.richardherd.com/>

Artist, poet, and actor in many genre shows and movies, including *Midnight in the Garden of Good and Evil*, *Planes Trains & Automobiles*, *SeaQuest DSV*, *Seinfeld*, *Star Trek*, and *T.J. Hooker*.

John Hertz

Hugo nominee for Best Fanwriter. Infected fandom with English Regency ballroom dancing. At cons, moderator of panels, leader of Art Show tours, judge or M.C. of Masquerades; host of Fanzine Lounge at 2004 Worldcon. Big Heart Award, 2003. Fan Guest of Honor, Con-Version (Calgary, '06), Westercon (Phoenix, '04), Lunacon (New York, '01), Incon (Spokane, '00). *Anthologies, Dancing and Joking* ('05), *West of the Moon* ('02), Fanzine, *Vanamonde*. Favorite non-SF writers, Chuang Tzu, Maimonides, Nabokov, Sayers. Drink, Talisker.

J.G. Hertzler

Actor who played General Martok, a frequently recurring Klingon in *Star Trek: Deep Space Nine*, as well as roles in *ST: Voyager* and *Enterprise* and several of the *Star Trek* games.

P.C. Hodgell

P.C. Hodgell is the author of three fantasy novels, *God Stalk*, *Dark of the Moon*, and *Seeker's Mask*, with a fourth up-coming. She also knits, does stained glass, chases cats, and falls off horses.

Eric L. Hoffman

Born in 1944 in Brooklyn, New York (there is no truth to the rumor that Martians gave up invading as a bad idea due to that), Eric Hoffman became a movie buff thanks to the early days of Television. He's also a *Doctor Who* fan. Eric has written articles for various magazines. He also collects movies. He enjoys movies, reading, music (sometimes playing the piano when he can get at one), *Doctor Who*, singing and meeting people. His other interests fit into the category of "some things that man was not meant to know!"

James P. Hogan

<http://www.jamesphogan.com/homepage.shtml>
James P. Hogan was born in London in 1941. After studying general electrical and mechanical engineering, he graduated as an electronics engineer specializing in digital systems. He became a sales executive in the electronics and computer industries with such companies as ITT, Honeywell, and Digital Equipment Corporation, and eventually a Sales Training Consultant with DEC's scientific computing group at Marlborough, Massachusetts. He produced his first novel as the result of an office bet in the mid 70s and continued writing subsequently as a hobby, his works being well received within the professional scientific community as well as among regular science-fiction readers. In 1979 he left DEC to become a full-time writer, moving to Florida and later, California. He now lives in the Republic of Ireland. To date he has written around 30 novels and other full-length works, including three mixed collections of short fiction and nonfiction, and two nonfiction books, one on Artificial Intelligence, the other on scientific heresies.

Nancy Holder

<http://www.nancyholder.com/>
USA-Today Bestselling author Nancy Holder has written approximately 80 novels and 200 short stories, essays and articles. She has received four

Bram Stoker Awards, and she has written tie-ins for *Buffy*, *Angel*, *Smallville*, *Highlander*, *Sabrina*, and other 'verses. Her first Silhouette Bombshell in *The Gifted Trilogy*, *Daughter Of The Flames*, is out now. *Daughter* is a fantasy trilogy about conflicts among The Gifted — people with magical powers. With Nancy Kilpatrick, she co-edited the anthology *Outsiders*. She teaches creative writing at UC San Diego Extension.

Robert B Hole, Jr

<http://www.interaktv.com/>

Bob is a life-long itinerant biologist, teacher, artist and speculative fiction fan. He's been developing websites since 1995, writing and publishing mostly non-fiction since 1976 (coincidentally the year he attended his first SF convention) and was brought up in a science fiction loving household. He was very upset when *Star Trek* moved to Friday nights because it was after his bedtime. Currently he divides his time between writing, artwork, and exhibit consulting and a few hundred other things.

John-Henri Holmberg

Long-time Swedish fan. GoH at Norwegian national convention Intercon in 2005.

Gillian Horvath

<http://hometown.aol.com/webgill/index.html>

Gillian Horvath was on staff at *Highlander: The Series* for four seasons. She is the creator of *Highlander: An Evening at Joe's*, an anthology of short fiction written by cast and crew, and the keeper of the "Lost Footage" on the series DVD's. Gillian's other TV credits range from *Baywatch* and *Beverly Hills 90210* to *Quantum Leap*, *Queen of Swords*, and *Xena: Warrior Princess*. She was the writer of 6 episodes of the vampire cop series, *Forever Knight*, and two episodes for the final season of *Andromeda*. Most recently, Gillian has been working on PAX's Musketeer series, *Young Blades*, and on the supernatural soap opera *Dante's Cove* for here! TV.

Elizabeth Anne Hull

Elizabeth Anne Hull is a past president of the Science Fiction Research Association and has taught creative writing and sf at the college level for over 30 years. She ran for Congress on the Democratic ticket in 1996 and has lectured and led writing workshops around the world, as well as published numerous scholarly articles and several short stories and, with her husband Frederik Pohl, co-edited *Tales from the Planet Earth*.

Walter H. Hunt

<http://www.walterhunt.com/>

Walter H. Hunt is the author of four science-fiction novels published by Tor Books, most recently *The Dark Crusade*. He is an avid student of history, a devoted baseball fan, an active Freemason and a happy husband and father. Walter H. Hunt spent eighteen years in hi-tech before becoming a full time professional writer in 2001.

Sara Hyman

Aleta Jackson

<http://www.xcor.com/>

Aleta Jackson is one of the founders of XCOR Aerospace, located in Mojave, CA. XCOR designs, builds, tests and flies rockets and rocket powered vehicles. She has over 30 years experience in research and development, starting with the Gemini program. XCOR built the recently retired EZ-Rocket, and is building X-Racers for the Rocket Racing League. Her goal is to build safe, reusable, reliable, maintainable rocket engines that will take people and cargo to space. She has over ten years experience as a professional editor and writer, and has been published in the *Washington Post*, *Analog*, and other magazines.

Charles Lee Jackson II

Artist, author, film historian, and now teacher, publisher of *Extra Added Attractions*, *Amazing Adventures*, and *CLiffhanger* magazines, Charles Lee Jackson, II, otherwise known as "The Emperor", has been a member of LASFS since 1967, is currently a superannuated college student, and teaches the class, "Ephemeral Cinema".

Steve Jackson

<http://www.io.com/~sj/>

Steve Jackson is a longtime SF fan. He writes filk (adequately) and sings (very badly). His other hobbies include gardening, dinosaurs, Lego and tropical fish. In his copious free time, he reads, eats and sleeps. Since starting Steve Jackson Games <http://www.sjgames.com> in 1980, he has created a number of hits, starting with *Car Wars* — followed shortly by *Illuminati*, and later by *GURPS*, the "Generic Universal Roleplaying System." His latest big hit is *Munchkin*, a very silly card game about killing monsters and taking their stuff. His current projects include the quest to get his games translated into digital form.

MaryAnn Johanson

<http://flickfilosopher.com/>

"One of online's finest" film critics (*Variety*), MaryAnn Johanson is a New York City-based freelance writer who loves movies but hates what Hollywood sometimes does to them. Her FlickFilosopher.com is one of the most popular movie sites on the Internet; at *GeekPhilosophy.com*, she explores the rise of geek attitudes in popular culture. Johanson is the only major film critic who is a member of The International Academy of Digital Arts and Sciences (the Webby organization), an invitation-only, 500-member body of leading Web experts, business figures, luminaries, visionaries and creative celebrities. She is also an award-winning screenwriter.

Bob Kanefsky

<http://songworm.com/songworm.html>

Bob Kanefsky writes filk parody songs.

Jordin T. Kare

Jordin Kare is an ex-astrophysicist and freelance Rocket Scientist — really; he designs satellite systems as an independent consultant to aerospace companies large and small, and has published two

different concepts for interstellar propulsion systems. He's also a long-time fan, a congoer since 1975, and a well-known, though semiretired, filker. He lives in Seattle with his wife Mary Kay, two cats, and lots of obsolete electronics.

Mary Kay Kare

<http://marykaykare.livejournal.com/>

L.A.con IV marks Mary Kay's 30th anniversary in fandom.

She's been involved in many aspects of that wonderful wacky world and mostly enjoyed it all. She has recently re-discovered the delights of actually attending programming.

Keith G. Kato

Keith G. Kato has been attending Worldcons since 1972, and is known in fandom for the "Keith Kato Chili Party." He is a charter member of The Heinlein Society, and is also on the concom of the 2007 Heinlein Centennial. In the mundane world, he holds a Ph.D. in plasma physics (SF author Gregory Benford was his dissertation advisor), and performs R&D on high power microwaves at Raytheon Company. He is also a martial artist of 42 years standing, and was Head Instructor of the Orange County Karate Club.

Jerry Kaufman

Jerry Kaufman has been an active fan since 1966. He has published fanzines, run conventions, served as the Down Under Fan Fund delegate and administrator, auctioneered, judged literary awards, and run a semi-successful small press specializing in science fiction criticism. He recently served on the Board of Directors for the Clarion West Writers Workshop in Seattle, Washington and, with Suzanne Tompkins, publishes *Littlebrook*, a fanzine.

James Patrick Kelly

<http://www.jimkelly.net/>

James Patrick Kelly has written novels, short stories, essays, reviews, poetry, plays and planetarium shows. His fiction has been translated into twenty-one languages. He has won the World Science Fiction Society's Hugo Award twice: in 1996 and again in 2000. He writes a column on the internet for *Asimov's Science Fiction Magazine*. In 2004 he was appointed by the Governor of New Hampshire to be the Chair of the State Council on the Arts.

Kay Kenyon

<http://www.kaykenyon.com/>

Kay Kenyon's science fiction novels include *The Seeds of Time*, *Maximum Ice* and *The Braided World*. The latter two were short-listed for the Philip K. Dick and John W. Campbell award, respectively. She has recently completed *Bright of the Sky*, the



first in a science fiction series. You'll find some of her short stories in *ReVisions; I, Alien; Live Without a Net;* and *Stars: Stories Based on the Songs of Janis Ian*. Also, watch for the Worldcon signing of the *Space Cadets* anthology, in which Kay is a contributor.

John Kessel

<http://www4.ncsu.edu/~tenshi/>

John Kessel directs the creative writing program at North Carolina State University in Raleigh. A winner of the Nebula Award, the Theodore Sturgeon Award, the Locus Poll, and the Tiptree Award, his books include *Good News From Outer Space*, *Corrupting Dr. Nice*, and *The Pure Product*. With James Patrick Kelly, he recently co-edited *Feeling Very Stranve: The Slipstream Anthology*. *Sci-Fi Weekly* has called him "quite possibly the best short story writer working in science fiction today."

Thomas Kidd

<http://www.spellcaster.com/tomkidd/>

Tom Kidd has worked for a number of publishers: Baen Books, Random House, DAW Books, Warner Books, Doubleday, Ballantine Books, Marvel Comics and Tor Books. He has illustrated two books: *The Three Musketeers* (1998 - William Morrow) and *The War of the Worlds* (2001 - Harper Collins), and there are two books of his art: *The Tom Kidd Sketchbook* (1990 - Tundra) and *Kiddography: The Art & Life of Tom Kidd* (2005 - Paper Tiger). A gallery featuring this book just appeared in the April '06 issue of *Realms of Fantasy*. His art has won him a World Fantasy Award (Best Artist 2004) and six Chesley Awards. Kidd has also done design work for film, theme parks, entertainment products, and all types of conceptual design work for such clients as Walt Disney, Rhythm & Hues, and Universal Studios. His work has been displayed in a wide array of venues, including The Delaware Art Museum, The Society of Illustrators and the Science Fiction Museum & Hall of Fame. His favorite and most time-consuming obsession is a unpublished book called *Gnemo: Airships, Adventure, Exploration*. This is the sort of stuff that makes him happy.

James P. Killus

<http://www.sff.net/people/james-killus/>

James Killus is a scientist (atmospheric) and writer (fiction, non-fiction, and technical). He lives in Pinole, CA with his wife Amy.

Rosemary Kimble

<http://www.rosemaryi.com/>

New Orleans designer of fantasy costume accessories, including masquerade masks, body art, and fairy, dragonly and butterfly wings. Proprietor of EnRapturing ReVisions Costumes.

Ellen Klages

Ellen Klages divides her time between Cleveland, Ohio, and anywhere else. She has written four books of hands-on science activities for children (with Pat Murphy et al.) for the Exploratorium museum in San Francisco. She also serves on the Motherboard of the James Tiptree, Jr. Award and is somewhat notorious as the auctioneer/enter-

tainment for the Tiptree auctions. She has recently sold her first novel, *Green Glass Sea*, about two eleven-year-old girls and their parents living in Los Alamos during the war. When she's not writing fiction, she sells old toys on eBay and collects lead civilians.

Elizabeth Klein-Lebbink

Elizabeth is a long time fan, and art show person. She can be usually found at conventions in or near the art show, sometimes even being foolish enough to run them with her husband Jerome Scott. She came to California from Canada to continue pursuing a career in Aerospace Engineering where she helps build communication and weather satellites. Fannish affiliations include the Dorsai Irregulars, ASFA, and SCIFI. She shares her home with her husband, Jerome Scott, a cat, and way too many books, comic books, and DVD's.

Walter Koenig

<http://www.walterkoenig.com/>

Played "Bester" on *Babylon 5*, "Chekov" on *Star Trek*, has appeared on Comedy Central and in episodes of *Almost Perfect* and *Diagnosis Murder*. TV writing credits include *Land of the Lost* and *Star Trek* animated series. Movie credits include *Star Trek* movies, *Fist of Justice*, and *Drawing Down The Moon*. Wrote and performed *You're Never Alone When You're A Schizophrenic*. Appeared in video games *Maximum Surge* and *Starfleet Academy*. Latest book is *Buck Alice And the Actor-Robot*. Most recent appearance: a radio broadcast of *War of the Worlds* in tribute to both H.G. Wells and Orson Welles.

Victor Koman

<http://www.komansense.com/>

Victor Koman, a native Californian, is the author of several books, including the underground classic millennial-noir novel *The Jehovah Contract* and his medical thriller *Solomon's Knife*. Both novels won the Prometheus Award in their respective years and have recently appeared in hardcover from Franklin Watts and online and in trade paperback from kopubco.com, as is his latest novel, *Captain Anger Adventure #1: The Microbotic Menace*, and his long-suppressed first novel, *Death's Dimensions*. His screenplay for his novel *The Jehovah Contract* has been optioned for film by Ludovico Technique, Inc. Koman was instrumental in preventing the destruction of Disneyland's last bubble-topped Mark III monorail ("Old Red"), resulting in Disney subsequently converting the historic monorail fuselage into a street-legal vehicle, the Mouseorail.

Raph Koster

<http://www.raphkoster.com/>

Jonathan F Kotas

Nancy Kress

<http://www.sff.net/people/nankress/>

Nancy Kress is the author of 23 books, most recently *Nothing Human* (Golden Gryphon) and *Probability Space* (Tor). She writes often about genetic

engineering. Her work has won three Nebulas, a Hugo, a Sturgeon, and a John W. Campbell Memorial Award (for *Probability Space*). She is the bi-monthly "Fiction" columnist for *Writers Digest Magazine* and teaches often at Clarion.

George Krstic

<http://www.titmouse.net/>

Writer, director, and producer George Krstic's credits include writing for film (the multiple-award winning sci-fi short *The Last Actor*) and television (the Emmy-nominated *MTV Downtown*, as well as co-creating the recent giant robot Cartoon Network series *Megas XLR*). In addition to just optioning an animated science fiction feature, Krstic is currently serving as a writer on George Lucas' new 3D *Clone Wars* series.

Grant P. Kruger

<http://members.aol.com/ThirdWorld/PersSF.html>

A South African fan living in the USA. US agent for Science Fiction South Africa and has run many SFSA parties. Grant has been on staff for the last five Worldcons. He is involved with the ongoing promotion of fandom and Worldcons - a fandom evangelist. Editing the *2006 Southern Fandom Confederation handbook*. Also the L.A.con IV Party Maven.

Ellen Kushner

<http://www.sff.net/people/kushnerSherman/Kushner/>

Ellen Kushner's new novel, *The Privilege of the Sword*, continues the story she began in her first one, *Swordspoint*. Her other novels are *Thomas the Rhymer* (World Fantasy Award) and *The Fall of the Kings* (with Delia Sherman). She hosts the national public radio series *Sound & Spirit*, available online. Live shows: *Esther: the Feast of Masks* and *The Golden Dreydl: a Klezmer "Nutcracker" for Chanukah* (with Shirim Klezmer Orchestra, on Rykodisc cd). She is co-founder of the Interstitial Arts Movement. <http://www.interstitialarts.org/> She lives in New York City with Delia Sherman, and does not have a cat.

David A. Kyle

Dave Kyle was a teen-aged fanzine publisher, one of the founders of legendary First Fandom. His career in science fiction has been extremely varied as novelist, short-story writer, anthologist, illustrator, book designer, editor, literary agent, and active force in the very earliest and present-day worlds of fandom. He attended the first ever SF-con in Philadelphia, 1936, the first worldcon in NYC, 1939, and chaired the 14th Worldcon in NYC, 1956. After Air Force service in World War II, he co-founded pioneering Gnome Press, first to publish, in hardcover, novels by Sir Arthur C. Clarke, Robert E. Howard, Isaac Asimov, and early Robert A. Heinlein.

Jay Lake

<http://www.jlake.com/>

Jay Lake lives and works in Portland, Oregon. He is the 2004 winner of the John W. Campbell

Award for Best New Writer, as well as a Hugo and World Fantasy Award nominee. His short stories appear in markets worldwide. Along with Deborah Layne he edits the award-winning *Polyphony* anthology series. Jay's next novel is *Trial of Flowers*, coming in fall of 2006 from Night Shade Books.

Geoffrey A. Landis

<http://www.jlake.com/>

Geoffrey A. Landis is a scientist and a science fiction writer. As a science fiction writer, he has won the Hugo and Nebula awards. His novel *Mars Crossing* won the *Locus* award for best novel. As a scientist, he is currently a member of the Mars Exploration Rover science team, and has worked on advanced space mission design. He is currently a visiting professor of astronautics at MIT.

Bridget Landry

Bridget Landry was educated as a chemist and planetary scientist, trained as an engineer, and has worked on the Hubble Space Telescope, the joint US-French oceanographic Earth orbiter Topex, the Mars Pathfinder project, and is currently a team member on the Cassini Mission to Saturn. She is also deeply interested in, and committed to helping with the retention of girls in science and math, from middle school onwards. Ms. Landry has been a fan since the age of 13, when she worked for 4 hours at her first SF con before ever getting her badge. She is a costumer with a twisted sense of humor, most noted for the Strauss Waltz Assault Team, Computer Pirates, and the Victorian Bathing Beauties. She has won both presentation and workmanship awards, and participated in costuming panels and workshops, from the local to the WorldCon level.

Devra Langsam

<http://www.poisonpenpress.com/>

I discovered both *Star Trek* and Fandom through the good offices of Sherna Comerford. In 1966 she took me to an Open ESFA, a small NJ con, where we met the late Brian Burley, who took us to Lunarians' meetings, and introduced us to Juanita Coulson, fanzine fan extraordinaire. Juanita in turn introduced us to Ruth Berman and Eleanor Arnason, and suggested that we could produce a *Star Trek* fanzine. She would help us with the production. So, in September 1967, we premiered *Spockanalia*, the first STzine, at Worldcon. At Worldcon, I met Elyse (Pines) Rosenstein, who mistook me for my Siamese cousin Debbie. (She was the one who picketed NBC during the "Save *Star Trek*" campaign.) It was Elyse who got the idea, in 1971, for a little *Star Trek* con, just for Trekkers, modeled on Lunacon. Sherna had run a miniscule ST con in Newark, and that's what we thought we'd have. Instead, we ended up with 3400 attendees, an exhibit from NASA, and guests Gene Roddenberry and several cast members. Amazing. After the five ST cons, I began publishing *Masiform D*, a mixed media zine. Somewhere during this time I was twice con chair for Lunacon, a member of the NY in '77 and NY in '86 Worldcon bids, and ran innumerable dealers' rooms. After the 18th issue

of *Masiform*, I gave up publishing and devoted myself to bookselling, concentrating on historic cookbooks, costume books, juvenile fantasy, and historical mysteries. I'm now retired from being a librarian, and loving it.

Evelyn C. Leeper

<http://www.geocities.com/evelynleeper/>

Evelyn Leeper discovered fandom when then-future husband Mark signed her up for the UMass SF Society in 1968. In 1978 they founded the Bell Labs SF Club and their own (soon) weekly fanzine, which has gone through several title changes until it settled down as the weekly *MT Void* (pronounced "Empty Void"), which has now had over 1300 issues. She has been nominated for the Hugo for Best Fan Writer twelve times for her convention reports, travelogues, and book reviews, and is currently a judge for the Sidewise Awards for alternate history.

Mark R. Leeper

<http://www.geocities.com/markleeper/>

Mark became a serious fan of science fiction at about age five. He has been an active in SF activities ever since. He was President of the University of Massachusetts SF Club. At Bell Laboratories he and wife Evelyn founded a science fiction club in 1978 and have run it ever since. The fanzine/newsletter, the *MT Void*, which grew out of that club, has gone past 1300 issues. Mark has been a film reviewer on the Internet continuously since 1984. The *MT Void* has grown from a club notice to an internationally-recognized fanzine. Mark also writes long trip logs.

Stephen Leigh

<http://www.farrellworlds.com/>

Fred Lerner

Fred Lerner has been a librarian and bibliographer for more than thirty-five years, and was one of the founders of the Science Fiction Research Association. Formerly science fiction columnist for *Voice of Youth Advocates* and the *Wilson Library Bulletin*, he now serves as Contributing Editor, Science Fiction and Fantasy for the NoveList website. His first book, *Modern Science Fiction and the American Literary Community* (Scarecrow Press, 1985), was a scholarly study of science fiction's changing reputation in America. In *The Story of Libraries: From the Invention of Writing to the Computer Age* (Continuum, 1998) and *Libraries Through the Ages* (Continuum, 1999), he has written about the history of libraries. His story "Rosetta Stone" has been described by anthropologist David Hartwell as "the only SF story I know in which the science is library science." Fred Lerner lives with his wife Sheryl in White River Junction, Vermont, where he is Information Scientist at the National Center for Post-Traumatic Stress Disorder. As producer of the PILOTS Database, an online index to more than 30,000 publications on PTSD, he claims to have seen more literature on the subject than anyone on the planet.

David D. Levine

<http://www.spiritone.com/~dlevine/sf/>

My story "The Tale of the Golden Eagle" was a nominee for the Hugo Award, appeared on the Nebula preliminary ballot, and was a finalist for the Sturgeon Award and *Locus* Award. I'm a John W. Campbell Award nominee (2004 and 2003), Writers of the Future Contest winner (2002), James White Award winner (2001), and Clarion West graduate (2000). I've sold to *F&SF*, *Asimov's*, *Realms of Fantasy*, and several anthologies including Mike Resnick's *New Voices in SF* and three *Year's Best* volumes (two Fantasy, one SF).

Jaime Levine

<http://www.twbookmark.com/sciencefiction/>

Jaime Levine is a Senior Editor at Warner Books, where she has worked for more than 9 years. She's edited a variety of authors including Jacqueline Carey, Michael Moorcock, Gregory Benford, Nalo Hopkinson, Octavia E. Butler, and Carrie Vaughn.

Anthony R. Lewis

Tony entered organized fandom in 1957 via the MIT SFS. He was one of the founders of NESFA and chaired the 1971 Worldcon (Noreascon) as well as a number of Boskones. He is currently active in NESFA and especially NESFA Press. He is a member of MCFI, the organization that runs Worldcons and SMOFCons in the Boston area.

Jacqueline Lichtenberg

<http://www.simegen.com/jl/>

Jacqueline Lichtenberg is creator of the Sime-Gen Universe, primary author of *Star Trek Lives!*, founder of the *Star Trek* Welcommittee, creator of the term Intimate Adventure, winner of the Galaxy Award for Spirituality in Science Fiction and one of the first *Romantic Times* Awards for Best Science Fiction Novel. With new novels and non-fiction being published, her work is now in e-book form, audio-dramatization and on XM Satellite Radio. She has been sf/f reviewer for *The Monthly Aspectarian* for 13 years. With Professor Jean Lorrain, she teaches sf/f writing online.

Guy Lillian III

A letter of comment in a 1962 *Flash* comic book started Guy Lillian on a lifelong fannish journey. It's a road that has taken him to multiple Hugo nominations for his genzine, *Challenger*, 35 years in the Southern Fandom Press Alliance, five as its Official Editor, three terms as President of the Southern Fandom Confederation, several fan Guest of Honorships, status as the 2003 DUFF delegate to the Australian National SF Convention, friendship with Julius Schwartz and generations of great science fiction fans, and marriage with his DUFF co-delegate, his beloved wife, the former Rose-Marie Green, whom he met at the 1976 worldcon. He asks all those so inclined to say a prayer for the Big Easy.

Brad Linaweaver

Brad Linaweaver is an award winning science fiction writer (Prometheus Award/Nebula Finalist) who is best known for alternate history and media tie-ins. Examples of the former includes

Moon of Ice, *Anarquia* (with J. Kent Hastings), and various short stories sold to Harry Turtledove, Mike Resnick, Martin H. Greenberg, et al. The latter includes the *Sliders* books (series created by Tracy Torme), three *Battlestar Galactica* novels with Richard Hatch and four *Doom* novels with Dafydd ab Hugh. In many respects, Brad likes to be thought of as the Mad Collaborator. He did *Worlds of Tomorrow* with Forrest J Ackerman and shares a number of credits with filmmaker Fred Olen Ray. Solo credits also include around eighty short stories and over three hundred articles. He has appeared in magazines ranging from *National Review* to *Famous Monsters of Filmland*. One of his early articles was praised in a radio broadcast by Ronald Reagan. Brad also publishes his own magazine, *Mondo Cult*, co-edited *Free Space* with Ed Kramer for TOR Books and is associate editor of *The Heinlein Journal*.

Justin Lloyd

<http://www.otakunozoku.com/>

Steve Lopata

My science career was in corrosion fighting. The company I worked for did projects for NASA, some of which made it into space and others were used in the ground support area. After I spent time in the Army, my company placed me in charge of international technical service. I now work for a consulting company and write book reviews which are published and stories which haven't been... yet. My consulting is on tigers and other large cats, high explosives, research techniques, and security.

Jean Lorrh, Ph.D.

<http://www.jeanlorrah.com/>

Jean Lorrh started publishing nonfiction professionally in graduate school, but her first professional fiction was *First Channel* with Jacqueline Lichtenberg. Besides Sime~Gen novels and short stories, Jean has created a series of her own called *Savage Empire*, written the award-winning vampire novel *Blood Will Tell*, and created the children's series *Nessie's Grotto* with Lois Wickstrom. She often combines her two loves of teaching and writing by teaching in creative writing workshops.

Barbara Luna

Actor from the original *Star Trek* series.

Perianne Lurie

Perianne Lurie is a long-time fan who has worked on local, regional and Worldcons and local sf clubs in various capacities. In her day job as a public health physician she works in infectious disease epidemiology.

Bradford Lyau

Nicki Lynch

Nicki Lynch is a long time fan, software tester (currently in career limbo), member of the Washington Science Fiction Association, quilter specializing in miniature quilts, frequent Worldcon

attendee, fanzine publisher emeritus, and multiple Hugo Award winner. She still reads fantasy and science fiction as well as watching it on TV and in the movies.

Rich Lynch

Active in fandom since the mid-1970's, Nicki and Richard Lynch have been — and are — club fans (Tennessee early on, Balti-Wash now), and convention fans (from Attendee level through Department Head, to Co-Chair). But mostly they are known as fanzine fans, through their six-time Hugo-winning *Mimosa*. They often combine their interests — they produced *Nebula*, the convention newsletter for Louisville's 1979 Northamericon NASFiC. Among other interests, Richard is a Fanhistorian — he edited Harry Warner's Hugo-winning *A Wealth of Fable*, and has been working for the several years on the history of fandom in the 1960's.

Shaun Lyon

<http://www.gallifreyone.com/>

Shaun Lyon, an original member of the L.A.con IV bid committee, spends much of his time in and around *Doctor Who* fandom, including the running of the extremely prolific website *Outpost Gallifrey*. His first book, *Back To The Vortex: The Unofficial and Unauthorized Guide to Doctor Who 2005* was released last year by Telos Publishing; the follow-up, *Second Flight: Back To The Vortex II* is due in October. He's also an avid television viewer (like most people!)

Anne McCaffrey

Well-known sf author, probably best known for the *Dragonriders of Pern* series. Lives in Ireland. Latest book is *Dragon's Fire*, written with son Todd McCaffrey.

Todd McCaffrey

<http://toddmccaffrey.org/todd/>

Todd Johnson McCaffrey wrote his first science fiction story when he was twelve and has been writing on and off ever since. His books include the Pern books *Dragonsblood*, *Dragon's Kin* (with Anne McCaffrey), *Dragon's Fire* (also with Anne McCaffrey), and the non-fiction work *Dragonholder*. His forthcoming collaboration Anne McCaffrey, *Dragon's Fire*, will be followed by the collaboration *Dragon's Heart*. He is also writing two more solo Pern novels which will follow on from *Dragonsblood*, as well as pursuing several independent projects of his own. He has lived in Los Angeles since 1986.

Wil McCarthy

<http://www.wilmccarthy.com/>

Engineer/Novelist/Journalist Wil McCarthy is a former contributing editor for *Wired* magazine and the science columnist for the SciFi channel, where his popular "Lab Notes" column has been running since 1999. He has been nominated for the Nebula, *Locus*, AnLab, Colorado Book, Theodore Sturgeon and Philip K. Dick awards, and contributed to projects that won a Webbie, a Game Developers' Choice Award, and a General

Excellence National Magazine Award. His short fiction has graced the pages of magazines like *Analog*, *Asimov's*, *Wired*, and *SF Age*, and his novels include the *New York Times* Notable *Bloom*, Amazon.com "Best of Y2K" *The Collapsium* (a national bestseller) and, most recently, *To Crush The Moon*. He has also written for TV and published nonfiction in half a dozen magazines. Previously a flight controller for Lockheed Martin Space Launch Systems and later an engineering manager for Omnitech Robotics and CTO of Galileo Shipyards (an aerospace research laboratory), McCarthy is currently the president of The Programmable Matter Corporation in Lakewood, CO. His nonfiction bestseller, *Hacking Matter*, describes the ongoing research by major corporations and university laboratories into quantum-dot based "programmable matter", promising enormous changes in both technology and society.

Bear McCreary

Bruce MacDermott

Bruce MacDermott is the meticulous one of the Bruce and Dana MacDermott costuming team. He was a child-in-tow for SF conventions back in the 1950s and fondly remembers seeing costumes in the era of plastics and the most naked lady. During the '70s Bruce spent his time at SF conventions taking photos of the Masquerades. In his over 20 years costuming with Dana, he does the work requiring power tools (like sewing machines and drill presses). Bruce and Dana have received two Masquerade Best-in-Show awards (NoloCon II, ConJose). He was last seen on stage as an 8 foot alien with a 10 foot wing span.

Dana MacDermott

Dana MacDermott has been doing convention costuming since the early '80's working with her husband, Bruce. Bruce and Dana are known for their aliens and have two Worldcon Best-in-Show awards. Dana is responsible for concept and design, hand work and "anything where you get goeey up to the armpits." With an MFA in costume design, she has been a Theatrical costume designer with specialties in highly creative costuming, and costume crafts. She is also an experienced Masquerade Judge.

Tom McDonough

<http://www.tomspace.com/>

Dr. McDonough authored the novel *The Architects Of Hyperspace*, called "a splendid book" by Arthur C. Clarke. He has degrees in physics (MIT) and astrophysics (Cornell), and worked at JPL and Caltech. With astronaut Buzz Aldrin, he was co-author of the best-selling educational software *Space Adventure*. He was Coordinator of The Planetary Society's SETI program for 23 years. He's currently a Senior Scientist at the Skeptics Society. In 1973, he predicted a new astronomical phenomenon, giant gas rings around the outer planets, later found by spacecraft. It

formed the scientific basis for Larry Niven's novel *The Integral Trees*.

Christian B. McGuire

Christian is a lifelong reader of SF and Fantasy, but he'll read pretty much anything someone puts in front of his nose and suggests he'll enjoy. He has been active in fandom since the early '80s, joined the LASFS and Time Meddlers in 1986 and his fanac has been spiraling out of control ever since. Christian aspires to the title Senior Cult Leader (Ret.) and thinks he'll achieve this goal sometime in late August of 2006. Christian can cavort and pun on a variety of subjects too numerous to list here, but a modest selection includes fandom, clubs, convention running, and finding the best person to do a job.

Bridget McKenna

Loretta McKibben

Loretta McKibben works for the High Resolution Imaging Science Experiment camera team in Tucson, Arizona, as Webmaster and is the Education and Public Outreach (E/PO) coordinator. HiRISE, the most powerful camera ever sent to another planet, is the primary instrument on NASA's Mars Reconnaissance Orbiter, which went into orbit around Mars on March 10, 2006. Loretta loves to talk about space exploration and astronomy, writes science fiction and fantasy, is working on two nonfiction books (one about the Earth, one about women and space exploration), sings and plays guitar, and enjoys costuming.

David F. McMahon, MD

Dr. David McMahon is the Medical Director of Geropsychiatry at the Center for Healthy Aging, in Danvers Massachusetts. Dr. McMahon's lifelong fascination with science fiction and rockets began with the birthday gift of a toy robot when he was five. He launched a frog into space on an Estes rocket when he was 10, and graduated from Princeton in Aerospace Engineering, i.e. rocket science. Dr. McMahon combines his psychiatric expertise with science fiction. He has published "The Psychological Significance of Straczynski's Universe" and "The Psychological Significance of Science Fiction." He has presented at Yale, in Beijing, and York, England, and at Noreascon IV on psychiatric and science fiction subjects.

Sean McMullen

<http://www.bdsonline.net/seanmcmullen/>

Sean McMullen is an Australian SF and fantasy author, even though he is published mostly in the USA and Europe. He has a dozen books and five dozen stories published, and has won various awards. Sean first caught the attention of readers with *Souls in the Great Machine* (Tor, 1999), a novel of a future Australia ruled by a caste of psychopathic librarians and run by a human powered computer, and his latest novel is *Voidfarer* (Tor, 2006). He is currently adapting two of his works for TV with Inventive Entertainment, and doing a PhD in medieval fantasy literature.

John P. Maizels**Elisabeth Malartre****Leanne Mallory****John Mansfield**

Chaired ConAdian (the 1994 Worldcon in Winnipeg, Canada). Attended first con in 1966 and have chaired cons in 3 countries and 7 provinces. Started SF Clubs in 4 provinces and one or two things more.

Lydia C. Marano

<http://www.babbagepress.com/>

Owner and publisher of Babbage Press, cover artist, animation writer, owner of the bookstore formerly known as Dangerous Visions — now Infinite Worlds — established 1981, caffeine addict.

Louise Marley

<http://www.babbagepress.com/>

Louise Marley is a former concert and opera singer who now writes science fiction and fantasy. She is a two-time winner of the Endeavour Award, a finalist for the Campbell Award, and a two-time semi-finalist for the Nebula. Her first YA novel, *Singer in the Snow*, is recently out in hardcover from Viking, and her first trilogy, *The Singers of Nevyra*, are soon to be reprinted by the same publisher.

Darlene Marshall

<http://www.darlenemarshall.com/>

Darlene Marshall longs for more swashbuckling in her life. To fill that void, she writes of piracy, smuggling and romance. Florida is her home and her passion, and its history, politics, flora, fauna, and natural disasters provide a well of inspiration that never goes dry. Marshall has been a reporter and editor and shares her Gainesville, Florida home with her husband of 30 years, two sons who occasionally return to the nest and make snarky comments about pirate porn, a snake who had a cameo role in *Smuggler's Bride*, and a dachshund who's constantly on guard against squirrel encroachment. Darlene Marshall is the author of *Pirate's Price*, *Smuggler's Bride* and *Captain Sinister's Lady*, all historical romances set in 19th C. Florida.

George R.R. Martin

<http://www.georgerrmartin.com/>

Author of *Dying of the Light*, *Armageddon Rag*, *A Song of Ice And Fire* series, etc. Most recent book: *A Feast for Crows*. Editor of the *Wild Cards* series. Produced several *Twilight Zone* and *Beauty and the Beast* episodes.

Lee Martindale

<http://www.harphaven.net/>

Lee Martindale slings short fiction as an anthologist (*Such A Pretty Face* from Meisha Merlin) and writer. Her work has appeared in *Turn The Other Chick*, three *Sword & Sorceress* volumes, three of Selina Rosen's *Bubbas* anthologies, and on sev-

eral online venues. When not working in prose, she filks (*The Ladies Of Trade Town* CD), is a Lifetime Active member of SFWA, a fencing member of the SFWA Musketeers, a Named Bard, and a member of the SCA. She and husband George live in Plano, TX.

Theresa Mather

<http://www.rockfeatherscissors.com/>

A professional artist since 1989, Theresa Mather creates fantasy works featuring a variety of unusual creatures. She is best known for her pieces painted on feathers and stone, integrating her paintings with the natural colors and textures of the surface. Theresa draws much of her inspiration from the world around her, which has given many of her recent paintings a definite southwestern flair. Theresa and her husband Barry Short reside in Cedar City, Utah, where they enjoy hiking and exploring in the many nearby national parks.

Chase Masterson

<http://www.chasemasterson.com/>

Chase Masterson is best known for her breakout role as Leeta the Dabo Girl for 5 seasons on *Star Trek: Deep Space Nine*. Chase's projects since then include starring in SciFi Channel's *Manticore* and *Terminal Invasion* opposite Bruce Campbell, as well as hosting *Sci Fi Entertainment* and *The Fandom Radio*. She currently is starring in *Yesterday Was A Lie* a film noir feature due out in 2007 and is voicing the role of J.A.N.I.C.E. in the upcoming *Robotech*. Chase's 2 jazz Cd's, *Thrill Of The Chase* and *Ad Astra!* have garnered international, rave reviews.

Beth Meacham

Beth Meacham is an executive editor for Tor Books, where she has worked for over twenty years.

Syd Mead**Michael R. Mennenga**

<http://www.farpointmedia.net/>

Michael R. Mennenga (men-en-gay) is a published SF & fantasy author and host of *Slice of Scifi* an XM radio talk show. Along with his co-host Evo Terra, they produce three science fiction based radio shows per week, and broadcast them worldwide through Podcasting, the Internet, and in syndication on XM Satellite Radio and AM & FM radio stations throughout the US. The three shows are: *Cover 2 Cover* - a book and author focused show, spotlighting science fiction literature and regularly featuring interviews with the biggest names in the industry; *Slice of Scifi* - a media focused show covering TV, Movies, and all things sci-fi with actors, directors, and influential people in the media industry as regular guests; and *Michael & Evo's Wingin' It!* - a fun hour long romp featuring beer, sci-fi, beer, comedy sketches, beer, and overall wackiness. (Did we mention beer?) Books by Michael R. Mennenga: *Zac and the Valley of the Dragons* (Xlibris Press), *Mistress of the Dragon* (Publish America), *Dragon's Fire*, *Wizard's Flame* (Dragon

Moon Press), *Companion Guide to Writing Fantasy* (Dragon Moon Press).

Peter W. Merlin

<http://thexhunters.com/>

Mark Merlino

Ric Meyers

You may have bought his books (*Great Martial Art Movies* among them), read his movie columns in *Asian Cult Cinema* and *Inside Kung-fu* magazines, heard him on more than 24 DVD audio commentaries, or even seen him on A&E, Discovery Channel, Bravo, Starz Encore and the *Kung-fu Hustle* DVD, among many other things. Nonetheless, this Martial Art Hall of Fame member continues to share his love of all excellent entertainment with fans worldwide.

Craig Miller

Craig Miller is a well-known writer/producer and consultant in the animation and games industry. He has over 150 produced credits on projects ranging from *The Smurfs* to *GI Joe* to *Curious George* (Fall 2006 on PBS). Other recent work includes developing and writing series for Australia and China. He's been a guest speaker at events like the International Conference on Television Animation (Positano, Italy), the Annecy Animation Festival (Annecy, France) and the Interactive Games Festival (Edinburgh, Scotland). He teaches a course on writing for Animators and Game Designers at the Art Institute of California. Prior to becoming a writer and producer, he was a marketing consultant for feature films, starting with *Star Wars* and *The Empire Strikes Back*. He's worked with George Lucas, Steven Spielberg, Jim Henson, and has consulted for Disney, Warner Bros., Universal, Columbia, etc. He's been involved with science fiction fandom since he was 13 years old and, over the years, has published fanzines, been in APAs, been Chairman of the Board of the Los Angeles Science Fantasy Society (LASFS), attended and worked on untold numbers of conventions, including having chaired the 1984 Worldcon, been head of programming for the 1996 Worldcon, and is Vice Chairman and head of programming for this year's Worldcon.

Jess Miller

Jess Miller has been involved with costuming ever since encountering members of the Society for Creative Anachronism almost thirty years ago at a tapestry exhibit. Shortly thereafter, she started working the Renaissance Faire and getting involved in Science Fiction/Fantasy costuming. She has a B.A. in Art, with an emphasis in Textiles, and went on to do further coursework in Anthropology, which helps in interpretation of costumes. She is considered a Master costumer, but, when asked, will deny it. She has sat on the Board of Directors for the International Costumers Guild and the Costumers Guild West and has served as Dean of Costume College.

Kurt Miller

<http://www.myspace.com/godhi>

Kurt Miller is a published roleplaying game designer with more than 25 years experience in the roleplaying hobby. He recently has completed his first professional screenplay, *Curse Of The Wendigo*, and is starting work on another project entitled *The Bone Goddess*.

Jim Minz

<http://www.randomhouse.com/delrey/>

Jim Minz is an editor with Del Rey Books.

Betsy Mitchell

Betsy Mitchell received a degree in journalism from the University of Nebraska/Omaha and spent two years as a reporter for the *Omaha World-Herald* before moving to New York City. She served as managing editor at *Analog* magazine, senior editor of Baen Books, associate publisher of Bantam Spectra, and founded the Aspect line at Warner Books before joining the Random House Publishing Group in 2002 as Editor-in-Chief of Del Rey. She has edited such works as *Straken* by Terry Brooks, *Virtual Light* by William Gibson, and *Star Wars: Heir to the Empire* by Timothy Zahn (all *New York Times* bestsellers); the Hugo Award-winner *Hyperion* by Dan Simmons and the Nebula Award-winner *Parable of the Talents* by Octavia Butler; and received a World Fantasy Award for co-editing the anthology *Full Spectrum 4*. Her author discoveries include such names as Naomi Novik, Roger MacBride Allen, Cecilia Dart-Thornton, David Feintuch, Nalo Hopkinson, J.V. Jones, Elizabeth Moon, and Sarah Zettel. Betsy Mitchell's historical fiction title, *Journey to the Bottomless Pit: The Story of Stephen Bishop and Mammoth Cave*, was published by Viking Children's Books in October 2004. She and her family live in Brooklyn, New York.

Rebecca Moesta

<http://www.wordfire.com/>

Author of *Little Things* and numerous books written with husband Kevin J. Anderson including *StarCraft: Shadow of Xel'naga*, the *Young Jedi Knights* series, and various others.

June Moffatt

June Moffatt has been a member of LASFS for more than fifty years. Bitten by the publishing bug at an early age, she found her niche in fanzine fandom, as writer, publisher and proofreader. A minor career as bibliographer came about when she and Len published the *JDM Master Checklist*, the works of John D. MacDonald, and when she edited *The Edward D. Hoch Bibliography*. She and Len won the TAFF race in '73 and published their TAFF Report, *The Moffatt House Abroad*, about a year later. They were given a Lifetime Achievement Award at the 1999 BoucherCon, the World Mystery Convention, which they helped start over thirty years ago.

Len Moffatt

Len Moffatt, a writer of prose and poetry in various fields including science fiction, fantasy, mystery and the packaging industry, has retired from

the last-named and divides his writing time between professional and fan interests. His parody of "The Raven" in *Ellery Queen Mystery Magazine* was reprinted in the Poe Studies Association Newsletter. One of his short stories, "Father's Vampire", which appeared in *Weird Tales* fifty years ago, was reprinted in the hardcover collection *100 Creepy Little Creature Stories*. An active fan and writer for more than sixty years, Len is aided and abetted by his wife, June, his "all-time favorite editor".

G. Patrick Molloy

Discovered fandom in 1978 as a charter member of the Western Kentucky University Speculative Fiction Society (WKUSFS), attended RiverCon 4 that summer. Have been to well over 200 conventions, volunteering for almost every department at one time or another. GoH: ConCave 10, Park City, KY, 1989. FGoH: DeepSouthCon 27, Memphis, TN, 1989. Received the Rebel Award for service to Southern Fandom at DeepSouthCon 31, Louisville, KY, 1993. Elected the Down Under Fan Fund (DUFF) co-administrator (with wife Naomi Fisher) 2001-2002. Member of WKUSFS (chairbeing 1979-1981), North Alabama Science Fiction Association (president 1986), Massachusetts Convention Fandom, Inc., New England Science Fiction Association, Cincinnati Fantasy Group. Twice served as Kentucky Amateur Press Association (KAPA) Official Editor.

Sarah Monette

<http://www.sarahmonette.com/>

Having completed her Ph.D. in English literature, Sarah Monette now lives and writes in a 99-year-old house in the Upper Midwest. Her first two novels, *Melusine* (2005) and *The Virtu* (2006), have been published by Ace Books, with two more novels in the series to follow: *The Mirador* (2007) and *Summerdown* (2008). Her short fiction has appeared in many places, including *Strange Horizons*, *Alchemy*, and *Lady Churchill's Rosebud Wristlet*, and has received four Honorable Mentions from *The Year's Best Fantasy & Horror*.

Ronald B. Moore

Star Trek: TNG, Voyager, and Enterprise Special Effects Supervisor.

Ronald D. Moore

Tony Moore

<http://thexhunters.com/>

I attended Northrop University and have worked in aviation all my life at a variety of locations including the Walt Disney Studios Flight Department and the NASA Dryden Flight Research Center. In 1992, I co-founded along with Pete Merlin, the "The X-Hunters Aerospace Archeology Team" out of an interest to locate the wreckage of the most famous/unique test aircraft ever to fly out of Edwards Air Force Base in California.

Cheryl Morgan

<http://www.emcit.com/>

Cheryl Morgan is the editor of *Emerald City*, an SF&F book review magazine which won a Hugo

in 2004. Cheryl has also written for *Locus*, *Foundation*, *Strange Horizons*, *The Internet Review of Science Fiction* and other magazines. She splits her time between California and the UK.

Kate Morgenstern

Since my mother taught me to embroider at age 3, I've tried most techniques for fabric manipulation, with varying degrees of success. Now a Master level costumer, I make science fiction, fantasy, and historical costumes — sometimes all in the same outfit. Co-founder of the Association for Costumers, Related Oddities, Ninjas and Yak Merchants, I do my best to live up to our motto, "Doing Our Part To Make Your Life A Little More Surreal."

Robert Peter Morwood

Ex-RAF Reserve & ex-HM Civil Service, I much prefer what I'm doing now: mostly fantasy, with some SF, a few novelizations and tie-ins, and a recent movie/miniseries. A lot of these have been co-written with wife Diane Duane; being married to another writer saves so many explanations...

Kevin Andrew Murphy

<http://www.sff.net/people/Kevin.A.Murphy/>

Kevin Andrew Murphy is one of the Wild Cards writers, has written novels, short stories and games for *White Wolf's World of Darkness* and others. His most recent publications are a sestina in last December's *First Things* (slated for reprint in next winter's *Iduna*), a sonnet in this spring's issue of *Court Green*, and a short adventure for World Works Games. He's currently working on a *Wild Cards* roleplaying adaptation for Theatrix. His most recent novels are *Drum Into Silence* from Tor, *Fathom* from iBooks, and *Penny Dreadful* from White Wolf, the last currently a free download at www.white-wolf.com/pennydreadful/home.html.

Vera Nazarian

<http://www.veranazarian.com/>

Vera Nazarian immigrated to the USA from the former USSR as a kid, sold her first story at the age of 17, and since then has published numerous works in anthologies and magazines, has seen her work on Preliminary Nebula Awards Ballots, honorably mentioned in Year's Best volumes, and translated into seven languages. She made her novelist debut with the critically acclaimed *Dreams Of The Compass Rose*, followed by epic fantasy about a world without color, *Lords Of Rainbow*. Now available: novella *The Clock King And The Queen Of The Hourglass* with an introduction by Charles de Lint from PS Publishing. Forthcoming: first collection *Salt Of The Air*, with an introduction by Gene Wolfe, from Prime Books, Fall 2006.

Larry Nemecek

From the wilds of untamed Oklahoma, there is fandom among the football. Larry Nemecek enjoyed both, and with his theatre degree in a back pocket as well, he found himself in L.A. to write 1992's *Star Trek: The Next Generation Companion* thanks to his own reference zines. Now editor of

Communicator magazine, a columnist, and project consultant, Larry and wife Janet sold the initial story for *ST: Voyager's "Prophecy"*. But the roots go way back before their cameos in the *Star Trek: New Voyages* fan films to OKC's old SoonerCon and his own ThunderCon. Now in SoCal, "get a life" also means decent time at hero Will Rogers' Historic State Park and helping found the Burbank Democratic Club.

Craig Newmark

www.craigslislist.com

Craig is a customer service rep and founder of craigslislist. He's a senior Web-oriented software engineer, with around thirty years of experience (including 17 years at IBM), and has learned a lot about online community and customer service as "customer service rep and founder" for craigslislist.org for ten years. He's compiled extensive experience evangelizing the 'net, leading and building, including efforts at Bank of America and Charles Schwab. He's one of those guys you hear about who grew up wearing a plastic pocket protector, thick black glasses (taped together), and who expresses his inner nerd via obsessive commitment to customer service to the craigslislist community. Someday, he might get a day off. In 1995, he started craigslislist which serves as a non-commercial community service with classifieds and discussion forums. craigslislist focuses on helping people with basic needs, starting with housing and jobs, with a pervasive culture of trust. He brings with him all the glamor of George Costanza. Craig's also involved with a number of community efforts, particularly involving Mideast peace and new forms of media, involving "participatory journalism" and blogging.

Bill Nicholls

<http://www.billswrite.com/>

Bill Nicholls is a writer, programmer and consultant, sometimes all three at once. Bill started programming in 1961 with the original Fortran on an IBM 1620. After getting a BS degree in Physics, he was seduced by the computer side of the force and began work at Univac in 1964. After a long and twisted career in IT, he wants to share what he has learned and written. During his IT career, science in general and physics in particular remains a major interest. He has studied the issue of Climate change for the last 18 months and created the PacificNorthwest Team at climateprediction.net.

Patrick Nielsen Hayden

<http://nielsenhayden.com/makinglight/>

Patrick Nielsen Hayden is an anthologist, book editor, musician, and fan. His original anthology series *Starlight* won the World Fantasy Award; he has also edited a variety of reprint anthologies. With his wife, Teresa Nielsen Hayden, he co-edited the fanzines *Telos* and *Izzard* and won TAFF in 1985; today, the Nielsen Haydens co-write the weblog *Making Light*. He works as a senior editor and the manager of SF and fantasy for Tor Books, and plays lead guitar and sings with the New York City band

Whisperado. The Nielsen Haydens live in Brooklyn, New York.

Teresa Nielsen Hayden

<http://nielsenhayden.com/makinglight/>

Teresa Nielsen Hayden has been a fan for more than thirty years, works as a Consulting Editor for Tor Books, and maintains a weblog called *Making Light*.

Larry Niven

Larry Niven has been a published writer since 1964: science, fantasy and detective fiction long and short, along with weirder stuff. His latest is *The Draco Tavern*, short stories he's been writing since the 1970s.

Garth Nix

Garth Nix has worked as a bookseller, book sales representative, publicist, editor, marketing consultant and literary agent. More than 3.5 million copies of his books have been sold around the world and his work has been translated into more than 25 languages. Garth's books include the award-winning fantasy novels *Sabriel*, *Lirael* and *Abhorsen* and the young adult science fiction novel *Shade's Children*. His fantasy novels for children include *The Ragwitch*; the six books of *The Seventh Tower* sequence, and the *New York Times*-bestselling series *The Keys To The Kingdom*. He lives in Sydney with his wife and two children.

G. David Nordley

<http://www.gdnordley.com/>

G. David Nordley (pen name of Gerald David Nordley) is a retired Air Force major, aeronautical engineer, consultant, and writer with over 50 published works of non-fiction, short fiction, and a Mars-related story collection, *After the Vikings* from Scorpiusdigital.com. He has won four "Anlab" readers' awards, and has been nominated for a Hugo and a Nebula. A Minnesota native, he has lived in California for over 30 years now and is married to a Macintosh computer programmer.

Lisanne Norman

<http://www.sff.net/people/Lisanne/>

Naomi Novik

<http://www.temeraire.org/>

Naomi Novik is the author of *His Majesty's Dragon*, *Throne of Jade*, and *Black Powder War*, all in the *Temeraire* series, new in 2006 from Del Rey. She was raised on Polish fairy tales, Baba Yaga, and Tolkien, studied English Literature at Brown University, and did graduate work in Computer Science at Columbia University before leaving to work on *Neverwinter Nights: Shadows of Undrentide*, and now to writing full time. She lives in New York City with her husband and six computers.

Marti Noxon

Jody Lynn Nye

<http://www.sff.net/people/JodyNye/>

Jody Lynn Nye lists her main career activity as "spoiling cats." She lives northwest of Chicago

with two of the above and her husband, author and packager Bill Fawcett. She has published more than thirty books, including six contemporary fantasies, four SF novels, four novels in collaboration with Anne McCaffrey, including *The Ship Who Won*; edited a humorous anthology about mothers, *Don't Forget Your Spacesuit, Dear!*; and written over ninety short stories. Her latest books are *Strong Arm Tactics*, first in the *Wolfe Pack* series (Meisha Merlin Publishing), and *Class Dis-Mythed*, co-written with Robert Asprin.

Rockne S. O'Bannon

Creator of television series: *Farscape*, *Alien Nation*, *seaQuest*.

John O'Halloran

<http://john.o.halloran.org/gallery/>

John has been reading Science Fiction and Fantasy as long as he can remember. His first convention was in 1978 after he sat his SATs. He has volunteered at many conventions, but now works only the masquerade and does panels. John has been in the computer industry for over 20 years, working on email, anti-spam & anti-virus systems. Much to his surprise he is now a costumer as well.

Denise L. Okuda

Michael H. Okuda

<http://homepage.mac.com/michaelokuda/portfolio/PhotoAlbum45.html>

Mike Okuda was graphic designer and a technical consultant for most of the *Star Trek* television shows and movies. His work has been recognized with three Emmy nominations for Best Visual Effects. Co-author (with Rick Sternbach) of *Star Trek: TNG Technical Manual*. Co-author (with Denise Okuda) *Star Trek Encyclopedia* and *Star Trek Chronology*. Mike is also a strong supporter of the real-life space program. His Spaceflight Memorial Emblem hangs on the wall of Mission Control at NASA's Johnson Space Center in Houston.

Tammy Olsen

Mark Olson

<http://www.smofinfo.com/>

I'm a long-time SF fan. I discovered SF long before I discovered fandom, and I discovered fandom long before I got involved in con-running, and only after that did I get involved in NESFA Press. I've chaired several conventions including a Worldcon (Noreascon 3), a Boskone, a Smofcon, and co-chaired a Ditto and I've worked on numerous others. I've edited a dozen books and reviewed SF for *Aboriginal SF*. I prefer schlock SF to schlock fantasy. In real life I'm an astronomer who realized that I needed to make a living so I got my degrees in theoretical chemistry — and wound up managing software development. (But I still love astronomy more than anything else.)

Priscilla Olson

Convention-running fan and reader. NESFA Press editor. Gardener, crossword puzzle enthusiast, ex-trekkie, reader of the *Legion of Superhe-*

roes. Cancer patient, biologist, really good cook, jewelry maker. Clarion 1976.

Margaret Organ-Kean

<http://www.organ-kean.com/>

Margaret Organ-Kean is an illustrator who lives in West Seattle. Her more popular pieces include the *Giggle Fairy* series, *Firefly Knitting*, *Redmond Ho!* and *Big Game Animals*.

Robert O'Reilly

Rod O'Riley *

Greg Pak

<http://www.gregpak.com/>

Greg Pak is an award-winning writer and director whose feature film *Robot Stories* played in 75 festivals, won 35 awards, screened theatrically across the country, and is now available on DVD from Kino. Pak's feature screenplay *Rio Chino* won the Pipedream Screenwriting Award at the IFF Market and a Rockefeller Media Arts Fellowship. Pak's comic book writing projects include the Marvel's *Incredible Hulk* and *X-Men: Phoenix - Endsong* and the Dynamite's *Battlestar Galactica*.

Carole Parker

Spike Parsons

Spike started her fannish career 25 years ago as a volunteer working on feminist SF convention WisCon. She has worked on quite a few WisCons and other conventions since then, edited a clubzine, and contributed to fanzines and fan fund races.

Fred Patten

<http://www.kayshapero.net/FredPatten/fred.html>

SF fan, animation fan, anthropomorphics fan, etc. Latest book is *Watching Anime, Reading Manga: 25 Years of Essays and Reviews*.

Fiona Patton

Fiona Patton was born in Alberta, Canada in 1962. Her first book, *The Stone Prince*, was published by DAW Books in 1997. Three more books in the *Branion* series followed: *The Painter Knight*, *The Granite Shield*, and *The Golden Sword* as well as over two dozen short stories, most found in various DAW/Tekno Book anthologies such as *Assassin Fantastic*. Her first Hardcover, *The Silver Lake* — first in a new series set in a fantasy-Istanbul — came out in 2005. She is currently working on the second, tentatively entitled *The Golden Tower*.

Diana L. Paxson

<http://www.westria.org/>

Fantasy author. Wrote the *Westria* series.

Lawrence Person

<http://home.austin.rr.com/lperson/>

Lawrence Person is a science fiction writer living in Austin, Texas. His short fiction has appeared in *Asimov's*, *Analog*, *Postscripts*, *Fear*, and several anthologies. He also edits the Hugo-nominated SF critical magazine *Nova Express*, and

runs the Turkey City Writer's Workshop. His non-fiction has appeared in *National Review*, *Reason*, *Whole Earth Review*, *The Freeman*, *The World & I*, *Science Fiction Eye*, *The New York Review of Science Fiction*, and *Slashdot.org*. He owns such a large library (mostly science fiction first editions) he had to buy a two-story house to put it in, and then adopted a golden retriever to drag him out of his house on a regular basis. He also makes a mean batch of salsa.

Pierre E. Pettinger

I have been attending conventions since 1981, and costuming since 1982. With my wife, Sandy, I have won many awards in costume competitions, including 4 Worldcon Best-in-Show awards. We have also judged many masquerades at all levels of competition. We received the International Costumers' Guild Lifetime Achievement Award in 2000, and were the masquerade directors at ConJose, the 2002 Worldcon. We have been Fan or Costuming GoH's at Arisia 2003, Demicon 5, and Lunacon 2005.

Sandy Pettinger

I have been attending conventions since 1981, and costuming since 1982. With my husband, Pierre, I have won many awards in costume competitions, including 4 Worldcon Best-in-Show awards. We have also judged many masquerades at all levels of competition. We received the International Costumers' Guild Lifetime Achievement Award in 2000, and were the masquerade directors at ConJose, the 2002 Worldcon. We have been Fan or Costuming GoH's at Arisia 2003, Demicon 5, and Lunacon 2005.

John Picacio

<http://www.johnpicacio.com/index2.html>

John Picacio has illustrated covers for books by Harlan Ellison, Michael Moorcock, Robert Silverberg, Frederik Pohl, Jeffrey Ford, Joe R. Lansdale, Robert Heinlein, Graham Joyce, and many, many more. He is currently one of the six finalists for the prestigious Hugo Award in the Best Professional Artist category (his second consecutive nomination), and he has won the International Horror Guild Award, the Chesley Award, and the much-coveted World Fantasy Award. A lush, 200-page hardcover collection of his work, *Cover Story: The Art Of John Picacio*, is now available from MonkeyBrain Books.

Robert Picardo

Actor from *Star Trek: Voyager*.

Justin Pinchot

<http://www.toyraygun.com/>

Justin Pinchot is a Los Angeles based collector/dealer specializing in vintage space toys, mainly toy robots, ray guns, and space related items and toys from the late 1940's through the early 1960s. A dealer since 1980, Pinchot owns and operates one of the most comprehensive resources on the internet for information and photos of vintage toy ray guns, www.toyraygun.com. His interests

transcend space toys to include vintage cars and bicycles, vintage neon, microphones, and just about anything art deco.

Richard Pini

<http://www.elfquest.com/>

Born 1950, New Haven, Connecticut. Unhealthy interest in science fiction and comics from a very early age. Career path: Bachelor degree in Astronomy from MIT leads to Lecturer/Scriptwriter at Boston's Hayden Planetarium, leads to teaching High School Astronomy, leads to Large Systems Test at IBM, leads to co-creating and publishing *Elfquest*... leads here.

Wendy Pini

Phil Plait

<http://www.badastronomy.com/>

Known around the world as The Bad Astronomer, Phil Plait is actually a pretty good one. He tirelessly, scientifically, and humorously debunks myths, misconceptions, and misuses of astronomy, including the Moon landing "hoax", the "face" on Mars, and lots of other celestial silliness. Phil frequently appears on radio, TV, and podcasts debunking the latest bit of nonsense, and has written a book about all this called, duh, "Bad Astronomy".

Suzie Plakson

Actor, appeared on *Star Trek: The Next Generation*, *Voyager*, and *Enterprise*.

Frederik Pohl

John Pomeranz

John Pomeranz is a long-time fan from the Washington, DC, area married to fellow DC-area fan Kathi Overton, with whom he started the cable TV show *Fast Forward: Contemporary Science Fiction*. John has been President of the Washington SF Association and ran programming for Bucconeer, the 56th Worldcon, held in Baltimore in 1998. He has participated in most aspects of fandom and written a couple of fannish musical productions. In his day job, he is a lawyer specializing in representation of nonprofit organizations.

Andrew Ian Porter

Andrew I. Porter, 60, former editor/publisher of *Science Fiction Chronicle*, won Hugos in 1974 for *Algol* and in 1993 and 1994 for *Science Fiction Chronicle*; a 1991 Special Worldcon Award and in 1992 a Special British Fantasy Award. In 47 years in fandom, he's published many fanzines, was Secretary of the 1967 Worldcon, and Fan Guest of Honor at the 1990 Worldcon. Professionally, he was assistant editor on *Fantasy & Science Fiction*, associate editor at Lancer Books, and an editor and production manager on such mags as *Rudder*, *Quick Frozen Foods* (under Sam Moskowitz) and *Electro-Procurement*. He's attended hundreds of conventions; L.A.con IV will be his 39th worldcon.

Jerry Pournelle

<http://www.jerrypournelle.com/>

Jerry Pournelle is a science and science fiction writer, former aerospace scientist, campaign manager, professor of political science, one-time Deputy Mayor of Los Angeles, and arguably the first blogger. Alone and with Larry Niven he has had 5 New York Times best-selling novels. His column "Computing at Chaos Manor" is the senior column in the computer industry, having begun in 1979 in *Byte Magazine*. He was Willy Ley's successor as science editor of *Galaxy Science Fiction*. *Strategy of Technology*, written with the late Stefan T. Possony in 1969, was used as a textbook in all three Service Academies and the Air Force War College. His best known science fiction works are the collaborations with Larry Niven and include *Mote in God's Eye*, *Lucifer's Hammer*, and *Footfall*.

Tim Powers

Tim Powers is the author of twelve novels, including *The Anubis Gates*, *Last Call*, *Declare* and *Three Days to Never*. His novels have twice won the Philip K. Dick Memorial Award, twice won the World Fantasy Award, and three times won the *Locus* Poll Award. Powers lives with his wife, Serena, in San Bernardino, California.

Eric S. Raymond

<http://www.catb.org/~esr/>

Eric S. Raymond is an observer-participant anthropologist in the Internet hacker culture. His research has helped explain the decentralized open-source model of software development that has proven so effective in the evolution of the Internet. Mr. Raymond is also a science fiction fan, a musician, an activist for the First and Second Amendments, and a long-term martial artist.

Michael Reaves

<http://www.michaelreaves.com/>

Emmy Award winning, *New York Times* bestselling writer. Written over 400 television scripts, four movies, twenty novels; also comic books, webisodes, computer games, etc. Full-time freelance writer for thirty years.

Julia D. Ree

Current Selector (Subject Specialist) of SF material for the Eaton Collection of Science Fiction, Fantasy, Horror and Utopian Literature, the world's largest and ranked #1 such academic research collection, housed at the University of California, Riverside. Cataloger of Science Fiction materials for the Eaton Collection for over 20 years. Longtime fan of SF. Comic collector since 1965.

Gar Reeves-Stevens

<http://www.reeves-stevens.com/>

Judith & Garfield Reeves-Stevens write bestselling military/political thrillers like *Icerefire*, fantasy/sci-fi crossovers like *Galen Sword*, non-fiction like *Going To Mars*, and numerous *Star Trek* books on their own, as well as with fellow Canadian, William Shatner. In television, they've been super-

vising producers on the syndicated series, *Sir Arthur Conan Doyle's The Lost World*, and co-producers on *Star Trek: Enterprise*. Their research has taken them to Antarctica, Uluru, and NASA's space shuttle simulator, where it was discovered that Judith can land the shuttle, and Gar would rather not discuss it.

Judith Reeves-Stevens

<http://www.reeves-stevens.com/>

Judith & Garfield Reeves-Stevens write bestselling military/political thrillers like *Icerefire*, fantasy/sci-fi crossovers like *Galen Sword*, non-fiction like *Going To Mars*, and numerous *Star Trek* books on their own, as well as with fellow Canadian, William Shatner. In television, they've been supervising producers on the syndicated series, *Sir Arthur Conan Doyle's The Lost World*, and co-producers on *Star Trek: Enterprise*. Their research has taken them to Antarctica, Uluru, and NASA's space shuttle simulator, where it was discovered that Judith can land the shuttle, and Gar would rather not discuss it.

Hank Reinhardt

<http://www.hankreinhardt.com/>

Hank Reinhardt has been a serious student of arms and armor and science fiction for about 60 years. As a teenager, he was one of the founders of the first SF club in Atlanta, ASFO. After a tour in the Army he moved to Birmingham, AL and helped found the first SF club in that city, BSFC. He was also instrumental in bringing the SCA to the South in the 1960s and was a long-time member of SFFA. Meanwhile, his study and collection of weapons continued, and in 1985 he started a mail order company by the name of Museum Replicas, Ltd. It was sold in 1995 and Hank is now a freelance writer about swords and bladed weapons and a consultant to several sword companies. Hank is married to SF editor and fan Toni Weisskopf. Their blended family includes three girls, two grandchildren and two mothers-in-law, both on his side. If he ever starts another SF club he's going to call it The Cosmic Legion.

Mike Resnick

<http://www.fortunecity.com/tattooine/farmer/2/>

Mike Resnick has won 5 Hugos, plus other major awards in the USA, France, Japan, Spain, Croatia and Poland. He is the author of 50 novels, 13 collections, 175 stories and 2 screenplays, and has edited 41 anthologies. He attended his first Worldcon in 1963.

Alastair Reynolds

<http://www.alastairreynolds.com/>

AR was born in Barry, South Wales, in 1966. Between 1991 and 2004 he worked as an astronomer within the European Space Agency. He published his first short story in *Interzone* in 1990, while his first novel, *Revelation Space*, appeared in 2000. He turned full-time writer in 2004. His second novel, *Chasm City*, won the BSFA award, while his most recent book, *Pushing Ice*, was shortlisted for the Arthur C Clarke award. He is married and lives with his wife in the Netherlands.

Chris Roberson

<http://www.chrisroberson.net/>

Chris Roberson's novels include *Here, There & Everywhere* (Pyr, 2005), *The Voyage of Night Shining White* (PS Publishing, 2006), and *Paragea: A Planetary Romance* (Pyr, 2006). The editor of the anthology *Adventure Vol. 1* (MonkeyBrain Books, Nov 2005), his short fiction has appeared in *Asimov's*, the anthologies *Live Without a Net*, *FutureShocks*, *Forbidden Planets*, and others. Roberson has been a finalist for the World Fantasy Award for Short Fiction, the John W. Campbell Award for Best New Writer, and twice for the Sidewise Award for Best Alternate History Short Form (winning in 2004 with his story "O One").

Jennifer Roberson

<http://www.cheysuli.com/>

Jennifer Roberson was first published in 1984 with the debut volume in the 8-book series *Chronicles of the Cheysuli*. In the midst of writing this, a very different book attacked her — and *Sword-Dancer* was born. Jennifer went on to write six novels in the *Sword-Dancers* saga, featuring Tiger and Del. As of April 2006, she has begun her third new series with the publication of *Karavans*, her most challenging and magical universe to date, which has been hailed by critics as one of the most intriguing fantasy worlds to come along in years. Jennifer lives in Flagstaff, Arizona, in the shadow of a dormant volcano at 7,000 feet elevation. Her hobbies are breeding/showing Cardigan Welsh Corgis and creating mosaic artwork.

John Maddox Roberts

John Maddox Roberts is the author of some 50-plus books in the SF, mystery and historical genres. His historical mystery *SPQR* was nominated for the Edgar Award. This led to a series that is now up to 13 volumes and 13 languages. His SF works include several collaborations with Eric Kotani, pseudonym of a well-known NASA scientist. John and his wife, Beth, live in Estancia, NM along with their cats and are restoring a 100-year-old adobe house. John recently appeared as a commentator on a National Geographic Channel documentary on the Spartacus rebellion.

Madeleine E. Robins

<http://www.sff.net/people/madrobins/>

Madeleine E. Robins is the author of *Point of Honour* and *Petty Treason*, featuring the redoubtable Sarah Tolerance, Fallen Woman and Agent of Inquiry, on the mean streets of Regency London. In addition to the Sarah Tolerance books, Robins is the author of *The Stone War* (a 1999 *New York Times* Notable Book) and six other novels. A native New Yorker, she is a recent transplant to the Bay Area, where she writes, studies fencing, and lives



with her husband, daughters, and The Incredible Hulk of lemon trees.

Kim Stanley Robinson

Best known for his award winning Mars trilogy, Kim Stanley Robinson is both a Nebula Award winner ("The Blind Geometer", and *Red Mars*) and a Hugo Award winner (*Green Mars*). Other books include *The Years of Rice and Salt*, *The Memory of Whiteness*, *Antarctica*, *Blue Mars* and *A Short, Sharp Shock*.

Kevin Patrick Roche

Kevin Roche has been a researcher in Spintronics at the IBM Almaden Research Center for over 21 years. He's also been costuming since he was old enough to draw eyes on a paper bag and call it art. His costumes have been known to not only glow and rotate, but occasionally explore strange new universes all by themselves. This Evil Genius spent a year raising money for charity as the Sapphire and Steel Leather Emperor 34 of the Imperial Royal Lion Monarchy, and has signed away the next several years of his life to chair Costume-Con 26, to be held in early 2008.

Alan Rodgers

<http://www.sff.net/people/alanr/>

Alan Rodgers is a writer/editor living in Metropolitan Los Angeles. Books he's written include *Bone Music*, *Pandora*, *Fire, Night, Blood of the Children*, *The Bear Who Found Christmas*, *Her Misbegotten Son*, *Ghosts Who Cannot Sleep*, *Alien Love*, *The River of Our Destiny*, and *New Life for the Dead*. He currently publishes books (mostly old classics) through the imprint Aegypan Press.

Scott Rogers

<http://www.shootingstarcomics.com/>

His professional video game career spanning over 13 years, Scott Rogers has designed for such titles as *God of War* for Sony, *Pac-Man World* for Namco and the *Maximo* series for Capcom. Scott is currently a creative manager for THQ games. Scott also co-publishes Shooting Star Comics where he writes and draws the feature *Bedbug - single father superhero*. If that didn't keep him busy enough, Scott also runs *Whoclix* - a heroclix fansite and makes specially commissioned customized action figures - which can be seen at *Raving Toy Maniac's* customs page. Ironically, he considers convention-going a vacation from his busy lifestyle!

Deborah J Ross

<http://www.sff.net/people/deborahjross/>

As Deborah Wheeler, I wrote 2 science fiction novels, *Jaydium* and *Northlight*, as well as short stories in *Asimov's*, *Fantasy And Science Fiction*, *Sisters Of The Night*, *Star Wars: Tales From Jabba's Palace*, *Realms Of Fantasy*, and almost all of the *Sword & Sorceress* and *Darkover* anthologies. My most recent projects — under my birth name, Ross — including *Darkover* novels with the late Marion Zimmer Bradley: *The Fall Of Neskaya* (DAW 2001), *Zandru's Forge* (DAW 2003) and *A Flame In Hali* (DAW 2004). I am currently working on a new *Darkover* novel, *The Alton Gift*, and

an original fantasy series, *The Seven-Petaled Shield*, based on my "Azkhantian tales." I live in the redwood forests near Santa Cruz with my husband, writer Dave Trowbridge, work part time as a medical assistant to a cardiologist, and have been active in the women's martial arts network.

Josef Rubenstein

Kevin Rubio

Kevin Rubio wrote, directed, and was the voice of "Trooper HK-888" and the radio dispatcher in the fan film *Troops*, a tribute to *Cops* and *Star Wars*.

Rudy Rucker

<http://www.rudyrucker.com/>

Rudy Rucker's latest book is *The Lifebox, The Seashell and the Soul*. Recognized as one of the founding fathers of cyberpunk, his novels *Software* and *Wetware* both won the Philip K. Dick award for Best Novel of the year. Other books include *White Light*, *Spacetime Donuts*, *Spaceland*, *Frek and the Elixer*, *As Above So Below: A Novel of Peter Bruegel* (historical), and *Mindtools* (mathematics).

Robert Sabaroff

Wrote an episode for *Star Trek* ("The Immunity Syndrome") and two for *Star Trek: The Next Generation* ("Home Soil" and "Conspiracy"). Has also written for *Marcus Welby M.D.*, *Bonanza*, *Flipper*, and various other tv series.

Steve Saffel

Steve Saffel is a freelance writer, editor, and project consultant with a background in science fiction, fantasy, alternate history, comics, nonfiction, and journalism. He was an editor at Del Rey Books for more than a decade, and before that an editor/promotions director at Marvel Comics for a decade. Since becoming a freelancer he has worked for Random House, HarperCollins, Titan Books, *SciFi.com*, and more.

Nick Sagan

<http://www.nicksagan.com/>

Screenwriter and author Nick Sagan has written three novels (*Idlewild*, *Edenborn*, *Evertree*) and several produced *Star Trek* episodes. Borders and Barnes & Noble both selected his first novel, *Idlewild*, as one of the best science fiction/fantasy titles of the year. The son of Carl Sagan, Nick's greeting — "Hello from the children of planet Earth" — was placed aboard NASA's Voyager I and Voyager II spacecraft, now the most distant human-made objects in the universe.

Don Sakers

<http://readersadvice.com/mmeade/scatwlds/>

Don Sakers was launched the same month as Sputnik One, so it was perhaps inevitable that he should become a science fiction writer. A Navy brat by birth, he spent his childhood in such far-off lands as Japan, Scotland, Hawaii, and California. In California, rather like a latter-day Mowgli, he was raised by dogs. As a writer and editor, he has explored the thoughts of sapient

trees, brought Carmen Miranda's Ghost to Space Station Three, and beaten the "Cold Equations" scenario. His novel *Dance for the Ivory Madonna* was a Spectrum Award finalist and garnered over 50 Hugo nominations.

Brandon Sanderson

<http://www.brandonsanderson.com/>

Brandon Sanderson publishes epic fantasy books through Tor, as well as fantasy novels for young readers through Scholastic. He grew up in Lincoln, Nebraska and now lives in Utah. He's very excited to be at L.A.con IV, as he is nominated for a Campbell award this year! His current books, *Elantris* and *Mistborn*, can be found in the dealer's room.

Steve Sansweet

Lucasfilm's liaison to *Star Wars* fandom. Steve started collecting robots and space toys in the mid-1970s, and over the years that has been transformed into the largest private collection of *Star Wars* memorabilia in the world. His books include *The Punishment Cure*, *Quotable Star Wars: I'd Just as Soon Kiss A Wookiee*, *Star Wars Encyclopedia* and many books about *Star Wars* collectibles and action figures. Was an editor and writer for five sets of *Star Wars* trading cards for Topps Inc. and has been a co-host on numerous QVC "*Star Wars* Collection" broadcasts.

Anne M.C. Saunders

Anne Cofell Saunders is currently a writer on the Sci Fi series *Battlestar Galactica*. This is her second season on the show, and this year she's thrilled to be nominated for a Hugo Award. Previous to *Galactica*, Saunders wrote an episode of the FOX series *24*.

Robert J. Sawyer

<http://www.sfwriter.com/>

Robert J. Sawyer is the author of 17 novels including the Hugo Award-winning *Hominids*, the Nebula Award-winning *The Terminal Experiment*, plus *Starplex*, *Frameshift*, *Factoring Humanity*, *Calculating God*, and *Humans*, all of which were Hugo finalists; his latest novel is *Mindscan*. He has won Japan's Seiun Award for best foreign novel three times (for *End of an Era*, *Frameshift*, and *Illegal Alien*); Canada's Aurora Award nine times; plus *Analog's* Analytical Laboratory Award, *Science Fiction Chronicle's* Readers Award, and the Crime Writers of Canada's Arthur Ellis Award, all for best short-story of the year.

John Scalzi

<http://www.scalzi.com/>

John Scalzi writes things. Occasionally people pay him for it. He considers this an excellent scam. This year, he's nominated for the Hugo (for his novel *Old Man's War*) and for the Campbell. This makes him feel shiny. He plans to spend much of this convention snorkeling through as many Double-Doubles as he can before he has to go back to Ohio.

Tom Schaad

<http://www.fast-forward.tv/>

Tom Schaad's first exposure to fandom was in 1976 at a Unicon at the University of Maryland. Since then he has been a four-time President of the Washington Science Fiction Association, chairing two Disclaves. He has also run Art Shows at Noreascon 2 and the World Fantasy Con. In 1991, he became a producer and host on the access cable television program *Fast Forward: Contemporary Science Fiction*. Still an avid reader of SF and Fantasy, he also enjoys Japanese Animation (subtitled only, please) and Manga.

Samuel Scheiner

Sam Scheiner is a long-time fan and scientist. His scientific areas of expertise are ecology and evolution, where he has published 6 books and over 60 scientific papers. He has also co-authored a book with SF author Phyllis Eisenstein on arthritis. Currently he works at the National Science Foundation giving away money.

Stanley Schmidt

<http://www.sfw.org/members/stanleyschmidt/>

Stanley Schmidt began selling stories while completing his Ph.D. in physics and has contributed numerous stories and articles to original anthologies and magazines. As editor of *Analog Science Fiction and Fact*, he has been nominated 26 times for the Best Professional Editor Hugo. He is a member of the Board of Advisers for the National Space Society and the Science Fiction Museum and Hall of Fame, and the author of five novels. A musician, photographer, traveler, naturalist, outdoorsman, pilot, and linguist, he was Guest of Honor at the 1998 Worldcon and has been a Nebula and Hugo nominee for his fiction.

Dr. Lawrence M. Schoen

<http://www.klingonguy.com/>

Klingonist, Author, and Psychologist, Lawrence is probably most known as that "Klingon Guy" because of his years as director of the Klingon Language Institute. His fiction's themes frequently reflect his academic specialties of language and cognition, and his stories of aliens and A.I.s have appeared in ten countries and eight languages. He writes every day, yes, even when he's traveling the world promoting Klingon or appearing at a your local con.

Darrell Schweitzer

Darrell Schweitzer is the author of *The Mask of the Sorcerer*, *The Shattered Goddess*, *The White Isle*, and about 300 published stories. He has been co-editor of *Weird Tales* since 1987, and has recently edited *The Vampire Secret History* for DAW. He reviews for *The New York Review Of Science Fiction* and *Publishers Weekly*. But his true claim to literary immortality stems from rhyming Cthulhu twice in a limerick.

Marah Searle-Kovacevic

Marah has been watching *Star Trek* for as long as she can remember, and reading SF since child-

hood. She became involved in Fandom in 1989 as a member of the USS Hudson Bay fan club, and served as President from 1993-1996. During that time she volunteered at too many conventions to count. She started attending (and bidding for, and volunteering at) Worldcons in 1996. She had eight different jobs at Torcon, was Co-Head of Operations for Cascadia Con, and is a member of Bid Committee for Chicago in '08. Marah lives in Toronto with her husband, Andre, and their mini-rex rabbit, Boo.

Eric Shanower

<http://ericshanower.com/es/index.shtml>

Winner of 2001 Eisner Award for Best Writer/Artist. Has written and illustrated several *Oz* books including five volumes published by First Comics. Wrote and drew *Age of Bronze*, a comics retelling of the Trojan War legend. Co-founder of Hungry Tiger Press.

Mike Shepherd-Moscoe

Mike is a multifaceted writer. As Mike Moscoe, his short stories have frequently made the final Nebula ballot. As Mike Shepherd, his last two books in the Kris Longknife science fiction saga, *KL—Deserter* and *KL—Defiant*, have been national best sellers. And as Mike Moscoe he's very excited about publishing his first novel, *The Forsaken*, in the Christian Suspense genre. Eighteen years ago, Mike decided he wanted to be a writer when he grew up. Now, ten years after his first novel was published, he's watching his eleventh and twelfth novels come out. It's been a fun ride.

Sharon Shinn

Sharon Shinn is the author of *Archangel* and four additional books in the Samaria world, as well as seven other science fiction/fantasy novels and three young adult books. She won the William C. Crawford Award for Outstanding New Fantasy Writer for her first book, *The Shape-Changer's Wife*, and was twice nominated for the John W. Campbell Award for Best New Writer. Two of her other books, *Summers at Castle Auburn* and *The Safe-Keeper's Secret*, have been named to the ALA's lists of Best Book for Young Adults.

John Shirley

<http://www.johnshirley.net/DesktopDefault.aspx>

John Shirley's books include the novels, *City Come A-Walkin'*, *Eclipse*, *A Splendid Chaos*, the collection *Black Butterflies* (which won the Bram Stoker award and which was chosen by *PW* as one of the best books of that year), and the collection *Really Really Really Really Weird Stories*. He has had stories in two *Year's Best* collections, and is thought to be seminal in the cyberpunk movement. He was co-screenwriter of the film *The Crow* and has written scripts for television. His newest novels are *Crawlers* from Del Rey books and *The Other End*.

Barry Short

Barry Short is a former Comic Con program director, a former comic shop owner, and a former

Californian. He actually took out nominating papers in the notorious recall election of 2003, and would have appeared directly under Schwartzenegger on the ballot had he not come to his senses and fled the state. Now he lives in the comparative serenity of southern Utah, where he practices the zen of creating ebay listings and writes cranky letters to the local newspapers.

Bob Short

Filmmaker, visual effects supervisor/designer, Academy Award winning special make-up effects designer. Fictional spy enthusiast and *Man from UNCLE* memorabilia collector. His recent work includes the creation of "Nim" for the Emmy nominated NBC TV series *Surface* and supervising the character of "Herbie" from the film *Herbie Fully Loaded*. His work is currently on exhibit at the Academy of Motion Pictures and the Chicago Museum of Science and Industry.

Bill Shunn

<http://www.shunn.net/>

A Los Angeles native, William Shunn was raised in Utah and now lives in New York City with his wife Laura Chavoen. Since 1993, his short fiction has appeared in *Salon*, *Asimov's*, *F&SF*, *Science Fiction Age*, *Realms of Fantasy*, *Electric Velocipede*, and various anthologies. His novelette "Dance of the Yellow-Breasted Luddites" was a Nebula Award nominee for 2001. He works as a computer programmer and on 9/11 created the first online "survivor registry" for people without phone service in affected cities. Current projects include a novel and a memoir, the latter of which is being podcast in serial form.

Lance Sibley

Lance has been active in fandom for 20 years, having worked on conventions in various capacities. He is currently a Co-Chair of Toronto Trek, and by the time of L.A.con IV, will have chaired the 2006 Gaylaxicon in Toronto, Ontario, Canada. He was formerly the Executive Producer for the Standard Orbit Players, a musical comedy theatre troupe that performed *Star Trek* musicals at conventions around southern Ontario and at the 1994 Worldcon in Winnipeg.

Joe Siclari

www.fanac.org

An SF fan since the mid '60s, Joe has published over a hundred fanzines and worked on about 200 conventions, including 25 Worldcons. He's chaired about 20 of those (only one of which was a Worldcon – MagiCon 1992), and worked in every area from programming to hotel relations. Joe is co-editor of this Souvenir Book. Founder of Tropicon, the Traveling Fete, co-founder of SMOFcon and Fanhistoricon, Joe also founded the South Florida Science Fiction Society (SFSFS), the Coral Springs Science Fiction League, Social Drinking Society, and Traveling FanVariety Show and the Tallahassee Mad Gang. His current obsession is fannish history. See www.fanac.org, and his section of *The Science Fiction Reference Book*. He published Harry Warner, Jr.'s history of 1950s

fandom *A Wealth of Fable*, produced a new edition of Warner's *All Our Yesterdays* (NESFA Press), and is co-editor, with Mike Resnick, of *Worldcon GoH Speeches* (ISFiC Press).

Robert Silverberg

Robert Silverberg has been a science-fiction writer for more than fifty years. Among his best-known books are *Lord Valentine's Castle*, *The Book Of Skulls*, and *Dying Inside*. He was Guest of Honor at the 1970 Worldcon in Heidelberg, Gemany, has won five Hugo and five Nebula awards, and in 2004 was designated a Grand Master by the Science Fiction Writers of America.

Helen Simmins-McMillin

<http://www.doubledogmusic.com/>

Born in Little Rock, Arkansas, Helen Simmins-McMillin is a composer who moved to the Los Angeles area to attend Cal State Long Beach, where she earned her degree in Commercial Composition. She has studied with Jared Spears, John Prince, Alf Clausen (*The Simpsons*), Dan Foliart (*7th Heaven*), and Jay Chattaway (*Star Trek*.) Her credits include feature films, television programs, short films and plays. She is a member of the Society of Composers and Lyricists. She lives near Los Angeles with her husband Rob and their two very bad dogs.

Jamie Alan Sims

Roger Sims

I entered fandom October 31, 1949. I was the 1959 co-chair of Detension, the 17th World Science Fiction Covention. I was the 1988 World Science Fiction Fan Guest of Honor in New OrLens. In 1995 my wife Pat and I were the DUFF reps to Australia. This will be my 51st WorldCon. I am currently a member of two APAs, FLAP and ANZAPA.

Bradley H. Sinor

<http://www.zettesworld.com/Sinor/index.htm>

Has written numerous fantasy and horror short stories and nonfiction articles; most of the short stories have been printed in anthologies from Yard Dog Press and DAW Books.

Marina Sirtis

Actor on *Star Trek: The Next Generation*.

John Skipp

<http://www.johnskipp.com/>

John Skipp is a bestselling novelist turned filmmaker, satirist, cultural crusader, musical pornographer, splatterpunk poster child, purveyor of cuddly metaphysics, interpretive dancer, and all-around bon vivant. His books include *Conscience*, *The Long Last Call*, *Stupography*, *Mondo Zombie*, *The Light At The End*, *The Scream*, *The Bridge*, *Book Of The Dead*, and *The Emerald Burrito Of Oz*. He lives just outside of L.A.

Dennis Skotak

Responsible for special effects, visual effects, effects photography, miniature visual effects cinematography, or some variation on that depart-

ment, for many genre movies including *The Abyss*, *Aliens*, *Batman Returns*, *Escape From New York*, *The House on Haunted Hill*, *Invasion Earth: The Aliens Are Here*, *Tank Girl*, *Terminator 2: Judgment Day*, and *Titanic*. Latest visual effects cinematography credits: *X-Men 2* (2003) and *Tremors 4: The Legend Begins* (2004).

Dave Smeds

<http://www.sff.net/people/DaveSmeds/>

Author of novels (*The Sorcery Within*, *Piper in the Night*, *X-Men: Law of the Jungle*) and other books including story collection *Embracing the Starlight*. Has sold over 100 short stories, including contributions to magazines *Asimov's SF*, *The Magazine of F&SF*, *Realms of Fantasy*, and anthologies *Full Spectrum 4*, *In the Field of Fire*, *Sirens and Other Daemon Lovers*, *Slipstreams*, and *Sword and Sorceress 4, 5, 8, 9, 11, 17, & 18*.

Randy Smith

Randy Smith has been hanging around fandom for at least twenty-five years; more than that, depending on how you count. He has worked on conventions, pubbed APazines, written fanzine articles, collected comics and old prozines, played role-playing games, and even (but don't tell anyone) worn a costume once or twice. He was the manager for the Hugo Ceremony at ConJose. The loves of Randy's life are his wife, Tupou and his step-daughter, Elizabeth. Mundanely, Randy is an ordained United Methodist pastor serving a church in the San Francisco Bay Area. You can often find him leading worship at conventions.

Sherwood Smith

<http://www.sff.net/people/sherwood/>

Bibliography on website — latest books *Inda* from DAW, *Trouble Under Oz* from HarperCollins.

Catherine Smyth-McMullen

Catherine S. McMullen had her first professional short story published at the age of ten, making her both the youngest science fiction writer and the first professional writer to also attend a Worldcon as a "child-in-tow". She has been published in several anthologies for young adult readers and also professional science fiction anthologies. She just finished high school, receiving a score of 45 in the International Baccalaureate and is currently starting a double degree in Arts/Law at the University Of Melbourne. She likes reading, rowing, and sleeping, but not in that order.

Lisa Snellings-Clark

<http://www.lisasnellingsgallery.com/>

Melinda M. Snodgrass

Author of numerous short stories, including at least eight in *Wild Cards* anthologies. Author of *Star Trek: The Tears of the Singers*. Worked on several stories and teleplays for *Star Trek: The Next Generation* and was story editor on the series for a year or two; TNG story credits are *The Measure of a Man*, *Up the Long Ladder*, *The Ensigns of Command*, *The High Ground*, and *Pen Pals*.

Jack Speer

Eofan, fanwriter, filker, fanhistorian, costumer, apahack. Invented the mailing comment in FAPA's third mailing. Invented the quasi-quote mark and the interlineation. Also invented FooFoo, the ghod of mimeography, the fearsome foe of Ghu. Wrote new stfnal lyrics for popular songs and distributed them at Chicon I, the 1940 Worldcon, over a decade before the word "filksong" was coined. Wrote Fandom's first history, *Up to Now* in 1939, spelling out his theory of Numbered Fandoms. Past President of fwa (1993). First Fandom Hall of Fame (1995). Wrote *Fancylopedia*, an encyclopedic guide to Fandom and fannish terms.

Allen M. Steele

<http://www.allensteele.com/>

Allen M. Steele has published a dozen novels and four collections of short fiction, including the acclaimed *Coyote* trilogy: *Coyote*, *Coyote Rising*, and *Coyote Frontier*. His work has received numerous awards, including the Hugo (twice), the Locus Award (twice), and the Seiun Award. He serves on the Board of Advisors for the Space Frontier Foundation. He and his wife live in western Massachusetts.

Mike Stemmler

Mike Stemmler is a veteran video/computer game designer/writer who has written dialog for *Indiana Jones*, *Clone Troopers*, and an infamous naked logamorph. He is currently employed by Perpetual Entertainment, where he's living out several of his lifelong fantasies as the story lead for *Star Trek Online*, a massively multiplayer game set in the sandbox of Gene Roddenberry's mind.

Eddie Stern

Eddie Stern has been a fan since the early 1970s, and is co-editor of this Souvenir Book. Eddie has pubbed her ish (mostly clubzines and convention pubs), worked on conventions (regionals to Worldcons, gofer to chair to Worldcon division head), filked with enthusiasm, collects art and pulps and subways. She has been Fan Guest of Honor at DeepSouthCon and Minicon, and is a founder and honorary lifetime member of the South Florida Science Fiction Society (SFSFS). In her spare time, she has had a career in technology with 58 issued patents in telecommunications and related aspects of computer science. Her great remaining ambition in fandom is to keep her husband from volunteering to chair another Worldcon.

Rick Sternbach

<http://www.spacemodelsystems.com/>

Rick Sternbach has been a space and science fiction artist since the early 1970s. His clients include NASA, *Sky and Telescope*, *Smithsonian*, *Analog*, *Astronomy*, and Time-Life Books. He is a founding member and Fellow of the International Association of Astronomical Artists (IAAA), formed in 1981. He has written and illustrated articles on orbital transfer vehicles and interstellar flight for *Science Digest*. Beginning in the late

1970s Rick added film and television illustration and special effects to his background, with productions like *Star Trek: The Motion Picture*, *The Last Starfighter*, *Future Flight*, and *Cosmos*, for which he and other members of the astronomical art team received an Emmy award, the first for visual effects. Rick also twice received the Hugo award for best professional science fiction artist, in 1977 and 1978. With the rebirth of *Star Trek* in 1987, Rick was one of the first employees hired to update that universe. He created new spacecraft and hundreds of props and set pieces. Using pencil, pen, and computer, Rick added *Deep Space Nine* and *Voyager* to his inventory. Rick contributed graphics for *Star Trek Nemesis*, including the new Romulan Bird of Prey and Senate Chamber floor. He also provided computer playback graphics and animation elements for Steven Soderbergh's *Solaris*.

Milton F. Stevens

Fan editor, club fan, and conventioneer. Received Evans-Freehafer Award in 1971. Chaired the 1984 Worldcon (L.A.con II) right here in Anaheim.

J. Michael Straczynski

<http://www.babylon5scripts.com/>

J. Michael Straczynski is the creator/writer/producer of *Babylon 5* and *Crusade* for Warner Bros., *Jeremiah* for Showtime, and is producing a new SF anthology series for ABC. He also writes *Amazing Spider-Man*, *Fantastic Four*, *Book of Lost Souls*, *Squadron Supreme* and other books for *Marvel Comics*, and is the winner of two Hugos, the Saturn Award, the SFWA Ray Bradbury Award, the Eisner and many other awards.

Jonathan Strahan

<http://www.jonathanstrahan.com.au/wp/>

Jonathan Strahan is an editor, anthologist and reviewer from Perth, Western Australia. He established one of Australia's leading semiprozines before moving to work for *Locus* as an editor and book reviewer. He has been Reviews Editor for *Locus* since 2002, and he has had reviews published in *Locus*, *Eidolon*, *Ticonderoga* and *Foundation*. He has won the William J Atheling Jr Award for Criticism and Review, the Ditmar Award a number of times, and is a recipient of The Peter McNamara Award. As a freelance editor, he has edited or co-edited 11 anthologies, with five more in the pipeline. He is editor of the *The Year's Best Australian Science Fiction and Fantasy*, *Science Fiction: Best of*, *Fantasy: Best of*, and *Best Short Novels* anthology series. He also edited *The Locus Awards*. He recently completed *Science Fiction: The Very Best of 2005* and *Fantasy: The Very Best of 2005* and *Best Short Novels: 2006*, and is working on a YA SF anthology for Viking Penguin and an anthology of new space opera stories to be co-edited with Gardner Dozois for HarperCollins.

Edwin L. Strickland, III

Grew up in Niagara County, NY, son of a rocket quality control manager and caught the space-bug and SF-bug early. BA in Geology from SUNY Buffalo. Learned image processing feeding

punched cards to a PDP-11/45 and waiting for hard-copy output at the USGS Branch of Astrogeology in Flagstaff. Graduate studies in Earth and Planetary Sciences at Washington University, St. Louis, but was done-in by his PhD before he finished it. Is working for Pratt & Whitney in Austin doing x-ray tomography of aerospace hardware and other items, both diverse and odd. First attended a Worldcon at St. Louiscon in '69 and has semi-regularly attended them in North America since.

John K. Strickland Jr.

I have been employed as a senior Analyst for the State of Texas in Austin since July, 1989. I initiated the Robert Heinlein Memorial Award for the National Space Society in 1988-89. I am a Director of the National Space Society and the Sunsat Energy Council, and an active member of other pro-space organizations. My specific interests include access to space, re-usable spacecraft, space policy, space solar power, and planetary and lunar base infrastructure. I contributed chapters to the 1998 edition of Dr. Peter Glaser's book on Solar Power Satellites, and to the book *Return to the Moon* in 2005.

Geri Sullivan

<http://gerisullivan.livejournal.com/>

Geri is a fan from the Greater Minneapolis Area now living in Wales, MA. She is post-supporting chair of the Minneapolis in '73 Worlcon bid. In 2003, she became the chair of the Time Travel Worldcon by being the first to leave the room during a Minicon program item. She's known to pub her ish all too infrequently, host a good party from time to time, and to avidly embrace fannish endeavors old and new.

Dr. Isaac Szpindel

http://www.geocities.com/canadian_sf/szpindel/

Isaac Szpindel is an award-winning author and screenwriter, a producer, engineer, and doctor/neurologist. His short-fiction includes the Aurora-Award-winning "When the Morning Stars Sang Together" from DAW's *ReVisions* anthology, which he also co-edited with Julie Czerneda, "Ineffable" in DAW's *In the Shadow of Evil*, and "From Gehenna" in DAW's *Slipstreams*. Isaac's award-winning screenwriting has been translated into many languages and airs world-wide with credits that include Warner Brothers and Disney. He is also a frequent lecturer and on-air television guest.

Cecilia Tan

<http://www.ceciliatan.com/>

Cecilia Tan is a writer and editor. Her SF/F has appeared in *Asimov's*, *Absolute Magnitude*, and many other places. She is the author of *Black Feathers*, *The Velderet*, and *Telepaths Don't Need Safewords*. She is the founder and editor of Circuit Press, which for 14 years has been the publisher specializing in erotic SF/F. She recently edited *Sex In The System* for Thunder's Mouth Press, an anthology including Joe Haldeman, Scott Westerfeld, and many others.

Takayuki Tatsumi

<http://www.mita.cc.keio.ac.jp/~tatsumi/>

Takayuki Tatsumi (born in 1955), SF critic and professor of English at Keio University (Tokyo, Japan), is the author of *Cyberpunk America* (Tokyo: Keiso Publishers, 1988; the 1988 Japan-US Friendship Commission's American Studies Book Prize) and the co-editor of the Japanese Science Fiction issue of *Science-Fiction Studies* (29.3 [November 2002]). He won the 5th Pioneer Award (SFRA) in 1994 and the 21st Japan SF Award (SFJ) in 2001. Having published a variety of essays in *SF Eye*, *Extrapolation*, *Para*Doxa*, *American Book Review*, *PMLA* and elsewhere, he has just completed a book entitled *Full Metal Apache: Transactions between Cyberpunk Japan and Avant-Pop America* (Durham: Duke UP, July 2006).

Brad Templeton

<http://www.templetons.com/brad/>

Brad Templeton founded and ran ClariNet Communications Corp., the first internet-based content company, then sold it to Newsedge Corporation in 1997. ClariNet publishes an online electronic newspaper delivered for live reading on subscribers machines. He has been active in the computer network community since 1979, participated in the building and growth of USENET from its earliest days and in 1987, he founded and edited *rec.humor.funny*, the world's most widely read computerized conference on that network. He has been a software company founder, and is the author of a dozen packaged microcomputer software products. He is chairman of the board of the Electronic Frontier Foundation, the leading civil rights advocacy group for cyberspace. He also sits on the advisory boards for a few internet startups. Currently he is building a new startup to reinvent the phone call. He is also on the board of the Foresight Institute (a nanotech think-tank) and BitTorrent, Inc.

Evo Terra

<http://www.myspace.com/evoterra>

Evo is the poster child for Type A personalities the world over: washed-up musician, tree-hugging herbalist, heretical-but-ordained minister, talk-radio personality, advertising executive, and technology innovator all wrapped up in one single-serving package. In the podcasting world, Evo tends to infect others with the podcasting bug, from budding show hosts to the people behind the scenes finding new uses for podcast technologies. His first podcast was available on 10/14/2004, though many listeners to his program had been downloading .mp3 files directly from his website since 2002. In November 2005, *Podcasting for Dummies* was released to the masses, penned by Evo and Tee Morris. In early 2006, Evo and Michael R. Mennenga formed FarPoint Media, an "incubator" of sorts to develop and distribute original media productions. Farpoint Media acts as the parent company to Evo's three podcasts (including the award-winning *Slice of Scifi*, syndicated on XM Satellite Radio), and to a variety of other podcasts for which Evo serves as the executive producer. Evo's latest project is

Podiobooks.com, an online "library" of freely available books released in serialized podcast form.

Bill Thomasson

Bill is a 70-year-old freelance medical writer who has been legally blind for the past six years and has been reading science fiction since *Rocket Ship Galileo* first appeared on the library shelves. He is also one of the people that Howard Dean brought into the political arena and has been actively participating in political campaigns ever since.

Amy Thomson

Amy Thomson is the author of *Through Alien Eyes*, *The Color of Distance*, and *Virtual Girl*. She won the John W. Campbell Award for best new writer in 1994. *The Color of Distance* was nominated for the 1995 Philip K. Dick Award and a finalist for the 2004 Endeavour Award. Her latest novel is *Storyteller*, from Ace Books.

Tadao Tomomatsu

Jack of Most Trades, Actor, Comedian. A long-time fan/phan with many interests and stories. Tadao Tomomatsu (aka TNT or Uncle Albert) is an actor, comedian, and a general all-around good guy. He grew up in the midwest which could boast few Asian inhabitants. As self-defense against being singled out in a negative way, Tadao developed a quick sense of humor and a wide range of voices. This ability soon led to his participation in theater and the discovery of a love for the field of entertainment. He was encouraged to continue his academic career which resulted in his attaining a Bachelors in the Communication Studies from the University of Iowa, in the meantime taking several classes from Harvard University. He was employed as a Chicago DJ as well as in several other eclectic jobs. In college, he became an active participant in Mid-Western Fandom. Since moving to Los Angeles, he's been actively involved in many aspects of the entertainment business. It also saw his increasing involvement in local science fiction fandom (LASFS). He has worked many conventions from the midwest to the West Coast. Even chaired a convention or two. More recently, he is internationally recognized from *Banzai TV* as Mr. Shake-Hands Man.

Suzanne Tompkins

Since discovering SF fandom in the mid-'60s, Suzanne (aka Suzle) has co-edited four fanzines (two of which, *The Spanish Inquisition* and *Mainstream*, with long-time-companion-turned-husband, Jerry Kaufman, were nominated for Hugos); helped found an SF club (WPSFA in Pittsburgh); and helped run numerous cons (most recently the Seattle Potlatches and the 2004 Nebula Awards Weekend). Suzle is the 2005 TAFF winner, attending Interaction in Glasgow, and the current North American Administrator. In real life, she works as an association manager/meeting planner. She and Jerry currently publish their third 'zine, *Littlebrook*.

Andrew T Trembley

<http://www.bovil.com/>

Geek, freak, reader, essayist, costumer, critic, media-junkie, biker, pervert, party-queen, troublemaker, FAN.

Bjo Trimble

<http://griffindyeworks.com/>

Long-time SCA and *Star Trek* fan, costumer and LASFS member, past convention chair including Westercon in 1970; Fan Guest of Honor at Con José (Worldcon in 2002). Organized the "Save *Star Trek*" campaign 1967-1968 and the Shuttle naming campaign. Interested in cartooning, art, writing, research, beading, wearable art, gardening, reading, reading, and reading.

John Trimble**Harry Turtledove**

Harry Turtledove is an escaped Byzantine historian who writes alternate history, fantasy, and historical fiction. Recent books include *Every Inch A King*, *Fort Pillow*, and *The Grapple*.

Mary Turzillo

<http://www.maryturzillo.com/>

After a career as a professor of English at Kent State University, Dr. Mary A. Turzillo is now a full-time writer. In 2000, her story "Mars Is No Place for Children" won SFWA's Nebula award for best novelette. Her novel *An Old-Fashioned Martian Girl* was serialized in *Analog* in July-Nov 2004.

M. Christine Valada, Esq.

Christine Valada is well known for her work as a professional photographer and copyright attorney. She created the Portrait Gallery, often displayed at Worldcon events since 1989, and served as SFWA outside counsel for five years. She is married to comic book legend Len Wein and lives in Los Angeles with Len, son Michael, two dogs and an Arabian prince named Auspicious Comet.

Gordon Van Gelder

<http://www.sfsite.com/fsf/>

Gordon Van Gelder is the editor and publisher of *The Magazine Of Fantasy & Science Fiction*.

Mark L. Van Name

Mark L. Van Name, formerly an Executive Vice President for Ziff-Davis Media, is the head of a technology assessment company in the Triangle. He's authored or co-authored over a thousand computer-related articles and one technical book, co-founded the Sycamore Hill Writer's Workshop, co-edited *Intersections: The Sycamore Hill* anthology, and has sold over a dozen SF short stories. His fiction has appeared in such places as *Isaac Asimov's Science Fiction Magazine*, *The Year's Best Science Fiction (Ninth Edition)*, *Jim Baen's Universe*, and multiple anthologies. He recently completed his first novel, a science-fiction tale, and he's working on his next, a thriller.

Vanessa Van Wagner

Vanessa Van Wagner credits science fiction with saving her from inner-city brain rot. She is a former adult basic education teacher and literacy program manager. Though no longer in the classroom, she maintains a commitment to promoting reading to disadvantaged families. A winner of the Baycon 2005 Iron Poet contest, her fannish activities include writing SF poetry; publishing a fanzine, *This Thing of Ours*; and relentless blogging. She is the creator of *Hope and Groans*, a blog/ezine for families coping with chronic illness. She is married to LASFS president George Van Wagner, a writer, musician, and recording engineer.

Vernor Vinge

Vernor Vinge is best known for his science-fiction stories, which include "True Names", *A Fire Upon the Deep*, and *A Deepness in the Sky*. The last two items each won the Hugo Award for best science fiction novel of the year. His most recent novel, *Rainbows End* [no apostrophe!], examines the near-future implications of wearable computing and smart environments on issues of entertainment, privacy, and terrorism.

Robert Vogel

<http://www.robertvogel.net/>

I am a German SF expert for more than 20 years, involved in the SF community for more than 30 years and a writer for several German genre magazines. As a travelling journalist I travel to the shooting of popular SF TV shows, do "On-the-Set reports" and interview cast and crew. I attend 10-15 German and international conventions a year and do panels mostly on Cult TV shows.

Mark von Schlegell

<http://www.sff.net/people/schlegell/>

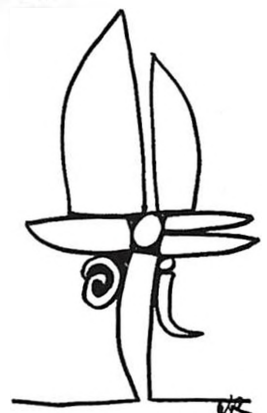
Writer of science fiction and art criticism, editor of insurgent Los Angeles art newsletter *The Rambler*, curator and teacher, Mark von Schlegell divides his time between Los Angeles and Cologne. Mark holds a Ph.D. from New York University in American Literature. His sci-fi stories and essays have appeared underground in magazines, artist books, catalogs and anthologies throughout the world. *Venusia*, his first SF novel, was published in 2005 by M.I.T./Semiotext(e), inaugurating their new line of science fiction. is currently embarked on the next volume in the series, the quasi-medieval *Mercury Station*.

John Vornholt

Author of several *Star Trek The Next Generation* novels, some YA books, three *Star Trek Deep Space Nine* comic books, the *Troll King* series. His latest book is *Cupidity*, writing as Caroline Goode.

Jeff Walker

Film publicist and studio genre consultant. Often hosts "Jeff Walker's Trailer Park" at conventions where he



shows previews of many upcoming films. Has produced and edited numerous "Making of" videos and promotional theatrical shorts. Appeared as "Roger" in the 1969 classic *Bob & Carol & Ted & Alice*. Executive Produced and acted (as "Don Carlo") in *Dean Quixote* (2000).

Michael J. Walsh

<http://www.oldearthbooks.com/>

Michael Walsh attended his first convention in 1969, his first Worldcon was DisCon II. He even chaired one and lived, more-or-less, to tell the tale. In his "spare time" he publishes and sells books as Old Earth Books. This Worldcon will be his 30th.

Michael Ward

<http://www.hidden-knowledge.com/>

Mike Ward has been involved in SF/F for four decades, including helping found NESFA and PenSFA. His interest in small-press publishing led to learning printing and typesetting, and eventually to working as a computer scientist at Adobe Systems. For the last seven years he's been publishing e-books at Hidden Knowledge. Another project, *MagazineArt.org*, puts vintage magazine cover art on the web for free. He is married to Karen Schaffer (whom he met at a Minicon some years ago), and lives in San Jose, CA, with too many printed books.

Bill Warren

Bill Warren is the author of the two-volume *Keep Watching the Skies: Science Fiction Movies of the 1950s*, which has been called "one of the rare reference works that combines genuine entertainment with impeccable information." He also wrote *Set Visits*, interviews on visiting movie sets, and *The Evil Dead Companion*, about that film trilogy. He has written for magazines including *Starlog*, *Fangoria*, *American Film*, *Video Watchdog* and *Galaxy Online*. He contributed to *The New Encyclopedia of Science Fiction*, several books on Stephen King, and the annual Science Fiction Writers of America Nebula award volumes. Without being able to speak more French than *film noir* and *auteur*, for ten years he and Bill Rotsler were the Hollywood correspondents for the French television show *Destination Series*. He recently completed a page-one rewrite of *Keep Watching the Skies*. He's been a member of LASFS since 1966, served on the LASFS Board of Directors and has been on the committees of several conventions, large and small. With Allan Rothstein, he wrote *Fandom Is a Way of Death*, a murder mystery set — and distributed — at a Los Angeles Worldcon.

Chris Weber

Chris Weber has twenty years experience as a writing pro, often with his wife and partner Karen Willson. Together they've written over 50 episodes of animation for television, working for Disney, Filmation, Hanna-Barbera, DIC, and CBS Entertainment among others. He's also written comic books, a syndicated comic strip, magazine material, filk, and technical documentation. Wielding his M.A. in Communication Arts, Chris will be teaching his

annual film studies class starting in August at Webster University in San Diego.

Len Wein

Len Wein is the creator of *Swamp Thing*, *the Human Target*, *Brother Voodoo*, *Gunfire*, *Wolverine* and the *New X-Men*, and many other characters. Alone, Len has written the screenplay for a new big-budget *Swamp Thing* feature for Silver Pictures. With Marv Wolfman, Len has written a live-action feature called *The Gene Pool*. In television, Len developed and Story Edited the award-winning Cgi-animated series *War Planets: Shadow Raiders*. He has scripted episodes of *Hypernauts*, *Conan*, *Incredible Hulk*, *X-Men*, *Godzilla*, *Spider-Man*, *Action Man*, *Street Fighter*, *Beast Wars*, *Beast Machines*, *Exosquad*, *Pocket Dragon Adventures*, and many others. Len has also received Emmy honors for his work on *Batman: The Animated Series*. Len has been Editor-in-Chief of Marvel Comics, Disney Comics, and Top Cow Comics, as well as Senior Editor at DC Comics. He is noted for long runs writing almost every major character from *Superman*, *Batman*, *Wonder Woman*, *Justice League*, *Green Lantern*, *Flash*, and the above-mentioned *Swamp Thing* and *Human Target* at DC, to *Spider-Man*, *The Incredible Hulk*, *Mighty Thor*, *Fantastic Four*, and *Wolverine* and *X-Men* at Marvel. He has also written in the *Star Trek* and *Star Wars* Universes. Len has won numerous industry Awards for his work.

Dave Weingart

<http://www.weingart.net/>

Filk musician and writer. Pubs *Lost Johnny's Radio Fanzine* occasionally.

Toni Weisskopf

<http://www.baen.com/>

Toni Weisskopf is executive editor at Baen Books, a leading publisher of SF and fantasy. With Josepha Sherman she compiled and annotated the definitive volume of subversive children's folklore, *Greasy Grimy Gopher Guts*, published by August House. Recently for Baen she's edited two original hard sf anthologies: *Cosmic Stories: Adventures in Sol System* and *Cosmic Stories: Adventures in Far Futures*. Long active in Southern science fiction fandom, Toni is the first winner of the Triple Crown of Southern awards. Weisskopf is a graduate of Oberlin College with a degree in anthropology, the mother of a delightful thirteen-year old daughter, married to Southern fan and swordmaster Hank Reinhardt, and is possessed by a truly devilish little dog.

Gary Westfahl

<http://www.sfsite.com/gary/intro.htm>

Gary Westfahl received the Science Fiction Research Association's 2003 Pilgrim Award for lifetime contributions to science fiction and fantasy scholarship. He is the author, editor, or co-editor of 18 books on science fiction and fantasy, including the Hugo-nominated *Science Fiction Quotations: From the Inner Mind to the Outer Limits* and the three-volume *The Greenwood Encyclopedia of Science Fiction and Fantasy: Themes, Works,*

and *Wonders*, both published in 2005. Among many other publications, he contributed 36 essays to the British magazine *Interzone* and has written numerous film reviews and commentaries for the website *Locus Online*.

Lee Whiteside

<http://www.sftv.org/>

Lee Whiteside knows Science Fiction and Fantasy Television. As webmaster of SFTV.org, he's kept track of TV SF/F since the early 1990's and has been watching it much longer. He's also been involved with Arizona fandom and has chaired two CopperCons, one LepreCon and recently chaired the 2006 Nebula Awards Weekend in Tempe, Arizona.

Tom Whitmore

Art Widner

Fanzine publisher, writer, con participant. DUFF winner, 1991. Founder and Director of The Stranger Club, first fan club in Boston. Invented first SF board game, *Interplanetary*, 1943. First long distance con carpool: Boston to Denver for Denvention I, 1941. (Doesn't sound like a big deal now, but it was then.)

Sean Williams

<http://www.seanwilliams.com/>

Sean Williams has over 60 published short stories and 20 novels under his belt, including *The Resurrected Man* and *The Crooked Letter*. His uniquely Australian fantasies have drawn comparisons to authors as diverse as Peter Carey and Ursula K. Le Guin. His collaborations with Shane Dix earned them the title of "Niven & Pournelle of the 21st Century". Multiple winner of Australia's speculative fiction awards, *New York Times*-bestseller, and judge of the Writers of the Future Contest, he currently lives in Adelaide.

Sheila Williams

http://www.asimovs.com/toc_current.shtml

Sheila Williams is the editor of *Asimov's Science Fiction magazine*. She's been with the magazine since June 1982, and also served as the executive editor of *Analog* from 1998 until 2004. She has edited or co-edited over twenty-five anthologies, and she is also the co-founder of the Dell Magazines Award for Undergraduate Excellence in Science Fiction and Fantasy Writing. Sheila lives in New York City with her husband, David Bruce, and her two beautiful daughters - Irene and Juliet

Connie Willis

Guest of Honor, 2006 World Science Fiction Convention. If you haven't read the beginning of this book, go back and start over.

Cordelia Willis

Cordelia Willis spent her childhood at science fiction conventions, passing the time by entering masquerades with her father. Now that she's "grown up", she continues to enter masquerades

when she's not hard at work fighting for justice as a criminalist at a California crime lab.

Courtney Willis

After teaching high school physics and chemistry for about a thousand years I went back to school at the University of Wyoming for my doctorate. Since then, I have been a physics professor at the University of Northern Colorado. Besides teaching physics, I also have a number of responsibilities teaching science education to future teachers. Since Connie Willis and I have been married forever, I am often asked if I like being married to a famous writer. Well, it is mostly great but sometimes hell, like when she is getting close to a deadline.

Mike Willmoth

I have been an *sf/f* fan since an early age as well as science, the space program, computers, etc. I am an amateur astronomer, amateur radio operator and certified scuba diver. I graduated Magna Cum Laude from Arizona State University with a BS in Applied Mathematics emphasizing Astronomy, Astrophysics and Physics. I worked for state government for 15+ years as a computer programmer and technical support specialist. I am now self-employed as a computer consultant, travel agent and family business manager. I help run *sf/f* conventions in the Phoenix, Arizona, area going back to 1987 (CactusCon NASFic). I am on the boards of the World Horror Society, World Fantasy Society, the Association of Science Fiction & Fantasy Artists Inc and Leprecon Inc.

Karen Willson

Robert Charles Wilson

<http://robertcharleswilson.com/>

Author of the Hugo-nominated novels *Darwinia*, *The Chronoliths*, and *Blind Lake*, among several others.

Gary K. Wolfe

<http://faculty.roosevelt.edu/wolfe/soundings/soundings.htm>

Gary K. Wolfe, contributing editor for *Locus magazine*, is the author of critical studies *The Known and the Unknown: The Iconography of Science Fiction*, *David Lindsay*, *Critical Terms for Science Fiction and Fantasy*, and *Harlan Ellison: The Edge of Forever* (with Ellen R. Weil). His most recent book, *Soundings: Reviews 1992-1996* (Beacon, 2005), received the British Science Fiction Association Award for best nonfiction, and is nominated for a Hugo Award for Best Related Book. Wolfe has received the Eaton Award, the Pilgrim Award from the Science Fiction Research Association, and the Distinguished Scholarship Award from the International Association for the Fantastic in the Arts.

Marv Wolfman

<http://www.marvwolfman.com/>

Writer of comic books, movies, television, animation, children's books, theme park shows and rides, novels, interactive, internet animation and,

in my spare time, a couple of other things I'm sure I'll remember later. My novel, *Crisis on Infinite Earths*, was published April, 2005 and based on my award winning comic originally published in 1985. The first printing sold out in less than three weeks and the second printing sold out a few weeks later. The trade paperback will be released in April, 2006. *Superman Returns*, my novelization of the upcoming summer 2006 movie, will be released June, 2006.

Eleanor Wood

<http://members.aol.com/ruddigore1/main.htm>
Agent, proprietor of Spectrum Literary Agency.

Scott Alan Woodard

Scott has worn many creative hats over the years: He has built and puppeteered monsters for films, promoted children's television with Kids' WB, and written science fiction and horror audio dramas for Big Finish Productions in the UK. Most recently, he penned one of the scripts (the big series finale) for the new *Dark Shadows* revival to be released on CD in late 2006. Scott lives in Los Angeles, California.

Bernie Wrightson

Co-creator of the comic book character *Swamp Thing*. Recent comics work includes the *Batman-Aliens* series for DC and Dark Horse, and covers for Chaos Comics' *Classic Monsters* series. Has illustrated several works by Stephen King, including *The Stand*, *Creepshow* and *The Cycle of the Werewolf*. Other books include illustrations for Mary Shelley's *Frankenstein*. Concept designer for several movies, including *Ghostbusters*, *Ghostbusters II*, *The Faculty*, *Galaxy Quest*, *Spiderman*, and *George Romero's Land of the Dead*.

Frank Wu

<http://www.frankwu.com/>
Frank Wu is a Hugo Award-winning artist whose work has appeared on numerous book and magazine covers. He also won the Illustrators of the Future Grand Prize. His current project is an animated tv show called *Guidolon the Giant Space Chicken and Friends Half-Power Half-Hour*.

William F. Wu

<http://www.williamfwu.com/>
William F. Wu has written a wide range of work, including science fiction, fantasy, and literary criticism. A 5-time nominee for the Hugo, Nebula, and World Fantasy Awards in the '80s, Wu is also the author of the six-volume young adult science fiction series titled *Isaac Asimov's Robots in Time*, which is available from iBooks. He is probably best known for his short fiction. His latest short story will appear in a fourth-grade reader for McGraw-Hill, due to appear in 2006.

Ben Yalow

Ben has been to over 500 cons and worked on about a third of them, at levels from gofer to Worldcon Division Head. Has also edited four books for NESFA Press, two of which have been nominated for the Hugo Award.

Chris Young

Doselle Young

<http://www.libraryofchaos.com/>

James Young

One of the Founding Fathers of The Minnesota Scientifiction Society (MN-Stf); original spearhead for the Minneapolis in '73 Worldcon bid. Past chair of Minicon, has worked on several Worldcons, fan writer and artist for nearly 40 years. He is retired from the State Department's Foreign Service where he served in such places as Botswana, Russia, Nigeria, and England. He has written two SF novels, *The Face of the Deep* (Pocket 1979) and *Armed Memory* (Tor 1995). More recently he has acted in Hollywood films and is writing more novels and short stories.

Janine Ellen Young

Janine Ellen Young is the author of the cyberpunk/fantasy novel, *Cinderblock*, published by Roc/Penguin Books, and the Philip K. Dick award nominated, first contact novel, *The Bridge*, published by Warner Books. Currently, Janine is finishing up two novels, a Victorian fantasy, *Londinium*, and a science fiction about Ice Age Chicago, *Living In Zero*.

Marc Scott Zicree

<http://www.zicree.com/>

Marc Scott Zicree has written and sold over 100 scripts to such hits as *Star Trek - TNG*, *DS9*, *Babylon 5*, *Sliders*, *Forever Knight*, *The New Twilight Zone*, and *Beauty and The Beast*. He currently has movie projects with Chris Wyatt (*Napoleon Dynamite*) and Ray Harryhausen. Marc's novel *Magic Time - Ghostlands* recently hit the *LA Times* bestseller list (his classic *Twilight Zone Companion*

was just named by the *New York Times* one ten science fiction books "for the ages"). Marc is currently co-writing, directing, and executive producing the *Star Trek New Voyages* episodes "World Enough And Time," starring George Takei.



Academy Crew

Chairman's Division

Chairman's Division: Christian B. McGuire

Convention Secretary: Sherri Benoun

Chairman's Staff: Deb Geisler

Advisers to Chairman: Ben Yalow,
Drew Sanders, Mike
Glyer

Flying Monkeys: Casey Bernay,
Joyce Sperling, Michael
Lynx Molisani, Elisa
Sheets, Michael Mr
Shirt McConnell

Publications

Progress Reports: Milt Stevens

PR Cover Artist: Steve Stiles

Souvenir Book: Joe Siclari, Edie Stern

Staff: Geri Sullivan, Mike Glyer, Marah Searle-
Kovacevic

Restaurant Guide: Richard Nordrum

Staff: Marcia Starke, Steve Condrey

Guest of Honor Publications: Craig Miller

Daily Newszine: Chaz Boston Baden

Staff: Zara Baxter, Darcee Cashman, Vanessa
Van Wagner

Apprentices: Paul Fischer, Martha Holloway

Pan-Galactic Express: Pearl Newton

Publicity: Joyce Hooper

Staff: Chaz Boston Baden, Elayne Pelz

Military Publicity: Ed Green

Staff: Gregg Reynante

WSFS Business Meeting Kevin Standlee

Deputy Presiding Officer: Donald Eastlake III

WSFS Meeting Secretary: Pat McMurray

WSFS Meeting Timekeeper: Deb Geisler

Childcare: Kim Marks Brown

Site Selection: Jeff Orth

Staff: Steve Francis, Diane Lacey, Jim Murray,
Paula Murray, Richard Spelman

Hugo Administration: John Lorentz

Sponsorships & Commercial Exhibits: Genny Dazzo

Fan Sponsorships: Ed Green

Fanzine Lounge: Milt Stevens

Filthy Fan Communications: Erwin Filthy Pierre
Strauss

Chief Photographer: Charles Mohapel

Deputy Chief Photographer: Leonard J.
Provenzano

Assistant Chief Photographers: Jack Krolak,
Danny Low

Photographers: Stan Burns, David W. Clark, Ken
Grimes, Deborah A. King, Ernest Lilley,
Christine Mak, Rodford E. Smith

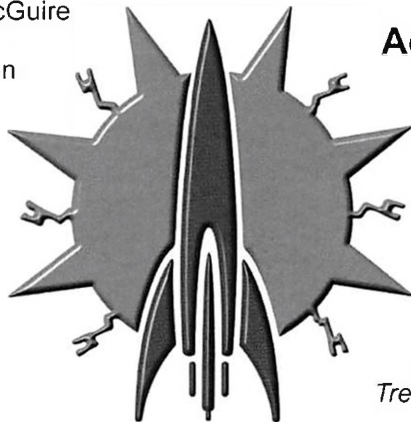
Photography Tech: Danny Low, Harold Stein

Photo Editor: Dr. Susan Gleason

Ad Hoc Party Hospitality: Joyce Sperling, Michael
Thorsen

2005 Hugo Nominees Party: Liz Mortensen

Interaction Party: Sandra Childress



Administration

Administration Division: Elayne Pelz

Membership (Pre-Reg): Elayne Pelz

Registration (On-Site): Jordan Brown

Staff: Gary Agin, Kris Bauer,
Tony Benoun, Dave Cantor, Tammy
Coxen, Peter De Weerd, Mike
Higashi, Laura Korp, Matthew B.
Tepper

Postmaster: Sandy Cohen

Treasury: Elayne Pelz

Staff: James Daugherty, Stacey

Hallman, Cheri Kaylor, Mary Morman

International Agents: Lloyd Penney, Yvonne Penney
(Canada), John Harold, Robbie Bourget
(Europe), Edwin Scribner (Australia)

Webmaster: Chaz Boston Baden

Staff: Scott Beckstead, Elayne Pelz, Leane
Verhulst

Staff Website: Scott Beckstead

Website Advisory Team: Darrel L. Exline

LiveJournal Community laconiv: Joan Steward,
Katt Thornton

Merchandising: Scott Dennis, Jane Dennis

Office: Sheri Taylor

Staff: Janet Baernstein, Joyce Sperling

Operations: John Harold, Robbie Bourget

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Chrystal, Jacob Fortin, John Groot, Mike

Korp, Elspeth Kovar, Steve Lopata, Jonathan

Mann, John Mansfield, Michael Mr Shirt

McConnell, Pat McMurray, Dea O Connor

Dave Strang, Dave Tompkins

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Bob: Bob Null

Ribbons: Sharon Sbarsky

Ad Solicitation — Professional: Eve Ackerman

Ad Solicitation — Fan: Judy Bemis

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Sign Shop: Bert Boden

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Newton, Gina Palmer

Sign Distribution: Tadao Tomomatsu

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Gleason, Andrew Tisbert

Insurance & Licenses: Elayne Pelz

Consular Advisor: TR Smith

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Exhibits Division: Bobbi Armbruster

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Deputy Division Head: Glenn Glazer
Aide d'BobbiMargene Bahm
Fan History Exhibits: Joe Siclari, Laurie Mann
Fan/Bid Tables: Ed Hooper
Staff: Emily Christensen
Special Exhibits: Jerome Scott
Special Exhibits Assistant: Rina Elson
Space Toy Exhibit: Justin Pinchot
Connie Willis Exhibit Staff: John Pomeranz,
 Kathi Overton
Howard DeVore Exhibit Staff: Joyce Scrivner
Star Trek Costume Exhibit: Max Cervantes
Book Exhibit: Ron Ontell, Val Ontell
Wall of History: Mark Olson, Pam Fremon,
 Tony Lewis, Kelly Persons
L.A.con I Photo Exhibit: Kim Gottlieb Walker
History of L.A. Convention: Tadao Tomomatsu
Cadet Yearbook Photos: Bert Boden
Decorator Liaison: Craige Howlett
Dock Manager: Chris Marble
Staff: Elizabeth Klein-Lebbink
Dealers Room: Larry Smith
Staff: Joe Berlant, Todd Dashoff, Chris Logan
 Edwards
Art Show: Joni Brill Dashoff
Art Show Second: Bonnie Atwood, Shirley
 Avery
Artist Check-In/Out: Bruce Miller
Mail-In Art: Elizabeth Klein-Lebbink
Print Shop: Deb Atwood, Beth Zipser, Mike
 Zipser
Sales: Suzanne Robinson, Sandy Campney
Auction: Elizabeth Klein-Lebbink, Gordon
 Klein-Lebbink, RJ Johnson
Art Show Reception: Gay Ellen Dennett
Artist GoH Liaison: Gay Ellen Dennett
ASFA Liaison: Andrea Senchy
Computer Support: Jerome Scott, Charles
 Matheny
Construction and Layout: Ted Atwood, Martin
 Deutsch, Kevin Allen, Bob Hranek
Art Show Staff: Adina Adler, Judy Bemis, Ann
 Catelli, Laura Domitz, Mark Dulcey, Irene
 Harrison, Lisa Hertel, Judy Kindell,
 Jenny Krause, Danny Lieberman,
 Michelle Liguori, Theresa Mather,
 Winton Matthews, Sally Mayer, Dale
 Mazzola, Pat McMurray, Chris Moriondo,
 Margaret Organ-Kean, Lynne Perkins,
 Sheila Perry, Dr. Karen Purcell, Matthew
 Ragsdale, Julie Rigby, Anne Rudolph,
 Deb Ruh, Barry Short, Victoria A. Smith,
 Harold Stein
Set-up/Tear-Down only: Michael Nelson, Mark
 Hertel
Fun: Geri Sullivan
Fan Gallery: Chaz Boston Baden
Pro Gallery: Tom Veal
Costume Repair Station: Maria Rodriguez

Space Port Lounge: Sandra Childress
Exhibits Logistics: Glenn Glazer
Logistics Staff: Darrel L. Exline
MiMo Mama: Elaine Brennan
Layout Safety Consultant: Kurt Siegel
Quartermaster: Allison Hershey

Facilities

Facilities Division: Kim Marks Brown
Deputy Division Head: Ben Yalow
Facilities Staff: Stephen Boucher, Melissa
 Campbell
Contracts: Craig Miller, Bobbi Armbruster, Glenn
 Glazer
Convention Center: Patty Wells
Staff: Sue Mohn, Aaron Curtis, Bill Parker, Tom
 Whitmore
Hotel Function Space: Mark Herrup, Dave
 Gallaher
Suites: Ben Yalow
Safety Officer: Kurt Siegel
Party Maven: Grant Kruger, Naomi Fisher
Housing: TR Smith
Member Services
Member Services Division: Ed Green
Deputy Division Head: Sharon Sbarsky
Administrative Support: Joe Zeff
Con Suite: Liz Mortensen
Con Suite Second: Joyce Hooper
Staff: Suze Campagna
Con Suite Taste Tester: Yuri Mortensen
Staff Lounge: Karl Lembke
Staff: Beckie Barber, Eylat Poliner, Mark
 Poliner, Bruce Rowan, Joan Steward
Information Coordination: Arlene Satin
Information On-Site: Cathy Mullican
Staff: Becky Thomson
Information Technology: Ed Hooper
Volunteers: Melanie Herz
Staff: Sharon Pierce, Gary Hoff, Debi Levi,
 Virginia Youngstrum
Tourism: Susan Franzblau
Staff: Heide Nichols
Handicapped Services: Sally Woehrle
Internet Access
Sales to Members: Joe Zeff

2525

2526



2528

2529

I was a Space Cadet at the Academy until I changed my major to alternate history.



My entire class ceased to exist.

Howard DeVore — *L.A. Con IV Guest of Honor*
Detroit fan

Frankie Thomas — *L.A. Con IV Special Guest*
Actor, Author

Don Adams — Actor
Moustapha Akkad — Producer
James N. Aparo — Comics illustrator
Teisho Arikawa, *aka* Sadamasa — Special effects
creator

John Arruda — LA fan
Jim Baen — Publisher
Barry Bard — Phoenix fan, dealer
Bryan Bessor — Founder of the Pennsic Wars

Michael Billington — Actor
Flonet Biltgen — Pittsburgh fan, author
Ed Bishop — Actor

Leslie Bloom — NY fan
Lloyd Bochner — Actor
Vicki Brown — Texas fan
Ken Bulmer — UK fan, author

Chris Bunch — Author
Brian Burley — NY fan

Octavia E. Butler — Author

Hamilton Camp — Actor
Fred Carrillo — Comics illustrator

Michael G. Coney — Author

Rita Corriell — Kansas City fan
Ronald Anthony Cross — Author

Ron Clyne — Artist

Dan Curtis — Producer
Nan Dibble, *aka* Anson Dibbel — Author, NY fan

Kevin Dillon — Australian fan

James Doohan — Actor
David Feintuch — Author

Janet Figg — UK fan

Richard Fleischer — Filmmaker

Al Frank — Midwest fan, actor
Torkel Franzen — Swedish fan, translator

Bobby Gear — Baltimore fan

Tom Gil — Comics artist

Ray Gish — Arizona fan

Frank Gorshin — Actor
Howard Gottlieb — Asimov archivist

David Griggs — Indiana fan

Val Guest — Director

Charles N. Harness — Author

Giles Hart — UK fan

Tim Hildebrandt — Artist

Jon Hodge — LA fan

Dan Hooker — Agent

Evan Hunter — Author

Leigh Ann Hussey — Bay area fan, filker, author

Akira Ifukube — Composer

Jerry Juhl — Muppets screenwriter

George Kashdan — DC comics editor

Sansoucy Katheron — Canadian fan, author

Andreas Katsulas — Actor

Noel Kerr — Australian fan

Jack Kilby — Microchip inventor

Irvin Koch — Southern fan

Vince Koehler — Missouri fan

Stanislaw Lem — Author

Al Lewis — Actor

Dénis Lindbohm — Author, Swedish fan

Dan Lundy — Book marketer

Judi Lundy — Louisville fan

Dian Marchant — Australian fan

Darren McGavin — Actor

Cynthia McQuillin — Bay Area fan, filker, author

Robert Moog — Inventor

John Morressy — Author

Linda Ann Moss — APA fan

Joe Nolan — Northern Ireland fan

Warren Norwood — Author

Gytha North — UK fan, filker

Kelly Eileen O'Guinn, *aka* Kielle — California fan

Jim Overmyer — Michigan fan

Keith Parkinson — Artist

Dan Patterson — Missouri fan, artist

Michael Piller — Author

Brock Peters — Actor

Karl T. Pflock — Author

Arthur Porges — Author

Byron Preiss — Publisher

Joe Ranft — Screenwriter

Daniel Riche — French SF editor

George Sayer — C. S. Lewis biographer

Noreen Shaw — 1955 Worldcon chair, Hugo
nominee for Axe

Vincent Schiavelli — Actor

Micheal Sheard — Actor

Robert Sheckley — Author

Patricia Christine Soens — New Orleans fan,
author

David Stemple — Western Massachusetts fan

David C. Sutherland, III — D&D illustrator

Ed Tatom — Texas fan

Fred B. Torck — Oregon fan

Alex Toth — Comics illustrator

Fern Tucker — Midwest fan

Al Turner — Missouri fan

Kelly Turner — Costumer, California fan

John Vaughan — Missouri fan

Peder D. Wagtskjold — Bookseller, Minneapolis
fan

Judith Ward — Texas fan

Karen Warnock, *aka* Womble — Australian fan

Angus Wells — Author

Arthur Widmer — Special effects pioneer

J. N. Williamson — Author

Robert Wise — Director

Bernie Zuber — LA fan

In Memoriam