

# LoneStarCon 3



## PROGRESS REPORT 4

The fourth Progress Report for LoneStarCon 3, the 71<sup>st</sup> Worldcon, to be held August 29–September 2, 2013, in San Antonio, Texas

# Welcome to the New Frontier



## A bid for the 73<sup>rd</sup> World Science Fiction Convention



Spokane, Washington  
August 19-23, 2015

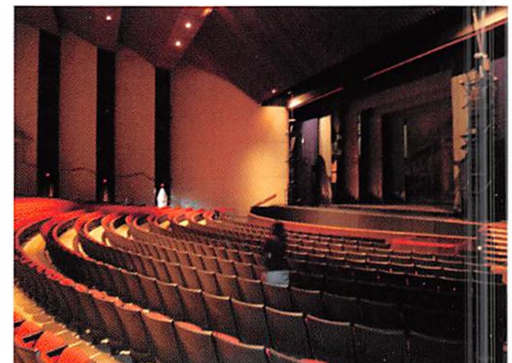


Let's bring the Worldcon to the Northwest! We want to share with the rest of the world

- a huge active local and regional communities of fans, authors, artists, filkers, costumers, gamers, otaku, and more creative folks
- in the heart of a beautiful, thriving city with hundreds of restaurants nearby, and cultural and outdoor activities (with perfect weather in August)
- at a 21<sup>st</sup> century facility with a Broadway-quality theater for events.

Find out more at [spokanein2015.org](http://spokanein2015.org).

The Spokane in 2015 Worldcon Bid is a project of SWOC.



# Letter From the Chair

## Howdy y'all!

Welcome to Progress Report 4. My name is Randall Shepherd, and I am the new Chair for LoneStarCon 3.

I'm writing this the day after the final ballot for the Hugo Awards was announced. The process was rather like watching a duck gliding smoothly over the surface of a lake... then you realize there's a lot of furious paddling going on underneath!

There were so many folks who helped to make this Hugo ballot announcement happen, that I'd like to take the opportunity here to thank them for a great job, well done.

The announcements were made simultaneously from four conventions, worldwide: Eastercon, Marcon, Minicon (with a live video stream), and Norwescon. We also had a CoverItLive feed, thanks to Kevin Standlee and Cheryl Morgan, and a Twitter feed, courtesy of Meg Totusek.

We have Todd Dashoff and the Hugo subcommittee to thank for counting ballots and contacting nominees. Steve Staton made possible the popular ballot that could be updated until the cutoff time. Elizabeth McCarty ably assisted me in making sure we covered all the bases. A special thank you goes out to all of our presenters, at each site, along with Don Glover for his kind assistance. A double "thank you!" goes to Joel Phillips and Diane Lacey, who went beyond the call of duty to make sure there was a live video presentation. I'm forever grateful that their efforts meant I got to see it live!

Finally, I would especially like to thank both Colin Harris for coordinating the ballot event across four time zones and multiple online sources, and Vincent Docherty, for his advice and creation of the presentation used at all locations. They were the foundation of our Hugo efforts, and my mere thanks to them is not enough.

You know, it really hit me when I thought about all the effort that goes into the Hugo ballot presentation . . . even though I have a backstage pass that lets me peek behind the scenes, it still doesn't spoil my enjoyment. The rest of the staff enjoy versions of this too, but most of those reading this will only see the final event, at the Hugo Award Ceremonies at LoneStarCon 3.

I'm reminded of a comment I read online while following the Hugo ballot coverage. Someone was moved to up their membership from supporting to attending, because, with such a large number of really good nominees, the fun of attending the Hugos trumped staying home!

With that in mind I personally would like to invite you to attend the convention in San Antonio. Read our Progress Reports, follow along with us via our website, our Facebook page, and Twitter feed, and cap it all off with the exciting experience of attending LoneStarCon 3 in person! With only five months to go, we're shifting into high gear with planning, and new announcements will be rolling out continually. You won't want to miss any of the exciting developments!

I also want to point out that supporting memberships play a large part in Worldcons. Not only do they make you a member of the World Science Fiction Society for 2013, they also give you voting privileges for both the Hugo Awards and future Worldcon site selection. Site selection this year has the added

significance of being tasked with selecting not only the 2015 Worldcon host city, but also the site of the 2014 NASFiC. If you find you can't attend in person, this is a good way to still participate and show your support for Worldcon.

We want everyone to have the same exciting experience. The full panoply of a Worldcon waits for you but get your membership today!

See you in San Antonio for LoneStarCon 3

Randall Shepherd  
Chair LoneStarCon 3

## LoneStarCon 3

the 71<sup>st</sup> World Science Fiction Convention

San Antonio, Texas

Henry B. Gonzales Convention Center

August 29–September 2, 2013

### Guests:

Ellen DATLOW • James GUNN

Willie SIROS • Norman SPINRAD

Darrell K. SWEET

*In Memoriam*

### Toastmaster:

Paul CORNELL

### Special Guests:

Leslie FISH • Joe R. LANSDALE

**Web:** [www.LoneStarCon3.org](http://www.LoneStarCon3.org)

**Facebook:** LoneStarCon 3

**Twitter:** @LoneStarCon

"World Science Fiction Society," "WSFS," "World Science Fiction Convention," "Worldcon," "NASFiC," "Hugo Award" and the distinctive design of the Hugo Award Rocket are service marks of the World Science Fiction Society, an unincorporated literary society. "LoneStarCon 3" is a service mark of ALAMO, Inc., a 501(c)(3) nonprofit, tax-exempt corporation, registered in Texas.

# LoneStarCon 3 Committee

## Office of the Chair: Randall Shepherd

- » **Vice Chairs:** Laura Domitz & Bill Parker
- » **Advisors:** Karen Meschke, Joe Siclari
- » **Assistant to Bill Parker:** Kathy Thornton
- » **Gunn Reception:** Renee Babcock, Brad Denton, Laura Domitz, Chris McKittrick, Karen Meschke, Bill Parker, Randy Shepherd, Joe Siclari
- » **Hugo Losers' Party:** Mr. Shirt, Stacey Anne Helton
- » **Intermediary:** Jonathan Miles
- » **Internal Communications:** Michael Pins
- » **Parliamentarian:** Jonathan Miles

## Events: Glenn Glazer

- » **Deputy Division Head:** Randy Smith
- » **Closing Ceremonies:** Adam Beaton
  - » **Staff:** Pam Larson
- » **Dances:** Karen Anderson
  - » **Staff:** Sarah Goodman
- » **Film Festival:** Nat Saenz
- » **Hugo Awards Ceremony:** Julie Barrett
  - » **Hugo Pre-Reception:** David Gallaher
  - » **Hugo Ceremony Formal Photographer:** Philip Peterson
  - » **Hugo Ceremony Master of Ceremonies:** Paul Cornell
  - » **Darrell K. Sweet Montage:** David Gallaher
  - » **In Memoriam:** Steven Silver
  - » **Hugo Ceremony House Manager:** Seth Breidbart
  - » **Chief Ninjas:** Chris and John O'Halloran
  - » **Hugo Ceremony Staff:** Adina Adler, Chris Barrett, Tim Miller, John Brown
- » **Masquerade:** Jill Eastlake
  - » **Deputy Masquerade Head:** Sharon Sbarsky
  - » **Judges' Photographer:** Kerry Gilley
  - » **Masquerade Formal Photographer:** Philip Peterson
  - » **Stage Manager:** Kathy Thornton
    - » **Staff:** Stacy Ransleben
  - » **Chief Ninjas:** Chris O'Halloran and Lori Meltzer
    - » **Ninjas:** Don Wright
- » **Opening Ceremonies:** Trudy Myers and John Shoberg

## Exhibits: Patty Wells, Warren Buff

- » **Staff:** Gary Blog
- » **Art Show:** Scott Zrubek
  - » **Staff:** Durlyn Alexander, Kimm Antell, Ruth Cruise, Elainea Guy, Cheri Johnson, Deborah Larson, Alison Parker, Wardell Picquet, Kim Pyvus, Jimmy Simpson, Tammy Tripp
  - » **Artists' Alley:** Tomi V. Welch
  - » **Artist Showcase:** Sara Felix
- » **Dealers' Room:** Steve Francis
  - » **Assistant:** Zane Melder
  - » **Staff:** Will Frank, Carolina Gómez Lagerlöf, Melissa Morman, Joel Zakem
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- » **Fan Tables:** Mary Mormon
- » **Fanzine Lounge:** John Purcell
- » **Fixed Exhibits Curator:** Chris Garcia
  - » **Exhibit Labels:** Keri O'Brien
- » **Gaming:** April Bremner
  - » **Game Masters:** Jacquelyn Palacios, Ronald Smith
  - » **Staff:** Meghan Graham
- » **Guest of Honor Exhibits:** David Gallaher
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  - » **San Antonio Logistics Agent:** Scott Cooper
  - » **Dockmaster:** Chris Marble
  - » **Staff:** Eric Orth, John Platt
- » **Photo Area:** Crystal Huff
- » **Special Exhibits:** Bruce Farr, Lea Farr, Christopher Hensley, Sean McCoy, Don Wright
- » **WSFS Exhibits:** Kent Bloom

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- » **Convention Center Liaison:** Helen Montgomery

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    - » **At-Con Staff:** Sue Ellen Colter, Peter De Weerd, Colette Fozard, Kevin Hall, Lisa Deutsch Harrigan, Allison Hershey, Lenore J. Jones, Sydnie Krause, Tony Parker
  - » **Registration:** Elayne Pelz
- Information Technology:** Steven R. Staton
  - » **Deputy Division Head:** David Brummel
  - » **Quartermaster:** Victor Manuel
  - » **Mobile App Developers:** David Brummel, Steven R. Staton

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- » **Con Ops:** John Harold
  - » **Staff:** Ann Totusek
- » **Freebie Wrangler:** Jonathan Miles
- » **Staff Den:** Kim Zrubek
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- » **Info/Voodoo:** Sara Cooper
  - » **Deputy Area Head:** John Day
- » **Office:** Becky Thomson
  - » **Deputy Area Head:** Dave Ratti
  - » **Purchasing Officer:** Gary Feldbaum
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  - » **Staff:** Ginny Younstrom

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- » **Assistant:** Debra Yeung
- » **Software Administrator:** Adam Tilghman
- » **Program Frenzy Hosts:** Jim Mann, Laurie Mann
- » **Mentor:** Mike Glyer
- » **Academic:** Karen Burnham
- » **Anime:** Mary Dumas
- » **Art:** Jannie Shea
- » **Art Night:** Mike Willmoth
- » **Autographs:** Frank Olynyk
- » **Brain Trust:** Program staff, Area Heads plus Julie Barrett, Liz Batty, Liz Cano, Carl Fink, Mark Finn, kT FitzSimmons, John Gibbons, Jim Mann, Laurie Mann, Juan Perez, Stewart Smith, Ian Stockdale
- » **Chesley Awards:** Andrea Senchy
- » **Childrens' Programming:** James Bacon, Alissa McKersie
- » **Costuming:** Aurora Celeste
- » **Filk:** Brenda Sutton and Bill Sutton
  - » **Staff:** Linda Law, Scott Snyder
- » **Film:** Daniel M. Kimmel
- » **Green Room:** Sue Francis, Eve Ackerman, Susan Cole, Deborah Oakes, Pat Sims, Roger Sims, Lois Wellinghurst, Richard Wellinghurst
- » **Guest of Honor Relations:** Liz Cano, Diane Lacey
  - » **Ellen Datlow:** Rhonda Eudaly Simpson
  - » **James Gunn:** Renee Babcock
  - » **Willie Siros:** Karen Meschke

- » **Norman Spinrad:** Val and Ron Ontell
- » **Darrell K. Sweet:** David Thayer
- » **Paul Cornell:** Robbie Bourget & Ed Scarbrough
- » **Leslie Fihn:** Joseph Abbott
- » **Joe R. Lansdale:** Scott A. Cupp
- » **Kaffeklatches:** Melanie Herz
- » **Library Outreach:** Patricia Parsons
- » **Poetry:** Juan Manuel Perez
- » **Speculative Poetry Workshop:** David Lee Summers
- » **Program Ops:** Tim Szczesuil
- » **Program Software Project:** Henry Balen, Martin Easterbrook, Terry Fong, Janice Gelb, Ruth Leibig, Cathy "Nolly" Mullican, Jim Roothan, Ian Stockdale
- » **Science Track:** John Gibbons, Bill Higgins, Bill Ledbetter, Ken Murphy, Ken Ruffin, John K. Strickland
- » **Spanish Track:** Rudy Ch. Garcia, Anne Gray, Juan Perez
- » **Steampunk Project:** Cameron Hare
- » **Stroll with the Stars:** Bobbie DuFault
- » **Writer's Workshop:** Oz Drummond
- Promotions:** Elizabeth McCarty
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  - » **Advertising:** Sara Felix
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  - » **Fan Table Coordinator:** KT Fitzsimmons
  - » **Local Promotions:** Pablo Vazquez
  - » **Press Office:** Anne Pinzow
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    - » **Google Fu:** Laurie Mann
    - » **Staff:** Will Frank

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- » **Staff:** Jennifer Juday, Rebecca Trefny
- » **Copy Editor:** Rina Weisman
- » **Souvenir Book:** David and Diana Thayer
- » **Pocket Programme:** Bill Child
- » **Progress Reports #1, 4, 5:** Bill Child
- » **Progress Report #2:** Meredith Branstad
- » **Progress Report #3:** Keri O'Brien, Jess (Lipp) Pershing
- » **Restaurant Guide:** April Korbel
- » **Zine:** Laurie Mann (Editor), Kimm Antell, Lisa Hertel, Michael Nelson, Heidi Pilewski, Arlen Walker, David Weingart

## Technology: Chuck Shimada

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- » **Staff Technical Director:** Rick Kovalcik
- » **Sound Infrastructure Designer:** Allon Stern
- » **Lighting Infrastructure Designer:** Al "Hobbit" Walker
- » **Video Infrastructure Designer:** Syd Weinstein
- » **Streaming Media:** Marcie Hansen
- » **Draftsman:** Carl "z!" Zwanzig
- » **Main Stage Room Captain:** Derly Ramirez II
- » **Staff:** Scott Dorsey, Charlie Hoff, David Iversen, Bill Keaton, Angela Morley, Paul Mossip, Dan Noe, Abby Noyce, Kathi D. Overton, Michael Rafferty, Larry Schroder, Kris "Nchanter" Snyder

## WSFS: Fred Duarte

- » **Deputy Division Head:** Jonathan Miles
- » **Business Meeting:** Donald Eastlake
- » **Hugo Administration:** Todd Dashoff
  - » **Hugo Awards Subcommittee:** Todd Dashoff, Vincent Docherty, Saul Jaffe, Steven Staton, Beth Welsh, Ben Yalow
  - » **Hugo Packet:** Beth Welsh
- » **Site Selection:** Joni Dashoff
  - » **Staff:** G. Patrick Molloy

14th - 18th August 2014  
www.loncon3.org

ExCeL, London  
info@loncon3.org



# LONCON 3

The 72<sup>nd</sup> World Science Fiction Convention

Iain M  
**BANKS**

John  
**CLUTE**

Malcolm  
**EDWARDS**

Chris  
**FOSS**

Jeanne  
**GOMOLL**

Robin  
**HOBB**

Bryan  
**TALBOT**

26+ \$170    16-25 \$110    6-15 \$50    0-5 \$3  
Family \$405    Supporting \$40

Rates are valid until September 30th 2013. Check rates after Sept. 30th at [www.Loncon3.org](http://www.Loncon3.org) A family is two adults and two or more children.  
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World Science Fiction Convention is a service mark of the World Science Fiction Society, an unincorporated literary society.

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# Exhibits

## The Worldcon History Exhibit

World Science Fiction Conventions have been held, except for a few years during World War II, continuously since 1939. During that time, each Worldcon has produced many artifacts and publications of lasting interest. Over the years, fans have collected these items. Some of them have been given or loaned to Worldcons for display, showing how Worldcons have changed over time, and how they remain connected to each other.

These donations have been curated into a Worldcon History Exhibit. Each year, a selection of these items are put on display for current Worldcon members to review, and provide commentaries on what they are and how they are related.

Among the items in this collection are a collection of program books and convention publications, including the programs for the first Worldcon (now called NYcon I) and the third Worldcon (Denvention). Many of these publications

will be on display and available for members to read. Also included in the collection are displays of photos, ribbons, and badges from previous Worldcons. There are mugs, t-shirts, pins, and unique items like the Constellation crab mallet.



There is also a display of some of the Hugo Awards trophies from past Worldcons. See [www.thehugoawards.org/hugo-trophies](http://www.thehugoawards.org/hugo-trophies) for photos of past trophies.

We look forward to seeing and talking about these and other items in the Worldcon History Exhibit at LoneStarCon 3.

## Artists' Alley:

A delightful array of tables laden with presentations of art where the casual observer may be amazed and delighted by the craft, work, and conversation of artists. The experienced consumer of fine art will also be amused by the newest and oddest art of the day.

For the artist, the Alley allows a platform enabling them to entice customers to browse and purchase original works of art or prints of their work. The artist should also feel free to show their talent by drawing, painting, and demonstrating their techniques live or through visual aids.

Artist agents are also encouraged to showcase their charges work, whether they be graphic novels, paintings, prints, or three dimensional art.

The Alley will be open on Friday and Saturday, with two shifts each day. We encourage new-to-Worldcon artists, or artists who aren't in the Art Show, to grab a shift to expose the public to their work and get a flavor of the Art Show at a Worldcon. We also encourage Worldcon veterans to take a shift to use as a temporary home, a place where your longtime fans can come by and chat, or watch a piece in progress.

## The John W. Campbell Award for Best New Writer.

You know it's not a Hugo ... but do you know who's won it or what happened to the winners? We are proud to present a look back at not only the winners of the Campbell Award, but we'll learn about the namesake of the award and the traditions that have grown up around it as well. Sponsored by Dell Magazines, the publishers of "Analog," the Campbell Award has a history as rich as any other in the genre. Join us at LoneStarCon 3 for a detailed presentation on this unique award.



## Six Guns, Sorcery, and Serpents: the Many Worlds of Robert E. Howard

Robert E. Howard (1906-1936) was a pioneer of both heroic fantasy and the weird western. His brief but influential career produced an array of colorful characters: Conan the Cimmerian, Solomon Kane, Bran Mak Morn, Kull of Atlantis, El Borak, and many others, all from his home in rural Cross Plains, Texas. This exhibit features several special artifacts drawn from the Robert E. Howard House and Museum, as well as the Cross Plains Library. These special holdings are being exhibited for the first time ever outside of the Museum, especially for LoneStarCon 3!

Contributors to this unique and one-of-a-kind exhibit include Dark Horse Comics (publishers of several REH comics lines), Paradox Entertainment (the rights holders of the Robert E. Howard literary estate) and several private collectors. Much of this material has never been seen before, and will be on display only for the duration of LoneStarCon 3. In addition, several noted REH experts will be on hand to talk more about the items on display, and to answer your questions about the Robert E. Howard House, Howard Days, and more!

## An Exhibit Featuring the Genome of Jay Lake, Done by Illumina

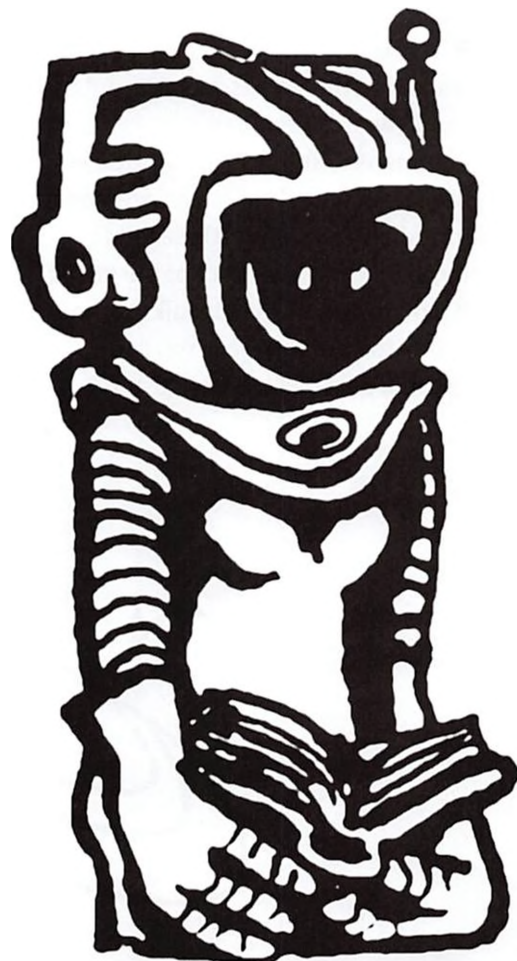
Today was a big day for me. The Nebula nomination of my novella, "The Stars Do Not Lie" was announced, and the primary data for my genomic sequencing arrived at my hospital. We claimed it there, and transshipped the hard drives (yes, plural) to the bioinformatics group that is doing the analytics. That would be several hundred GB of data on my healthy genome, and the same amount of sequencing on my tumor genome.

I am one of the first few dozen people in the world to do this clinically, as opposed to experimentally. For the follow-up testing we're now arranging, I am one of the very first to do it clinically. Sequencing human and tumor genomes is Big Science, which as recently as a year ago took million dollar machines and supercomputing clusters, and weeks of effort. It's now in the realm of \$100,000 machines and server arrays, and days of effort. The work on my genome, and that of my tumor, will help advance this lab-proven technology to be clinically approved, and in a few years, part of the standard of care. This may save, or at least extend, my life, but it will also help lay the groundwork for saving millions of more lives in the decades to come. I'm really looking forward to seeing how this is all presented at LoneStarCon 3 this summer. There's so much more I have to learn, and so much more you will, too. In addition to the science of gene sequencing, some of my friends are exploring the art of the genome. We hope to include some previously unexplored combinations of art and science with this exhibit.

— Jay Lake

## The Texas-Israeli War of 1999

LoneStarCon 3 will be presenting an exhibit on the famed Texas-Israeli War of 1999, based the on the award-winning nonfiction (ahem!) book by Jake Saunders and Howard Waldrop. Through photos, battle maps, and actual artifacts of this turning point in the history of the Republic of Texas, we'll pay homage to those who fought in this famous conflict. From Sol Ingelstein's legendary tank squadron, to the sinking of the *Judge Roy Bean*, to the rescue of President Clairewood, LoneStarCon 3 will examine the impact and meaning of this exciting time in "ReTex History."



# Events

## Howdy y'all!

As we move closer to LoneStarCon 3, the excitement is building in events, and we have a number of special plans (and a few surprises!) in store. To give you an idea of how much fun it's going to be, here's the schedule as we've planned it so far for our big audience events:

- **Opening Ceremonies:**  
Thursday, August 29th at 5 p.m.
- **Masquerade:**  
Saturday, August 31st at 8 p.m.  
(with a special "Deep in the Heart of Texas" category)
- **Hugo Ceremony:**  
Sunday, September 1st at 8 p.m.
- **Closing Ceremonies:**  
Monday, September 2nd at 3 p.m.

We're proud to announce that our Toastmaster, Paul Cornell, will be leading both the Masquerade and the Hugo Awards Ceremony as Master of Ceremonies, and will be featured in our star-studded Opening Ceremonies. In addition, here's a little secret for those in the know: don't be surprised if a man with a red hat walks up and wants to interview you. You could become part of Worldcon history!

## But that's not all we've got planned, buckaroos.

As with several previous Worldcons, the Film Festival is returning and this time, in true Texas style, it is bigger and better than ever. So far, we have 32 hours of unique new short and full-length films, covering the genre with SF&F, Horror, Animation, Fan Films, and Features. You can see a video about the Film Festival and a trailer for one of the films at the LoneStarCon 3 YouTube channel:

[www.youtube.com/user/LoneStarCon3](http://www.youtube.com/user/LoneStarCon3).

Expanding on the Texas theme — no more of the same-old, same-old with Dances, but rather, we'll be lending a

local flavor to the events. Friday night at 8 p.m., we'll raise the roof with a Mighty Fine Firefly Shindig (however, Dancers are requested to refrain from dueling, please!). Saturday night, also at 8 p.m., we will explore traditional and modern Texas dance styles with a Western Swing and Conjunto Dance. We are currently working on getting live bands and callers for both the Shindig and the Conjunto Dances, so, even if you don't dance, be sure to head there just to enjoy the music. And, for those of you who enjoy DJ dances, don't feel left out as we will be spinning discs Sunday night starting at 10 p.m.







We are bidding to organise  
the 73rd Worldcon in Finland, at the  
Helsinki Exhibition & Convention Centre,  
from Thursday 6 August until  
Monday 10 August, 2015.

To find out more and to give us  
your support,  
visit us at:

<http://helsinkiin2015.org>

Web: [helsinkiin2015.org](http://helsinkiin2015.org)  
Email: [info@helsinkiin2015.org](mailto:info@helsinkiin2015.org)  
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# HELSINKI IN 2015

Putting the World into Worldcon

"Worldcon" is a service mark of the World Science Fiction Society, an unincorporated literary society.

# Programming

## From the Writers' Workshop

There are still a few months to go until the Writers' Workshop deadline, but writers are writing furiously to meet it . . . we can hear them typing and scribbling all across the world. It will be exciting to see what wonderful stories authors will come up with!

Information on how the Workshop is structured and what to submit is online at [www.LoneStarCon3.org/program/writers-workshops.shtml](http://www.LoneStarCon3.org/program/writers-workshops.shtml). We're still contacting professional writers to read and critique stories and novel excerpts, so if you're a pro and would like to volunteer, we'd love to get an email from you at [writersworkshops@LoneStarCon3.org](mailto:writersworkshops@LoneStarCon3.org).

Keep writing, keep polishing, keep editing! We'll be looking forward to your submissions in July.

— Oz, Rich, Lou and Traci

## Filk and Other Music at LoneStarCon 3

What would a Worldcon be without filk? Especially a Worldcon that has committed to providing music as part of its mission, and is celebrating it by having Leslie Fish as a Special Guest?

But then, you already know the answer to that question! What you really want to know is Where, When, Who, and What, so you can properly plan your hotel arrangements and convention schedule.

As of this Progress Report, the plans are for the night filking to be in the Marriott Rivercenter (the party hotel). We are expecting to have four solid-walled rooms next to one another, and we plan to have theme filks begin

at 9 p.m., with open filks following them (similar to the arrangements at Chicon 7).

Depending on feedback and demand, we may use these same rooms during the early programming portion of the day (before concerts) to host a couple of panels or workshops.

The concerts will be during the afternoon in the Marriott Riverwalk. The space there allows us to have a concert venue that is not overwhelmingly large (as it would be in the Convention Center), and since the space will change over for dances at night we will be able to leverage tech requirements.

We have tentatively scheduled Thursday, August 29<sup>th</sup> as the Music Day for LoneStarCon 3 as a whole, and we are hoping to have musicians spread throughout the convention to provide an overall presence, in addition to concerts and open singing.

We hope to provide musicians to play "traditional" filk as well as music that fits the expanded definition of filk as "any music played at a convention that SF fans enjoy."

As for "who" . . . it's YOU! If you are interested in participating in the filk and music program or have other suggestions, please feel free to contact us on [filk@LoneStarCon3.org](mailto:filk@LoneStarCon3.org). In particular, let us know if you are planning to be at LoneStarCon 3 on Thursday and if you have experience busking or otherwise singing in crowds.

— Bill & Brenda Sutton

## General Programming

*"Poetry and science use language to get to the essence of ideals"*

— Helena Kennedy

The wonder of science and poetry is that they break through boundaries, both biological and intellectual. This year at LoneStarCon 3, Programming hopes to focus on those boundaries through both poetry and science tracks. Our poetry track will be led by Juan Manuel Perez, the Poet Laureate for the San Antonio Poets Association, and a Rhysling Award (Science Fiction Poetry Association) nominee. In addition, with the Rhysling Award Ceremony happening at our convention, there will be a large group of folks who are both scientist and poets, blending both tracks together, and giving voice to the genre we all love!

Please send us your ideals on panels that blend the two tracks. Programming would love to hear from you, so email us at [program@LoneStarCon3.org](mailto:program@LoneStarCon3.org).

## Academic

Guest of Honor James Gunn will be leading a Teaching Science Fiction program workshop during LoneStarCon 3. James Gunn says, "I've long been convinced that science fiction is not only a popular medium for encouraging reading, but also habits of rationality and logic, and maybe even producing habits of thought and decision-making essential to the kind of future SF is all about."

# Member Services

The Member Services Division is here to assist you, and is looking forward to making your LoneStarCon 3 experience a great one.

To begin with, if you are interested in volunteering your time at Worldcon, we would love to have your help. As all of Worldcon is a volunteer effort – well, we can always use volunteers!

If you will be arriving in San Antonio before LoneStarCon 3 begins, and would like to help with setup of the Exhibits and Art Show, please contact us at [volunteers@LoneStarCon3.org](mailto:volunteers@LoneStarCon3.org). Beginning Monday, August 26th, we will be stationed in the West Registration Lobby of the Henry B. Gonzales Convention Center.

To help during LoneStarCon 3, whether you can give us an hour as a door guard or a day at Registration, please stop by our desk in the lobby to see what is happening and where you might be useful. This will be updated throughout the convention, as we get the requests for help, so check with us every day. There will be hundreds of things to help with!

Once LoneStarCon 3 opens, you can find the Information Desk in the lobby. Here, you can pick up ideas for places to see and things to do in San Antonio, sign up for the Kaffeeklatsches held throughout the convention, and ask any questions about events and programming.

Next to it, you can find Accessibility Services, where you can contact us to pick up your scooter. The regular size scooter, rated for up to 350 lbs., rents for \$240. The heavy-duty scooter rents for \$250, and is rated for over 350 pounds. Here too, members who are visually or hearing impaired, or need accommodations for mobility issues, may sign up for special seating for events and programming.

Throughout LoneStarCon 3, the Con Suite will be open, on the 2<sup>nd</sup> floor of the Marriott River Center Hotel, adjacent to the atrium, escalators, and stairs, and close to the elevators. This is also the floor the Hugo Awards and Masquerade will be held on.

Childcare Service will be situated in the Marriott Riverwalk Hotel. Evening hours will be available during the Hugo Awards and the Masquerade.

If you have any questions about any of our services, please email us at [services@LoneStarCon3.org](mailto:services@LoneStarCon3.org).

## Accessibility Services

Accessibility Services is here to assist with any special needs that the LoneStarCon 3 membership might require. If you, or your family members or friends, have any special needs, please contact the Accessibility team at [accessibility@LoneStarCon3.org](mailto:accessibility@LoneStarCon3.org). We will respond quickly, and do our best to get an answer to your concern and/or provide the service you request before LoneStarCon 3 begins.

### Mobility Scooters

Accessibility Services is pleased to announce that we will have scooters available for rent for the duration of LoneStarCon 3. Both standard and heavy-duty models are available. Heavy duty scooters are rated for 350 pounds or more. The rental fees will be \$240 for standard scooters and \$250 for heavy duty scooters. We suggest that you make your bookings as soon as possible, as we have a limited number of scooters available and may be unable to handle additional last minute requests. You may make your scooter reservation by emailing [accessibility@LoneStarCon3.org](mailto:accessibility@LoneStarCon3.org).

### Vision-Impaired

We will be offering copies of the pocket program in a printed version with large format type, on DVD, or on a flashdrive. If you would like to receive the pocket program in one of these special formats, please contact Accessibility Services now at [accessibility@LoneStarCon3.org](mailto:accessibility@LoneStarCon3.org). We will need to gauge what the demand is for these products before producing them.

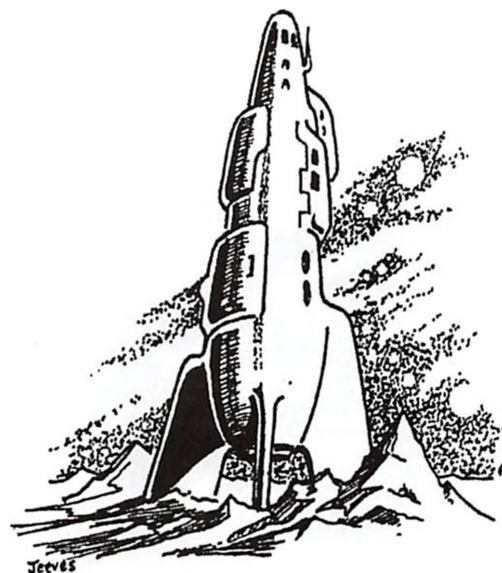
### Hearing-Impaired

Accessibility Services is looking for some ASL interpreters for programming and evening events, particularly the Hugo Awards Ceremony. If you or someone you know would like to help us out, again, please contact us.

### Contact Us

To ask about any of our services, or to suggest anything else we could do to help you have the best possible convention experience, please write to us at [accessibility@LoneStarCon3.org](mailto:accessibility@LoneStarCon3.org).

Sally Woehrle  
*Head, Accessibility Services*



# Member Services

## A Backstage Pass

If you read my earlier chair's letter, I referred to how being on staff was like having a backstage pass. And so, I got to thinking that, although I'm confident that you will have a great time with us at LoneStarCon 3, something was missing... so, guess what?

YOU can increase your opportunities for unique memories at LoneStarCon 3 by acquiring a backstage pass of your own!

"But, Randall, surely you jest!" you say. Well, it's easier than you think – and we might even pay you to do it.

Yes, it's true. I am seriously offering you five days of fun, and the chance to be paid to have that fun. Seriously!

Well, okay, so yes, we're having a little "fun in our work" here – but you can too. Volunteering for Worldcon is a wonderful fun experience we want to share with you. We can't put you on payroll, true, but it is also true that if the convention makes money we have to get rid of it. LoneStarCon 3 is a not-for-profit corporation, so if we have any surplus at the close of the convention, we'll use that money to reimburse staff members, program participants, volunteers, (erm, cough, I mean "backstage pass holders"), and pass along some to future conventions and charities.

If you work 20 hours over the course of LoneStarCon 3, and we make enough profit, you will be reimbursed for the cost of your membership. Working for 15 hours gets you a limited edition Volunteers t-shirt, and access to a special lounge for staff members only, so you can relax while grabbing a snack and cold drink. There will be other fun perks we'll reveal closer to the convention.

So what do you get to see with a backstage pass? The amazing inner workings of a million dollar business as it operates for a week, and an inside look that brings you opportunities to gain experience while making friends with people from all over the world. LoneStarCon 3 needs you, and members like you to help with running the office, assisting with making sure program operations run smoothly, and staffing registration, for instance.

There are also a number of jobs associated with the major productions, like the Hugos and Masquerade, that need help with ushers and behind-the-scenes tasks. Our popular film programs, autographing session assistance, art show setup, auction, and reception, all can use your help.

There's a myriad number of fascinating things to help with – I'm positive there's something you'll like to do, and have fun with while earning

your backstage pass! A Worldcon is a wonderful, fascinating and fun event – but we can't do it without you! Since many hands make light work, come lend one, and see how it will all come together beautifully with your help.

Come see us at LoneStarCon 3, or, if you like, please let us know what you are interested in doing in advance by emailing [volunteers@LoneStarCon3.org](mailto:volunteers@LoneStarCon3.org).

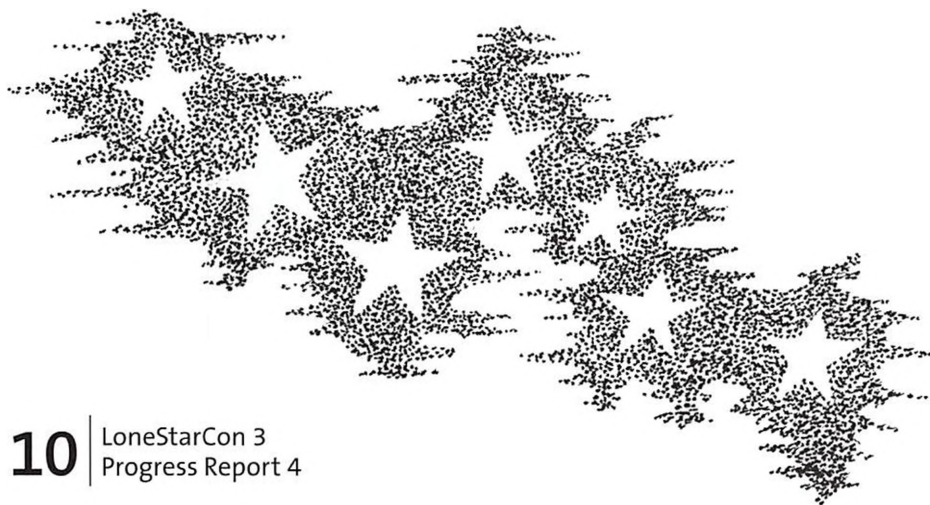
And, just because you've read this far, I'll let you in on another secret – I'd be remiss if I didn't tell you how to get a backstage pass for half price (half-price! Such a deal!).

One of the ways a volunteer can be of the most help to LoneStarCon 3 is to help us with the heavy lifting parts. Yes, it's strenuous work, but most rewarding, as you see the convention come together, and become prepared to meet the thousands of attendees at noon on Thursday (*and did I mention the half-off?*).

We especially need these kind of volunteers for move-in and move-out of the Exhibit Hall. If you will be in town the day before LoneStarCon 3 starts, or the day after (beginning late Monday after closing ceremonies), and want to help with getting the Exhibit Hall and Art Show set up and running, you will earn 2 hours of volunteer time for every 1 hour that you work. For instance, just put in an admittedly crazy, but fun, 10-hour day on Wednesday, August 28th, and you're done!

It's what I'll be doing, so join me for some fun and I'll see you backstage! Adios,

Randall Shepherd  
Chair, LoneStarCon 3



# Member Services

## Child Care at LoneStarCon 3

We are thrilled to have chosen KiddieCorp [www.kiddiecorp.com](http://www.kiddiecorp.com) as the professional childcare provider to LoneStarCon 3. KiddieCorp has worked regularly with Worldcon in recent years – including in LA, Denver, Montreal, Reno and Chicago – and have an excellent understanding of our needs and interests.

KiddieCorp's service will be available to all children aged 12 or under as of the start of the convention. Child memberships costing \$75 available for all children in this age group, and include 6 hours free childcare. Additional hours are then chargeable at \$10 per hour. Children who are members through a Family Membership can also take advantage of the 6 hours of free childcare.

Children under 6 can alternatively attend the convention as Kids-in-Tow without paying a membership fee, but will not receive any free childcare and will therefore need to pay the \$10 per hour charge for all childcare hours that they use.

Please note that your children must be registered with the convention (whether with Child/Family memberships or as Kids-in-Tow) before they can be booked into the KiddieCorp service.

The childcare service will be located in suites in the Riverwalk Marriott. The childcare service will be available during the following hours (subject to change). We have included an evening service on Saturday and Sunday to enable parents to attend the parties as well as Masquerade and/or Hugo Award Ceremony. Please note that children can only receive a maximum of 10 hours childcare on any single day.

<b>Thursday, August 29</b>	1 – 6 p.m.
<b>Friday, August 30</b>	9.30 a.m. – 6 p.m.
<b>Saturday, August 31</b>	9.30 a.m. – 6 p.m. AND 6 p.m. - Midnight
<b>Sunday, September 1</b>	9.30 a.m. – 6 p.m. AND 6 p.m. - Midnight
<b>Monday, September 2</b>	9.30 a.m. – 3 p.m.

Childcare capacity is limited and we urge parents to book all childcare hours in advance where possible, so we can ensure adequate staffing and service.

Full details of the service arrangements and how to book will be published on our website during June 2013. We anticipate that booking will be available online as well as by post, and that KiddieCorp will accept bookings directly from LoneStarCon 3 members. Places will be limited and allocated on a first come, first served basis so please book in plenty of time.

If you have any questions about the childcare service, please contact Lisa Garrison-Ragsdale, Childcare Liaison, at [childcare@LoneStarCon3.org](mailto:childcare@LoneStarCon3.org)

### POSSIBLE KiddieCorp Children's Activities

KiddieCorp will be offering a wide variety of activities tailored to the different age ranges from babies through to 12 year olds. The exact program will be designed for us, but may typically include:

**Artist Alley** – beaded jewelry, fun paper bag hats, colorful collages, and more – including the child's very own hand puppet to take home.

**Adrenaline Rush** – group games such as Simon Says, Relay Races, Duck-Duck-Goose and Red Light Green Light, plus playing in fun children's tents or going through the obstacle course.

**Peaceful Play Land** – relaxation in a quieter area, with books for all ages and story time throughout the day. There will also be tea sets and play food for the children who like to play grocery store or house.

**Construction Zone** – an area dedicated to blocks and Lego, plus a Play Doh sculpting station.

**Tiny Tikes for Infants and Toddlers** – the youngest children will be surrounded by tactile toys to stimulate fun and learning. There will be soft building blocks, stacking toys and activity centers, plus various ride-ons and toddler books and regular sing-a-longs with favorite nursery rhymes. To help the kids stay on their napping schedule we will do our best to have everyone settle down for a rest a couple times throughout each day.

# Phoenix in 2014

## Official Bid For the 2014 NASFiC

Bid Dates: July 31st - Aug. 3, 2014



NASFiC Bid Location  
will be the Tempe Mission Palms Hotel  
in downtown Tempe, Arizona

Sponsored by Leprecon, Inc.,  
the same great team that brought you the  
2004 World Horror Convention,  
the 2004 World Fantasy Convention,  
the 2006 Nebula Awards Weekend,  
FiestaCon (Westercon 62),  
the 2009 North American Discworld Convention,  
and brings you the annual LepreCon conventions.

## Voting Before or At LoneStarCon 3

### Phoenix in 2014 NASFiC Bid Pre-Support Levels

**Cowboy/Cowgirl** (Pre-Support): US\$20, credit towards Attending(\*)  
up to and including at-the-door membership;

**Bandito/Bandita** (Pre-Oppose): US\$40, credit towards Attending(\*),  
includes T-Shirt discount of 50%;

**Amigo/Amiga** (Friend): US\$60, includes credit towards Attending(\*), includes T-Shirt;

**Primo/Prima** (Cousin): US\$80, includes credit towards Attending(\*), includes T-Shirt,  
includes Guest-of-Honor (GoH) Dinner discount of 50%;

**Hermano/Hermana** (Sibling): US\$100, includes credit towards Attending(\*),  
includes T-Shirt, includes GoH Dinner ticket.

\* - Should Phoenix win the 2014 NASFiC Bid vote in 2013

Visit our website at [www.phoenixin2014.org](http://www.phoenixin2014.org)  
for more details on pre-supporting our bid.

### Phoenix in 2014 Contact Information

Write: Phoenix in 2014, c/o Leprecon, Inc. • PO Box 26665, Tempe, AZ 85285

Phone: (480) 945-6890 • Email: [info@phoenixin2014.org](mailto:info@phoenixin2014.org)

"World Science Fiction Society", "WSFS", "World Science Fiction Convention", "Worldcon", "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](mailto:mpc@wsfs.org).

Artwork by Sarah Clemens -- [magnusandloki.com](http://magnusandloki.com)

# Promotions

## Those little conversations

We've all been there, haven't we? Whether you're dealing with a family member, a co-worker, or that friend you get along with so well, save that they read *50 Shades of Grey*, and you've read *50 Ways to Kill a Redshirt*. At some point, you firmed up your plans, bought your attending membership (what's that? You're only a supporting member? Time to upgrade!), booked your hotel room and started talking about the vacation you'll be taking over Labor Day weekend.

### So what do you tell them about first?

Do you excitedly talk about the Doctor Who 50th Anniversary Exhibit and then offer to lend them your DVDs of the first season? Perhaps you explain how one time, you volunteered at a Worldcon and ended up working the Green Room, and met George R. R. Martin and Robert Silverberg. Maybe you prefer to wow them with your knowledge of all things scientific, and how science fiction has now become science reality. Wherever you start, there is a universal truth: fandom was born this way. Its roots and continuity are in those little discussions, all those conversations we have around shared ideas, desires, and interests. Think back to how you got involved. Did you see a flyer? Did someone you know mention a convention they were going to? Are you one of those people who discovered that your best friends shared the same intense interest and you wanted to be part of it too?

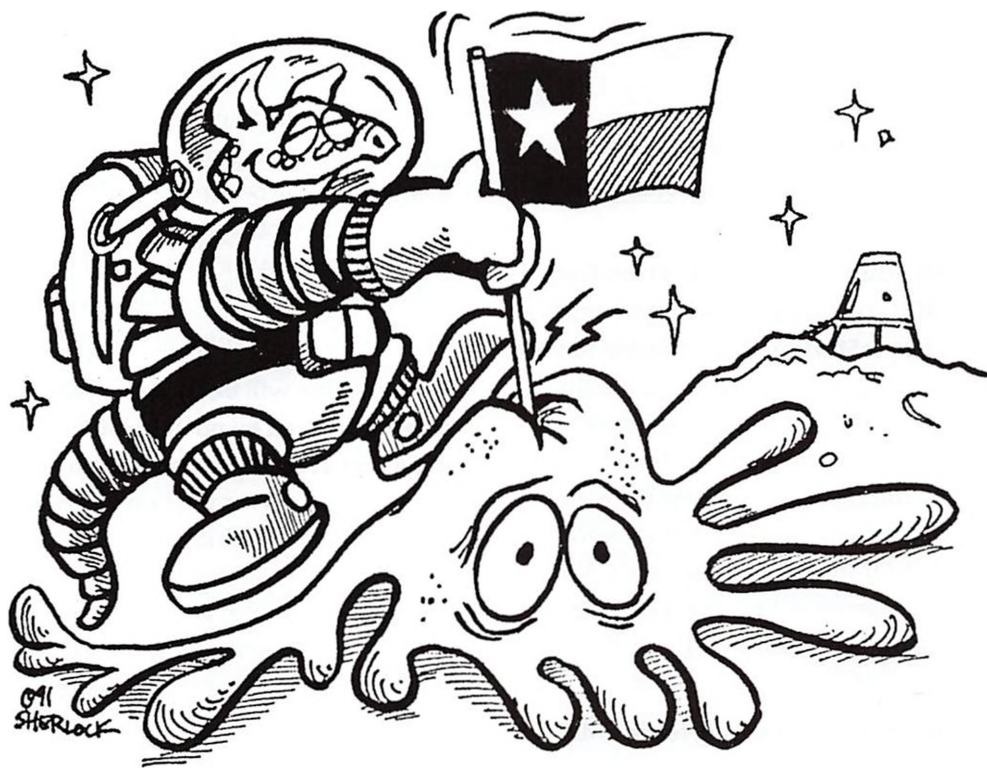
At its heart, a Worldcon is a gathering of like-minded folks with a love of literature, who want to share and celebrate that love with the entire world. Over the years, it has grown and diversified, but it still retains that

unique and intimate core. It's produced by fans, and for fans – because in their hearts, some of those amazing authors and artists are fans too. There is a rich and varied history, stretching back over 70 years, which you can see, talk to and marvel at. There are folks who can easily and with pleasure discuss LA Con I in '72 or ConFederation in '86, the stories and the struggles. "This one time, at Worldcon..."

It's easy to initiate a discussion with someone by using Worldcon as a starting place. Do they love books, movies, gaming, TV shows, art, costuming, dancing, filking, science, or fantasy? Maybe they have preconceived notions about what a convention is or isn't, and you can bring them up to speed. The thing is, from the largest conventions down to the smallest, what they all have in common is word of mouth. You can buy airtime for advertising, put up huge billboards, or purchase hundreds of ads, but at the end of the day, some people need a more human connection to make a decision as large as attending a Worldcon.

So become an ambassador for Worldcon, and help us talk to people about LoneStarCon 3. Stop by our convention tables and learn about the new and exciting events we have planned. Volunteer your time and help us to show people what a great and amazing Worldcon this will be. We look forward to having a little conversation with you.

— Elizabeth McCarty  
*Promotions Division Head*



# Site Selection

The LoneStarCon 3 Worldcon has the pleasure and responsibility to administer two Site Selections this year. One will be for the 2015 Worldcon, and one will be for the 2014 NASFiC, as the 2014 Worldcon will be held outside of North America, in London, England.

In order to have their bids included on the ballot, bidding committees had to file all relevant documents with LoneStarCon 3 by 180 days prior to the start of the convention. Thus, we have three bids to consider for the 2015 Worldcon:

- Helsinki (Finland)  
[www.helsinkiin2015.org](http://www.helsinkiin2015.org)
- Spokane, Washington (USA)  
[www.spokanein2015.org](http://www.spokanein2015.org)
- Orlando, Florida (USA)  
[www.orlandoin2015.org](http://www.orlandoin2015.org)

As well, two committees are bidding for the 2014 NASFiC:

- Detroit, Michigan (USA)  
[www.detroitin2014.org](http://www.detroitin2014.org)
- Phoenix, Arizona (USA)  
[www.phoenixin2014.org](http://www.phoenixin2014.org)

For more information on the respective bids, please visit [www.LoneStarCon3.org/wsfs/wsfs-site.shtml](http://www.LoneStarCon3.org/wsfs/wsfs-site.shtml).

**All Adult, Young Adult Attending, Military, and Supporting members of LoneStarCon 3 are eligible to vote.**

If you do not have a membership, and just want to vote, you may purchase a Supporting Membership on the LoneStarCon 3 website. Please note that Single Day Admissions do NOT include voting rights. No memberships for LoneStarCon 3 can be purchased via the ballot submitted by mail.

**You must pay a voting fee in order to vote in site selection.** The voting fee will automatically be converted to a



Supporting Membership in the winning convention. The voting fee for the 2015 Worldcon site selection is \$40 USD, and the voting fee for the 2014 NASFiC site selection is \$35 USD. You may pay for your voting fee with a personal check or money order in US funds, mailed to the address in PA on the ballot. Alternatively, if you wish to pay via credit card, you may prepay your voting fee on the LoneStarCon 3 site. Instructions on doing this can be found on the site at [www.LoneStarCon3.org/wsfs/wsfs-site.shtml](http://www.LoneStarCon3.org/wsfs/wsfs-site.shtml); there will be separate subpages for paying the voting fees for the Worldcon and NASFiC site selections, and you will receive a voting token for each voting fee you prepay.

**Site selection will be by paper ballot only, submitted by postal mail or in person at LoneStarCon 3, with separate ballots for the two elections.**

Both ballots are included in this progress report, and on the website. Please ensure that if you prepay your voting fees for both elections that you list the correct voting token on the correct ballot.

If you delegate someone to hand-carry your ballot, please either purchase

your LoneStarCon 3 (supporting) membership online, or give your voting agent separate payment. Please pay your voting fee online or include separate payment for the voting fee.

**To be counted, postal ballots must be received by Sunday, August 18, 2013** at the P.O. Box in PA before the Site Selection Administrator relocates to LoneStarCon 3. Voting continues at LoneStarCon 3 until 6 PM CDT on Saturday, August 31, 2013.

The ballot includes a place to record your personal information, your LoneStarCon 3 membership number, and the voting token for your online payment of the voting fee. Voting is tallied by preferential balloting procedures. This means that you should indicate your favorite selection with a "1," your next favorite with a "2," and so on. If you mark an "X" with no other marks, that will count as a "1" for that bid and no other preferences.

**Don't forget to sign your ballot(s)** if you want the vote to count for your choice(s).

If you have any questions, please direct your queries to [siteselection@LoneStarCon3.org](mailto:siteselection@LoneStarCon3.org).

Joni Brill Dashoff  
Site Selection Administrator





THE 71<sup>ST</sup> ANNUAL  
WORLD SCIENCE FICTION CONVENTION  
**LONESTARCON 3**

San Antonio, Texas ★ August 29 – September 2, 2013

[www.LoneStarCon3.org](http://www.LoneStarCon3.org)



HUGO AWARD™

# 2013 Hugo Awards Final Ballot

## and John W. Campbell Award for Best New Writer

All ballots must be received by July 31, 2013 11:59PM CDT (UTC/GMT-5)

### Eligibility to Vote

You may vote for the 2013 Hugo Awards and John W. Campbell Award for Best New Writer if you are an Attending, Young Adult, Military, or Supporting member of LoneStarCon 3. Please complete the eligibility section; do not forget to sign the ballot.

### Voting

#### Online

To submit your ballot online or to find out more about the Hugo Awards, please visit our web page at: [www.LoneStarCon3.org/hugo-awards](http://www.LoneStarCon3.org/hugo-awards).

To vote online you will need your Personal Identification Number (PIN), printed on the mailing label of this progress report or available via email at [hugopin@LoneStarCon3.org](mailto:hugopin@LoneStarCon3.org) or by use of the Recover PIN button on the voting login page. Online ballots may be revised before the deadline by submitting an updated ballot. Only the latest ballot received will be counted.

#### By Mail

To vote by mail please complete the membership information to the right. Paper ballots MUST be mailed to:

**Hugo Awards Ballot**  
P.O. Box 310  
Huntingdon Valley, PA 19103  
UNITED STATES

Please mail your ballot in a secure envelope. Do not staple your ballot. All ballots must arrive by the deadline.

### Voter Eligibility (mandatory)

#### I am a member of LoneStarCon 3

Please complete the following before submitting your ballot. Ballots without a name, address, membership number and signature will not be counted.

Name \_\_\_\_\_

Address 1 \_\_\_\_\_

Address 2 \_\_\_\_\_

City \_\_\_\_\_ State/Province \_\_\_\_\_

Postal Code \_\_\_\_\_ Country \_\_\_\_\_

Email \_\_\_\_\_ Membership Number \_\_\_\_\_

Signature \_\_\_\_\_

(No paper ballot is considered valid without a signature.)

#### I want to purchase a membership

Rates are valid until July 31, 2013.

- Attending **\$220 USD**
- Young Adult (age 17 – 21)/Military **\$110 USD**
- Supporting **\$60 USD**

My check / money-order / traveler's check is enclosed.  
Please make checks or money orders payable to "LoneStarCon 3".

To purchase a membership by credit card, please visit:  
[www.LoneStarCon3.org/memberships/](http://www.LoneStarCon3.org/memberships/)

# 2013 Hugo Award Nominees

Reproduction and distribution of this form is permitted and encouraged, provided that it is reproduced verbatim and in its entirety, with no additional material other than the name of the person or organization responsible for the reproduction.

**Ballots must be received by: July 31, 2013 11:59PM CDT (UTC/GMT-5)**

## Best Novel (1113 ballots)

- \_\_\_ **2312** by Kim Stanley Robinson (Orbit)
- \_\_\_ **Blackout** by Mira Grant (Orbit)
- \_\_\_ **Captain Vorpatril's Alliance** by Lois McMaster Bujold (Baen)
- \_\_\_ **Redshirts: A Novel with Three Codas** by John Scalzi (Tor)
- \_\_\_ **Throne of the Crescent Moon** by Saladin Ahmed (DAW)
- \_\_\_ **No Award**

## Best Novella (587 ballots)

- \_\_\_ **"After the Fall, Before the Fall, During the Fall"** by Nancy Kress (Tachyon Publications)
- \_\_\_ **"The Emperor's Soul"** by Brandon Sanderson (Tachyon Publications)
- \_\_\_ **"On a Red Station, Drifting"** by Aliette de Bodard (Immersion Press)
- \_\_\_ **"San Diego 2014: The Last Stand of the California Browncoats"** by Mira Grant (Orbit)
- \_\_\_ **"The Stars Do Not Lie"** by Jay Lake (Asimov's Oct-Nov 2012)
- \_\_\_ **No Award**

## Best Novelette (616 ballots)

- \_\_\_ **"The Boy Who Cast No Shadow"** by Thomas Olde Heuvelt (Postscripts: Unfit for Eden, PS Publications)
- \_\_\_ **"Fade to White"** by Catherynne M. Valente (Clarkesworld, August 2012)
- \_\_\_ **"The Girl-Thing Who Went Out for Sushi"** by Pat Cadigan (Edge of Infinity, Solaris)
- \_\_\_ **"In Sea-Salt Tears"** by Seanan McGuire (Self published)
- \_\_\_ **"Rat-Catcher"** by Seanan McGuire (A Fantasy Medley 2, Subterranean)
- \_\_\_ **No Award**

## Best Short Story (662 ballots)

- \_\_\_ **"Immersion"** by Aliette de Bodard (Clarkesworld, June 2012)
- \_\_\_ **"Mantis Wives"** by Kij Johnson (Clarkesworld, August 2012)
- \_\_\_ **"Mono No Aware"** by Ken Liu (The Future is Japanese, Viz Media LLC)
- \_\_\_ **No Award**

Note: category has 3 nominees due to a 5% requirement under Section 3.8.5 of the WSFS constitution.

## Best Related Work (584 ballots)

- \_\_\_ **The Cambridge Companion to Fantasy Literature** edited by Edward James and Farah Mendlesohn (Cambridge Univ. Press)
- \_\_\_ **Chicks Dig Comics: A Celebration of Comic Books by the Women Who Love Them** edited by Lynne M. Thomas and Sigrid Ellis (Mad Norwegian Press)
- \_\_\_ **Chicks Unravel Time: Women Journey Through Every Season of Doctor Who** edited by Deborah Stanish and L.M. Myles (Mad Norwegian Press)
- \_\_\_ **I Have an Idea for a Book...The Bibliography of Martin H. Greenberg** compiled by Martin H. Greenberg, edited by John Helfers (The Battered Silicon Dispatch Box)
- \_\_\_ **Writing Excuses, Season 7** by Brandon Sanderson, Dan Wells, Mary Robinette Kowal, Howard Tayler, and Jordan Sanderson
- \_\_\_ **No Award**

## Best Graphic Story (427 ballots)

- \_\_\_ **Grandville Bête Noir** written and illustrated by Bryan Talbot (Dark Horse Comics, Jonathan Cape)
- \_\_\_ **Locke & Key Volume 5, Clockworks** written by Joe Hill; illustrated by Gabriel Rodriguez (IDW)
- \_\_\_ **Saga, Volume 1** written by Brian K. Vaughn; illustrated by Fiona Staples (Image Comics)
- \_\_\_ **Schlock Mercenary: Random Access Memorabilia** written and illustrated by Howard Tayler, colors by Travis Walton (Hypernode Media)
- \_\_\_ **Saucer Country, Volume 1: Run** written by Paul Cornell; illustrated by Ryan Kelly, Jimmy Broxton and Goran Sudžuka (Vertigo)
- \_\_\_ **No Award**

## Best Dramatic Presentation — Long Form (787 ballots)

- \_\_\_ **The Avengers** screenplay and directed by Joss Whedon (Marvel Studios, Disney, Paramount)
- \_\_\_ **The Cabin in the Woods** screenplay by Drew Goddard and Joss Whedon; directed by Drew Goddard (Mutant Enemy, Lionsgate)
- \_\_\_ **The Hobbit: An Unexpected Journey** screenplay by Fran Walsh, Philippa Boyens, Peter Jackson and Guillermo del Toro; directed by Peter Jackson (WingNut Films, New Line Cinema, MGM, Warner Bros.)
- \_\_\_ **The Hunger Games** screenplay by Gary Ross and Suzanne Collins; directed by Gary Ross (Lionsgate, Color Force)
- \_\_\_ **Looper** screenplay and directed by Rian Johnson (FilmDistrict, End Game Entertainment)
- \_\_\_ **No Award**

# 73<sup>rd</sup> World Science Fiction Convention—2015 Site Selection Ballot

*Everyone who votes will become a Supporting Member of the selected 73<sup>rd</sup> Worldcon*

## Rules (Please read carefully):

To be eligible to vote, you must be a living, natural person and either an Attending, Military, Young Adult, or Supporting Member of LoneStarCon 3. Ballots cast for memberships held by non-natural persons, such as "Guest of" memberships, clubs, toys, et cetera, may only be voted as "No Preference."

If you do not have a membership, and just want to vote, you may purchase a Supporting Membership on the LoneStarCon 3 website ([LoneStarCon3.org/memberships/](http://LoneStarCon3.org/memberships/)). Please note that Single Day Admissions do NOT include voting rights. **No memberships for LoneStarCon 3 can be purchased via a ballot submitted by mail.**

**You must pay an Advanced Supporting Membership (Voting Fee) of \$40 USD in order to vote in the Worldcon 2015 site selection.** You may pay for your voting fee with a personal check or money order in US funds, mailed to the address in PA on the ballot. Alternatively, if you wish to pay via credit card, you must prepay your voting fee on the LoneStarCon 3 site. Instructions on doing this will be found on the site at [LoneStarCon3.org/wsfs/wsfs-site.shtml](http://LoneStarCon3.org/wsfs/wsfs-site.shtml). Please use the correct subpage for paying the voting fee for the Worldcon 2015 site selection. You will receive a voting token; please enter it on your ballot. Please ensure that if you prepay your voting fees for both elections that you list the correct voting token on the correct ballot.

### Do not mail cash.

You may cast your ballot by mail or in person at LoneStarCon 3. Mail ballots must be received by Sunday, August 18, 2013. Voting continues at LoneStarCon 3 until 6PM CDT on Saturday, August 31, 2013. If you delegate someone to hand-carry your ballot, please either purchase your LoneStarCon 3 (supporting) membership online, or give your voting agent separate payment. Please pay your voting fee online or include separate payment for the voting fee.

**Voting:** Site Selection ballots are tallied by preferential balloting procedures. The winner is the first bid to receive a majority of those ballots expressing a preference. This means that you should indicate your favorite selection with a "1," your next favorite with a "2," and so on. If you mark an "X" with no other marks, that will count as a "1" for that bid and no other preferences.

### Mailing Instructions

1. Mark your vote and fill in the membership and payment details on the other side of this sheet.
2. After filling out both sides of the ballot, fold the ballot along the dashed line below, then tape the fold shut at the solid line, in order to conceal your vote from casual viewing prior to the ballot count.
3. Include your name and address on your ballot. **You must sign your ballot.** In addition to being used to validate the ballot, we will provide the voter's name and address to the winning bid so that they know who their members are. This information will be kept confidential.
4. Mail the ballot and any payment necessary to Site Selection at the address shown below. You may authorize someone else to deliver your ballot to the convention for you.

**The deadline for receipt of mail-in ballots is Sunday, August 18, 2013. Voting at the convention will end at 6PM CDT on Saturday, August 31, 2013.**

For the full details of the rules, see Article 4 of the WSFS Constitution. If you have any questions regarding this ballot or the application of Article 4 to the selection of the 73<sup>rd</sup> Worldcon, contact us at the address below or at [siteselection@LoneStarCon3.org](mailto:siteselection@LoneStarCon3.org)

## Worldcon 2015 Site Selection

c/o Joni Brill Dashoff

PO Box 310

Huntingdon Valley PA 19006-0310 U.S.A.

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### THIS SECTION FOR OFFICIAL USE ONLY

Date Received: \_\_\_\_\_

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Ballot reproduced by  
LoneStarCon 3

# 73<sup>rd</sup> World Science Fiction Convention – 2015 Site Selection Ballot

Voter Identification (please print or type clearly)

Name	
Address	
Address 2nd line	
City	State
Country	ZIP/Postal Code
E-mail address (optional)	
Signature—Unsigned ballots will be considered “No Preference” if otherwise valid	

**Advance Membership (Voting) Fee (select only one)**  
Includes a Supporting membership in the 73<sup>rd</sup> Worldcon

\_\_\_\_\_ I enclose a check, money order, or traveler’s check for \$40 USD made out to “Worldcon 2015.”

\_\_\_\_\_ I have paid my Worldcon 2015 voting fee on the LoneStarCon 3 website; my voting token is \_\_\_\_\_

**Eligibility to Vote**

You must be an Attending, Military, Young Adult or Supporting Member of LoneStarCon 3 to vote.

\_\_\_\_\_ I am a member of LoneStarCon 3. My membership number (if known) is \_\_\_\_\_  
(Your membership number is printed on the mailing labels of our preconvention publications. Do not use your Hugo Voting PIN. You may still vote even if you do not know your membership number.)

**We must receive mail-in ballots by Sunday, August 18, 2013.**

**At-con voting will close at 6PM CDT on Saturday, August 31, 2013.**

**FOLD BOTTOM SECTION BELOW ON DOTTED LINE, THEN TAPE CLOSED AT SOLID LINE**

\_\_\_\_\_ **Helsinki in 2015**  
**Facilities:** Helsinki Exhibition and Conference Centre; Holiday Inn Helsinki Exhibition & Convention Centre and others  
**Dates:** Aug. 6, 2015 to Aug. 10, 2015  
Eemeli Aro (Bid Chair), Andrew Adams, Jukka Halme, Lisa Hertel, Crystal Huff, Johan Jönsson, Kristoffer Lawson, Karo Leikomaa, Kimmo Lehtonen, Mitja Mieskolainen, Priscilla Olson, Jeff Orth, Ann Marie Rudolph, Nicholas Shectman, Vesa Sisättö, Heikki Sørum.

\_\_\_\_\_ **Orlando in 2015**  
**Facilities:** Disney’s Coronado Springs Resort and Convention Center  
**Dates:** Sept. 2, 2015 to Sept. 6, 2015  
Adam Beaton (Bid and Convention Chair), Robbie Bourget, Jerome Conner, Mary Dumas, Adam Ferraro, Colette H. Fozard, Janice Galeckas, John Harold, Katie Katz, Bettina M. Kurkoski, Pamela Larson, Lynda Manning-Schwartz, Patricia McConnell, Anna Safer, Thomas Safer, Arthur Sanders, Megan Totusek, Charles Schwartz, Eva Whitley, Stephanie Young

\_\_\_\_\_ **Spokane in 2015**  
**Facilities:** The Spokane Convention Center; Doubletree Spokane, Red Lion at the Park, Red Lion River Inn, and others  
**Dates:** Aug. 19, 2015 to Aug. 23, 2015  
C.J. Cherryh, Bobbie DuFault (Convention Co-Chair), Jane Fancher, Jerry Gieseke, Glenn Glazer, Char Mac Kay, Randy MacKay, Rob McDonell, Christian McGuire, Pat Porter, Marah Searle-Kovacevic (Bid Vice-Chair), Bill Thomasson, Tom Veal, Alex von Thorn (Bid Chair), Mike Willmoth, Sally Woehrle (Convention Co-Chair), and others

Fold Here

\_\_\_\_\_ **No Preference**  
Equivalent to an abstention or blank ballot, a vote for No Preference means that, when it becomes your highest remaining choice, you don’t care which bid wins. We will not count any of your choices numbered after this choice.

\_\_\_\_\_ **Write-in** \_\_\_\_\_  
In order to win, a Write-in bid must file the required paperwork with LoneStarCon 3 before the close of voting.

\_\_\_\_\_ **None of the Above**  
A vote for None of the Above indicates that you are opposed to all of the bids. If None of the Above wins, the WSFS Business Meeting at LoneStarCon 3 will select the site.

# 2014 NASFiC Site Selection Ballot

*Everyone who votes will become a Supporting Member of the selected 2014 NASFiC*

## Rules (Please read carefully):

To be eligible to vote, you must be a living, natural person and either an Attending, Military, Young Adult, or Supporting Member of LoneStarCon 3. Ballots cast for memberships held by non-natural persons, such as "Guest of" memberships, clubs, toys, et cetera, may only be voted as "No Preference."

If you do not have a membership, and just want to vote, you may purchase a Supporting Membership on the LoneStarCon 3 website ([LoneStarCon3.org/memberships/](http://LoneStarCon3.org/memberships/)). Please note that Single Day Admissions do NOT include voting rights. **No memberships for LoneStarCon 3 can be purchased via a ballot submitted by mail.**

**You must pay an Advanced Supporting Membership (Voting Fee) of \$35 USD in order to vote in the 2014 NASFiC site selection.** You may pay for your voting fee with a personal check or money order in US funds, mailed to the address in PA on the ballot. Alternatively, if you wish to pay via credit card, you must prepay your voting fee on the LoneStarCon 3 site. Instructions on doing this will be found on the site at [LoneStarCon3.org/wsfs/wsfs-site.shtml](http://LoneStarCon3.org/wsfs/wsfs-site.shtml). Please use the correct subpage for paying the voting fee for the 2014 NASFiC site selection. You will receive a voting token; please enter it on your ballot. Please ensure that if you prepay your voting fees for both elections that you list the correct voting token on the correct ballot.

### Do not mail cash.

You may cast your ballot by mail or in person at LoneStarCon 3. Mail ballots must be received by Sunday, August 18, 2013. Voting continues at LoneStarCon 3 until 6PM CDT on Saturday, August 31, 2013. If you delegate someone to hand-carry your ballot, please either purchase your LoneStarCon 3 (supporting) membership online, or give your voting agent separate payment. Please pay your voting fee online or include separate payment for the voting fee.

**Voting:** Site Selection ballots are tallied by preferential balloting procedures. The winner is the first bid to receive a majority of those ballots expressing a preference. This means that you should indicate your favorite selection with a "1," your next favorite with a "2," and so on. If you mark an "X" with no other marks, that will count as a "1" for that bid and no other preferences.

### Mailing Instructions

1. Mark your vote and fill in the membership and payment details on the other side of this sheet.
2. After filling out both sides of the ballot, fold the ballot along the dashed line below, then tape the fold shut at the solid line, in order to conceal your vote from casual viewing prior to the ballot count.
3. Include your name and address on your ballot. **You must sign your ballot.** In addition to being used to validate the ballot, we will provide the voter's name and address to the winning bid so that they know who their members are. This information will be kept confidential.
4. Mail the ballot and any payment necessary to Site Selection at the address listed on this side of this sheet. You may authorize someone else to deliver your ballot to the convention for you.

**The deadline for receipt of mail-in ballots is Sunday, August 18, 2013. Voting at the convention will end at 6PM CDT on Saturday, August 31, 2013.**

For the full details of the rules, see Article 4 of the WSFS Constitution. If you have any questions regarding this ballot or the application of Article 4 to the selection of the 2014 NASFiC, contact us at the address below or at [siteselection@LoneStarCon3.org](mailto:siteselection@LoneStarCon3.org)

NASFiC 2014 Site Selection

c/o Joni Brill Dashoff

PO Box 310

Huntingdon Valley PA 19006-0310 U.S.A.

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Ballot reproduced by  
LoneStarCon 3

# 2014 NASFiC Site Selection Ballot

**Voter Identification (please print or type clearly)**

Name	
Address	
Address 2nd line	
City	State
Country	ZIP/Postal Code
E-mail address (optional)	
Signature—Unsigned ballots will be considered “No Preference” if otherwise valid	

**Advance Membership (Voting) Fee (select only one)**  
*Includes a Supporting membership in the 2014 NASFiC*

\_\_\_\_\_ I enclose a check, money order, or traveler’s check for \$35 USD made out to “NASFiC.”

\_\_\_\_\_ I have paid my 2014 NASFiC voting fee at the LoneStarCon 3 website; my voting token is \_\_\_\_\_

**Eligibility to Vote (select only one)**

You must be an Attending, Military, Young Adult or Supporting Member of LoneStarCon 3 to vote.

\_\_\_\_\_ I am a member of LoneStarCon 3. My membership number (if known) is \_\_\_\_\_  
 (Your membership number is printed on the mailing labels of our pre-convention publications. Do not use your Hugo Voting PIN. You may still vote even if you do not know your membership number.)

**We must receive mail-in ballots by Sunday, August 18, 2013.**

**At-con voting will close at 6PM CDT on Saturday, August 31, 2013.**

**FOLD BOTTOM SECTION BELOW ON DOTTED LINE, THEN TAPE CLOSED AT SOLID LINE**

\_\_\_\_\_ **Detroit in 2014**

**Facilities:** Detroit Marriott at the Renaissance Center

**Dates:** July 17, 2014 to July 20, 2014

Tammy Coxen (Bid Committee Chair), Don Wenzel (Treasurer), Helen Montgomery, David Gallaher, Kim Kofmel, Mark Hall, Anne Gray, David Stein, Jeff Beeler, Mark Bernstein, Lisa Garrison-Ragsdale, Joe Saul, Lisa Leutheuser, Steve Gutterman, Doug Houseman, Anna O’Connell, Jesi Pershing, Elizabeth Klein Lebbink

\_\_\_\_\_ **Phoenix in 2014**

**Facilities:** Tempe Mission Palms Hotel and Conference Center

**Dates:** July 30, 2014 to Aug. 3, 2014

Mike Willmoth, Bid Chair; Lee Whiteside, Bid Vice Chair; Bruce Farr, Bid Treasurer

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\_\_\_\_\_ **No Preference**

Equivalent to an abstention or blank ballot, a vote for No Preference means that, when it becomes your highest remaining choice, you don’t care which bid wins. We will not count any of your choices numbered after this choice.

\_\_\_\_\_ **Write-in** \_\_\_\_\_

In order to win, a Write-in bid must file the required paperwork with LoneStarCon 3 before the close of voting.

\_\_\_\_\_ **None of the Above**

A vote for None of the Above indicates that you are opposed to all of the bids. If None of the Above wins, then there will be no NASFiC in 2014, and voting fees will all be returned to the voters.

## Best Dramatic Presentation — Short Form (597 ballots)

- \_\_\_ **"The Angels Take Manhattan"** (Doctor Who) written by Stephen Moffat; directed by Nick Hurran (BBC Wales)
- \_\_\_ **"Asylum of the Daleks"** (Doctor Who) written by Stephen Moffat; directed by Nick Hurran (BBC Wales)
- \_\_\_ **"The Snowmen"** (Doctor Who) written by Stephen Moffat; directed by Saul Metzstein (BBC Wales)
- \_\_\_ **"Letters of Transit"** (Fringe) written by J.J. Abrams, Alex Kurtzman, Roberto Orci, Akiva Goldsman, J.H. Wyman and Jeff Pinkner; directed by Joe Chappelle (Fox)
- \_\_\_ **"Blackwater"** (Game of Thrones) written by George R. R. Martin; directed by Neil Marshall; created by David Benioff and D.B. Weiss (HBO)
- \_\_\_ **No Award**

## Best Editor — Short Form (526 ballots)

- \_\_\_ **John Joseph Adams**
- \_\_\_ **Neil Clarke**
- \_\_\_ **Stanley Schmidt**
- \_\_\_ **Jonathan Strahan**
- \_\_\_ **Sheila Williams**
- \_\_\_ **No Award**

## Best Editor — Long Form (408 ballots)

- \_\_\_ **Lou Anders**
- \_\_\_ **Sheila Gilbert**
- \_\_\_ **Liz Gorinsky**
- \_\_\_ **Patrick Nielsen Hayden**
- \_\_\_ **Toni Weiskopf**
- \_\_\_ **No Award**

## Best Professional Artist (519 ballots)

- \_\_\_ **Vincent Chong**
- \_\_\_ **Julie Dillon**
- \_\_\_ **Dan Dos Santos**
- \_\_\_ **Chris McGrath**
- \_\_\_ **John Picacio**
- \_\_\_ **No Award**

## Best Semiprozine (404 ballots)

- \_\_\_ **Apex Magazine** edited by Lynne M. Thomas, Jason Sizemore and Michael Damian Thomas
- \_\_\_ **Beneath Ceaseless Skies** edited by Scott H. Andrews
- \_\_\_ **Clarkesworld** edited by Neil Clarke, Jason Heller, Sean Wallace and Kate Baker
- \_\_\_ **Lightspeed** edited by John Joseph Adams, podcast produced/directed by Stefan Rudnicki
- \_\_\_ **Strange Horizons** edited by Niall Harrison, Jed Hartman, Brit Mandelo, An Owomoyela, Julia Rios, Abigail Nussbaum, Sonya Taafe, Dave Nagdeman and Rebecca Cross
- \_\_\_ **No Award**

## Best Fanzine (370 ballots)

- \_\_\_ **Banana Wings** edited by Claire Brialey and Mark Plummer
- \_\_\_ **The Drink Tank** edited by Chris Garcia and James Bacon
- \_\_\_ **Elitist Book Reviews** edited by Steven Diamond
- \_\_\_ **Journey Planet** edited by James Bacon, Chris Garcia, Emma J. King, Helen J. Montgomery and Pete Young
- \_\_\_ **SF Signal** edited by John DeNardo, JP Frantz and Patrick Hester
- \_\_\_ **No Award**

## Best Fancast (346 ballots)

- \_\_\_ **The Coode Street Podcast** Jonathan Strahan and Gary K. Wolfe
- \_\_\_ **Galactic Suburbia Podcast** Alisa Krasnostein, Alexandra Pierce, Tansy Rayner Roberts (Presenters) and Andrew Finch (Producer)
- \_\_\_ **SF Signal Podcast** Patrick Hester, John DeNardo and JP Frantz
- \_\_\_ **SF Squeecast** Elizabeth Bear, Paul Cornell, Seanan McGuire, Lynne M. Thomas, Catherynne M. Valente (Presenters) and David McHone-Chase (Technical Producer)
- \_\_\_ **StarShipSofa** Tony C. Smith
- \_\_\_ **No Award**

## Best Fan Writer (485 ballots)

- \_\_\_ **James Bacon**
- \_\_\_ **Christopher J Garcia**
- \_\_\_ **Mark Oshiro**
- \_\_\_ **Tansy Rayner Roberts**
- \_\_\_ **Steven H Silver**
- \_\_\_ **No Award**

## Best Fan Artist (293 ballots)

- \_\_\_ **Galen Dara**
- \_\_\_ **Brad W. Foster**
- \_\_\_ **Spring Schoenhuth**
- \_\_\_ **Maurine Starkey**
- \_\_\_ **Steve Stiles**
- \_\_\_ **No Award**

## John W. Campbell Award For Best New Writer (476 Ballots)

*Award for the best new professional science fiction or fantasy writer of 2011 or 2012, sponsored by Dell Magazines (not a Hugo Award).*

- \_\_\_ **Zen Cho** (2nd year of eligibility)
- \_\_\_ **Max Gladstone** (1st year of eligibility)
- \_\_\_ **Mur Lafferty** (2nd year of eligibility)
- \_\_\_ **Stina Leicht** (2nd year of eligibility)
- \_\_\_ **Chuck Wendig** (2nd year of eligibility)
- \_\_\_ **No Award**

# How to Vote

This ballot uses a modified version of the Alternate Vote System, sometimes known as the Instant Runoff Ballot. To vote, mark your choices in each category in order of preference: "1" for first place, "2" for second place, and so on. You are not required to rank all the nominees in any category, and we recommend that you not vote in any category in which you are not familiar with a majority of the nominees. If you decide not to vote in a given category, leave it blank. Note that "No Award" is not an abstention, but a vote that none of the nominees should be given the award in question. When the ballots are counted, all the first place votes will be tabulated. If no nominee receives more than half of the votes, the nominee with the fewest first place votes is eliminated, and its votes are transferred to the nominees marked "2" on those ballots. This process of elimination continues until one nominee receives more than half of the votes, at which point it becomes the winner (unless the votes are outnumbered by "No Award" votes, under specific conditions described in Section 3.1.1 of the WSFS Constitution).

## A few tips that may help you in voting:

1. Please keep in mind that second and further preferences play no part in the voting unless and until your first choice is eliminated. This is not a point system where the second choices of many voters can overwhelm the first choice of a few voters. We suggest that after marking your first choice, you proceed by imagining that it has disappeared from the ballot, and placing your "2" by the remaining nominee you most prefer, and so on. This mimics the way the ballots are actually counted. Thus, even if your heart is set on one nominee, don't hesitate to give "2" (and other) rankings to other nominees you also consider worthy of the award.
2. Nevertheless, if your top choices are eliminated early, your lower preferences could be the tie-breaker between the remaining nominees, so choose all your preferences carefully! No matter how much you dislike a nominee, if you rank it, the vote will be counted if all of your previous choices are eliminated.

# About the Hugo Award

The Hugo Award is the leading award for excellence in the field of science fiction and fantasy. The Hugos are awarded each year by the World Science Fiction Society, at the World Science Fiction Convention (Worldcon).

The finalists for this year's Hugo Awards and John W. Campbell Award for Best New Writer were announced on Saturday, March 30, 2013. We are delighted to report that participation in the nomination process reached a record high this year with no less than 1,343 valid ballots being cast (1,329 electronic and 14 paper), compared to the previous record of 1,101 set by Chicon 7 in 2012.

The shortlist announcement was made simultaneously at four conventions in the United States and Europe. Our thanks go to Norwescon

36, Minicon 48, Marcon 48, and EightSquared, the British National Science Fiction Convention (Eastercon) for their support in making this unique event possible. Live text coverage was also provided through the official Hugo Awards site.

The official web site of the Hugo Awards is at [www.thehugoawards.org](http://www.thehugoawards.org). This site includes a full history of the Hugo Awards, nominees and winners, information on the voting process, a photo gallery of past trophy designs, and much more. The LoneStarCon 3 website has a page of Frequently Asked Questions about the Hugo Awards for members who may not be familiar with them already.

The Hugo Awards themselves are presented at a formal ceremony which is always one of the highlights of the

Worldcon. The LoneStarCon 3 ceremony will take place on Sunday, September 1, 2013, and will be hosted by our Toastmaster, Paul Cornell. We also plan to continue the recent tradition of streaming the ceremony live via the Internet, enabling fans around the world to take part in this celebration of the best of the year's science fiction. Nominations and Voting statistics, including the top 15 nominees, will be released after the ceremony.

LoneStarCon 3 members should remember that they will also be entitled to nominate for the 2014 Hugo and John W. Campbell Awards as well as the 1939 Retro Hugos, which will be administered by Loncon 3, the 2014 Worldcon. Nominations for the 2014 Awards will open in January 2014.



# WSFS

## World Science Fiction Society Business Meetings

If you are a LoneStarCon 3 attending member, you have the right to attend, introduce business, debate, and vote at the World Science Fiction Society (WSFS) Business Meetings in San Antonio. WSFS consists of every member of the current Worldcon. The Business Meetings are where the WSFS Rules for the Hugo Awards and Worldcon and NASFiC site selection are decided and where the official announcement of the site selection winner occurs.

The WSFS rules, published in the Souvenir Book, consist of a Constitution containing the basic WSFS, Hugo Award, and site selection rules as well as The Standing Rules for the conduct of the Business Meeting. The Business Meeting is held on the second, third, and fourth mornings of the Worldcon (very rarely, a meeting on the fifth day is required). For LoneStarCon 3, the business meetings

will be held Friday through Sunday (and Monday only if needed) mornings.

The Friday morning meeting will be the Preliminary Business Meeting at which new Business is winnowed down, some types of business that do not involve changes to the Constitution can be concluded, and debate time limits are set for the Main Business Meeting (BM). The Main BM is where most of the action occurs for changes to the constitution. And the Sunday morning BM is the Site Selection meeting where site selection business has highest priority.

Changes to the WSFS Constitution, including any changes to the rules for the Hugo Awards or site selection, must be approved by BM votes at two consecutive Worldcons. There may be new proposals introduced this year. Meetings are conducted under a relatively formal structure,

codified in Robert's Rules of Order, Newly Revised and the WSFS Standing Rules, but if you are not familiar with that, the Presiding Officer will try to help you. The deadline for submitting new proposals to the Business Meeting is fourteen (14) days before the Preliminary Meeting, in other words, August 16th, and it must meet the requirements of the Standing Rules. 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. It is best to submit business early and the Presiding Officer will help you to be sure new business is properly drafted. See the Constitution, Standing Rules and email [bm@LoneStarCon3.org](mailto:bm@LoneStarCon3.org) if you have questions. Also, check the newsletter for any updates about the Business Meeting throughout the convention.

## Worldcon 2013 Site Selection Results

FIRST BALLOT	Mail-in	Wednesday	Thursday	Friday	TOTAL	
Texas	92	130	171	301	694	<b>WINNER</b>
None of the Above	0	3	3	8	14	
Xerpes	0	3	1	2	6	
Minneapolis in '73	1	0	2	2	5	
Denton, the Happiest Place on Earth	0	0	2	2	4	
Boston 2020 Christmas	0	0	0	3	3	
Antartica	0	0	1	0	1	
Babylon 5	0	0	0	1	1	
BSFS Clubhouse	0	0	0	1	1	
Chicago	0	1	0	0	1	
Cincinnati	0	0	0	1	1	
Fred Duarte's House	0	0	1	0	1	
Peggy Rae's House	0	0	1	0	1	
Spuzzum	0	0	0	1	1	
Unalakleet, Alaska	1	0	0	0	1	
Total with Preference	94	137	182	322	735	
Needed to Win					368	
No Preference	6	3	7	9	25	
Total valid votes	100	140	189	331	760	
Invalid votes	13	0	0	1	14	

# Publications

## Advertising with LoneStarCon 3

LoneStarCon 3 will be attended by up to 4,000 attending members, dealers, publishers, editors, artists, costumers, gamers, and other genre enthusiasts. This is a great opportunity for advertisers to reach an audience of highly committed and well-connected science fiction and fantasy fans. We are pleased to offer a range of advertising and sponsorship options, with differentiated rates for professional, semi-professional, and fan organizations.

For details on prices, terms, and information on how to book, see our full advertising brochure which can be downloaded from [www.LoneStarCon3.org/publications](http://www.LoneStarCon3.org/publications). Queries and advertising bookings should be emailed to us at [publications@LoneStarCon3.org](mailto:publications@LoneStarCon3.org).

### The Souvenir Book

The Souvenir Book is a glossy, four-color publication that is given to all Adult, Young Adult and Military Attending and Supporting members. Advertising reservations for the Souvenir Book must be made by June 21, 2013, with artwork and payment due by July 5, 2013.

	Size (width x height)	Pro (Color / Greyscale)	Semi-Pro (Color / Greyscale)	Fan (Color / Greyscale)
Full Page*	7.5" x 10"	\$1,200 / \$800	\$800 / \$400	\$500 / \$200
Inside Front Cover*	7.5" x 10"	\$3,000 (Color)	—	—
Inside Back Cover*	7.5" x 10"	\$3,000 (Color)	—	—
Half (Vertical)	3.5" x 10"	\$700 / \$500	\$500 / \$250	\$300 / \$125
Half (Horizontal)	7.5" x 4.75"	\$700 / \$500	\$500 / \$250	\$300 / \$125
Quarter (Vertical)	3.5" x 4.75"	\$400 / \$300	\$300 / \$150	\$200 / \$75
Quarter (Horizontal)	7.5" x 2.25"	\$400 / \$300	\$300 / \$150	\$200 / \$75

\*The ad may bleed for no additional cost. Ad size is 8.75" x 11.25"; this includes a 0.125" bleed to all sides.

### The Pocket Program

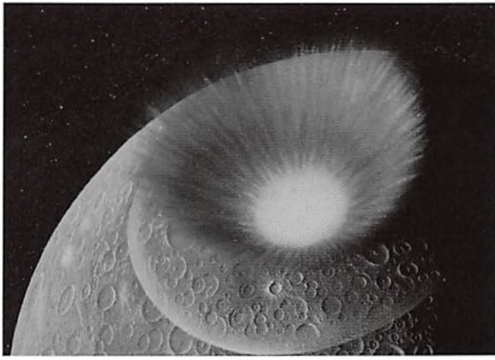
The Pocket Program is given to all attending Adult, Military and Young Adult members as well as to people attending via Day Admissions. This publication is available for sponsorship for a single fee of \$2,000. This includes clear sponsor credits and a full page advertisement. This opportunity is open to a single sponsor on a first-come, first-served basis; no other advertising will appear in this publication. As such it provides excellent visibility and impact for an advertiser.

### Our Major Events

Loading an auditorium with 2,000 people takes some time. To keep our audience while they wait for the Masquerade and Hugo Award Ceremony to start, LoneStarCon 3 will be running pre-shows on our larger-than-life I-MAG™ screens. We are pleased to offer advertisers the chance to include promotional slides for their event, organization, or publication as part of this presentation. Rates start from just \$60 so this is a great opportunity for fan groups to advertise forthcoming conventions and even room parties.



# The Maryland Regional Science Fiction Convention



*Caloris Basin Impact - Rick Sternbach*

# BALTICON 47

*Guest of Honor*

**Joe Haldeman**

**Artist Guest of Honor**

**Rick Sternbach**

**Music/Filk Guest of Honor**

**Ada Palmer**

**2012 Compton Crook Award Winner**

**T.C. McCarthy**

*Sunday Only!* **Special Science Guest**

**Sylvester James "Jim" Gates Jr.**

Univ. of MD John S. Toll Professor & Director  
of the Center for String & Particle Theory

**Special Guest**

**Nnedi Okorafor**

**Featured Filkers**

**Sassafrass**

*with the premiere of SUNDOWN!*

**2013 Compton Crook Award Winner**

*TBA at the Con*

**May 24-27, 2013**

**Memorial Day Weekend**

**The Hunt Valley Inn**

just north of Baltimore, MD on I-83 – Free Parking

\$50/\$25 until Feb. 28    \$55/\$28 March 1-April 30    \$62/\$31 after Apr. 30/at the door  
Group rate available, buy 10 memberships and get 11th free (not available online). Active duty military personnel (including spouses and children accompanied by a military member) receive a complimentary membership on Monday. At the door only (not available online). *Active Duty ID required.*  
Email [registration@balticon.org](mailto:registration@balticon.org) for details.

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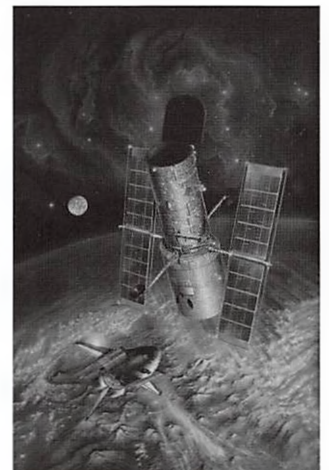
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# Toastmaster

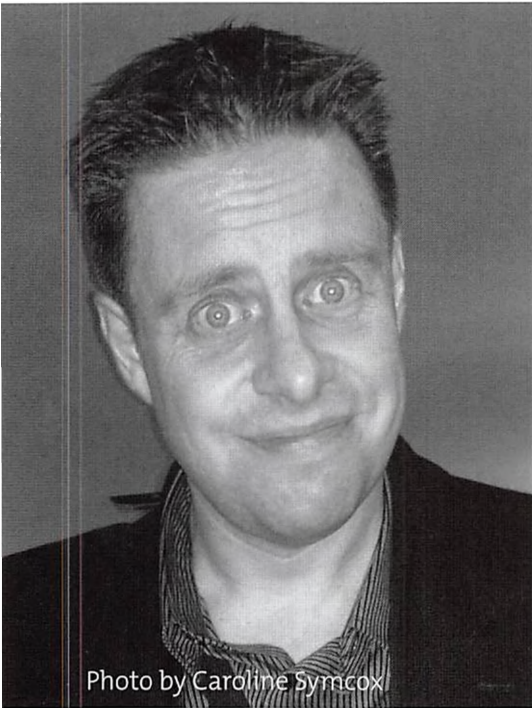


Photo by Caroline Symcox

## Paul Cornell

I can't remember when I first met Paul Cornell, but I do remember what he said to me. It might have been at a BSFA pub event where I was interviewing him; it might have been at an Eastercon; it might have been at some Doctor Who event. What he said was, "You're Graham, aren't you? What can I get you to drink?" Which might not seem significant, except that it embodies a lot about Paul: his default state is generosity and friendliness. His default assumption seems to be that if he's kind to people, they'll repay the compliment.

You might, of course, know him from the work he's done for Doctor Who – as a writer of the New Adventures, or as someone who's brought emotional force and complexity to the new series. You might know him from his increasing profile in the world of comics like *Demon Knights*, *Saucer Country*, *Captain Britain*, and *Wolverine*. You might know him from novels like *London Falling* or *British Summertime*. Or you might have heard him as one of the unfailingly enthusiastic (and now Hugo-winning) SF Squeecast collective.

Paul comes from fandom, of course – specifically, Doctor Who fandom. I've heard him speak disparagingly of his work on *Licence Denied*, an anthology

of fanwriting by others from Who zines. It seems to me, though, one of the most Paul-ish books he's done: full of unselfconscious enthusiasm for its subject, revelling in the joyous playfulness of the best kind of fandom. Although he's very very far from being just a Who writer these days, he remains a (considered, thoughtful) enthusiast.

To speak in the first person again, I vividly remember a dinner with Paul and half a dozen other friends on the last night of the Chester Eastercon in 2007. Paul confessed that he'd given up reading Thomas Pynchon's *Gravity's Rainbow* – several times, I think – because of the sequence a few pages in where the giant cocaine-fuelled adenoid gland threatens to take over London. He felt this was in some way implausible; and from there escalated a series of fantasias about adenoid glands – sentient, cocaine-fuelled, and otherwise – about which I can remember nothing except that I've never laughed so hard in my life. I somehow doubt that he will talk about adenoid glands, but I'm sure he'll do a wonderful job hosting the Hugos. So look after Paul while he's in Texas. And maybe offer to buy him a drink.

— Graham Sleight



Photo by Simon Kavanagh

# Guests



Photo by Darrell Sweet Jr.

## Darrell K. Sweet

### Saying Good-bye to Darrell

My first thought was, “I wish I could go to the funeral,” and that night when my husband voiced the same idea, I started looking for ways to make it happen. By the next morning, I had arranged time off from work, booked flights, made hotel and car reservations, and pulled together enough funds to see us through the trip. On such short notice, I could not book round-trip flights from, and back to, either Love Field or DFW. The bottom line was that there was only one flight a day to Cody from Denver during the winter (two a day in summer), so we had to take what was available between Dallas and Denver.

I had been keeping an eye on the weather. It was in the 50’s in Dallas, but in Cody the highs were around freezing

with lows in the 20’s. The Yellowstone live cameras still showed snow on the ground, so, being warm-blooded Southerners, we packed for the Arctic.

Our friend, Brad Foster, graciously drove us to Love Field. We flew up to Cody on Sunday, December 11<sup>th</sup>, arriving about 9:00 that night. I had a reservation to pick up a car from Hertz, but the counter had closed an hour before our flight – the only one of the day – arrived. Luckily, the Avis counter was open, so they got our business instead.

The Comfort Inn was easy to find, as were most things in Cody. We settled into our room, but I don’t think it had really sunk in that we were truly in Cody, Wyoming in the middle of December. And we still had the strange feeling that we were going to see Darrell.

The next morning we woke to find that what had appeared to be a normal town the night before, had been transformed into a surreal landscape of translucent fog that shrouded trees glistening with ice. A soft blanket of snow still covered the ground where there had been no traffic. The permanent population of Cody is less than 10,000, but the infrastructure is built to handle about three times that many in the summer. We drove through the fog to the funeral home past ghostly shops and cottages closed up for the winter, without seeing another living thing.

We were among the first to arrive, and the only strangers. Everyone else seemed to know each other. As we walked up the aisle, we saw that Darrell’s son, Darrell R. Sweet, had chosen the best painting possible to stand next to his father’s bier. And I had to smile, remembering when I had first seen it in Darrell’s house. It was a self-portrait – a wizard in full regalia, marvelously detailed and full of fun.

There was a twinkle in the wizard’s eyes that I recognized immediately as Darrell. I said to him, “You did that one just for yourself, didn’t you.” And his response had been “Damn right.”

We introduced ourselves to Darrell and his wife Ricki, and met their charming daughter, Lily, who at two years old was a breath of fresh air in the solemn proceedings. We tried not to intrude on their mourning that day but made arrangements to meet Darrell at his father’s house the next day to say good-bye to the home he had built, the studio where he had worked, and the view that he loved.

Darrell read a wonderfully personal reminiscence of his father, and I could feel not only the close bond between father and son, but the sense of community that surrounded them. I realized that Darrell’s artwork had made him part of a larger world that was little known to the people who lived around him. And yet he was more a part of the mountains and the wild country he lived in than of that larger world.

As we drove to the cemetery, toward the mountains mantled with snow, I thought what a perfect place it was for Darrell to rest. It was the place he had dreamed of being back when he lived in New Jersey. He was buried with military honors complete with rifle volleys. As we stood there in silence a lone bird called plaintively in the distance. And as we were getting ready to leave, a family of deer silently passed by a few yards away.

All in all, I think Darrell would have approved.

— Diana Thayer  
March 2013

# Guests



## Norman Spinrad Confronting the Man

WE MET IN Milford, Pennsylvania, at one of the early conferences called by Damon Knight and his wife Kate Wilhelm at their house. Harlan Ellison, Judy Merrill, Tom Disch, Jim Sallis, Anne McCaffrey, Gene Wolfe, Chip Delany, Joanna Russ, myself, and Norman Spinrad. Spinrad was making a name for himself with his early novels, and most of the writers had recently sold to Knight's Orbit series or *New Worlds* or both. A good sampling of the cream of what would become known as the SF New Wave. Even in this company Spinrad stood out. He was by no means the only author there that summer of 1967 to be spitting fire and ready to get started. Almost all of us had turned up with a story that challenged the readers' expectations. "It was literature, Jim," I remember telling Sallis, "but not as we know it."

Norman had brought along a chunk of what was then his magnum opus. A story about, among other things, how the media, supposed to inform and educate us, is used to corrupt and deceive us. Not a particularly uncommon theme in science fiction. Pohl and Kornbluth had done it in *The Space Merchants*, Bester had done it in his non-SF novel, *The Rat Race*, and several outstanding writers, especially in *Galaxy* magazine had also shown an interest in how the public media is used to manipulate us. But nobody had married original style and content in that dynamic, explosive way that Spinrad did in his extraordinary novel *Bug Jack Barron*. Spinrad took the language of Hollywood, Madison Avenue and the projects of Manhattan and blended it into one of the most effective literary instruments we had seen since William Burroughs's *The Nova Trilogy*, which is a continuation of the *Naked Lunch* book

As editor of *New Worlds*, I was very enthusiastic about the book and immediately asked Norman to send me the whole thing as soon as he got back to California. I cut a Brian Aldiss serial short in order to get the first installment of *Bug Jack Barron* into print and off we went! Our distributors at the time were the two largest in the UK. WHSmith and Son and John Menzies Ltd. pretty much controlled the market. When they took exception to Spinrad's serial, and Langdon Jones' story *The Eye of the Lens* in issue 170, they started a battle which ultimately we won, but which took a lot of our financial and emotional resources. Although we were able to get a new distributor in the end, the conflict did somewhat reflect what Norman was writing about.

The attempt at back-door censorship by the distributors (who also happened to be the Britain's and her overseas territories' major retailer) was countered by a press campaign which began spontaneously in the mainstream English media. Soon questions were asked in the House of Commons concerning public money (we had a small Arts Council award) being spent on "filth." Meanwhile, Norman's original US publisher got cold feet and refused to publish the novel. Eventually the book would be published in the UK and Europe to great reviews, as ultimately it would be in the USA.

A while later, when Norman was in Europe, we were discussing the fascistic elements commonly found in sword and sorcery fiction, and Norman began wondering what such a novel would be like if it actually was written by a German immigrant to the US who became a hack-writer of pulp sf and fantasy. The immigrant's name was Adolf Hitler, and the fictional novel was *Lord of the Swastikas*, published as part of Spinrad's novel, *The Iron Dream*. This was another

of Norman's books to become a bestseller in Europe, sparking yet another censorship row, this time in Germany. A further example of censorship at *New Worlds* in 1978 came when the typesetting commune we used, unable to detect the irony concerning the "Femocrats" in Norman's *The World Between*, refused to set the extract. We ran a blank page in its place. *New Worlds* was also privileged to publish some of Norman's best short stories including "The Last Hurrah of the Golden Horde" and "No Direction Home," which were also the titles of two of his short story collections. His novels and stories, as well as frequently being controversial, are marked by their variety of subject as well as their choice of style and tone. What strikes a new reader most about Spinrad's work is that extraordinary range of

subject matter and approach, from the sledgehammer attack of *Bug Jack Barron* to the lyricism of, say, *The Void Captain's Tale*. No one book is like another, whether it is SF, literary or historical (like his impressive story of Roman Gaul, *The Druid King*) reflecting both the width and depth of Spinrad's remarkable career.

In France, where we both live part of the time, Norman is admired as much for his political originality as for his literary invention. Traditionally, science fiction has been understood in Europe as a medium for political satire and debate, whereas in the US it is still mainly seen through the lens of *Frank Reade* and *Star Wars* as a medium mixing marvels with adventure. This could explain why Norman has consistently received much more serious attention in Paris and London, say, than almost

anywhere in the US. He is a serious political thinker, a self styled anarcho-syndicalist in the great tradition of Anglophone imaginative artists going at least as far back as Morris and Chesterton. His political/literary life has not been confined to theory and he has been an active President of both SFWA and World SF, constantly working to improve conditions for his fellow writers.

As a winner of many honours in the US and European SF field, Norman Spinrad, my friend of some 45 years, is about as articulate, funny, observant and classy a GoH as any SF reader might wish to meet. You are going to enjoy him. I only wish I could be there to enjoy him with you.

— Michael Moorcock  
March 2013



# Guests

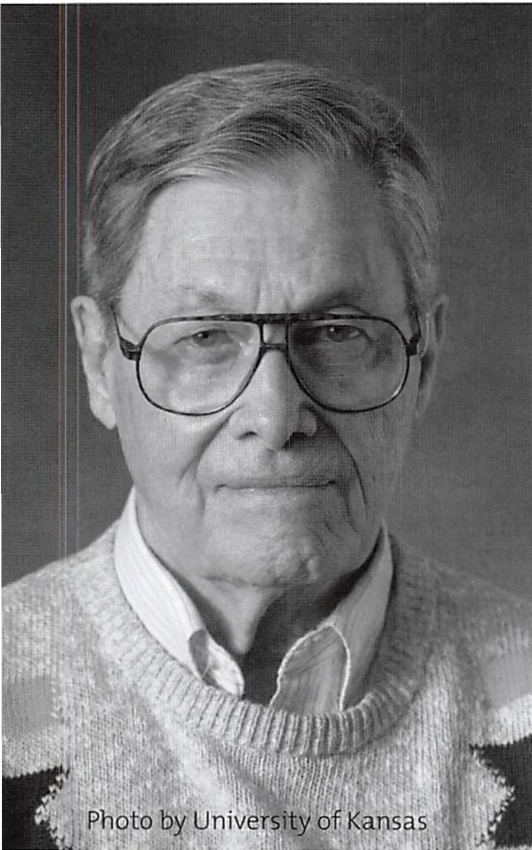


Photo by University of Kansas

## James Gunn Inspiring the Future

H.G. Wells once said that the world was in a race between education and catastrophe, and called for an “open conspiracy” of people of good will to create a better world. James Gunn has always seen science fiction as a major part of that education, and has devoted his career to not only writing it, but also propagating his understanding of *how* to write and understand it. He has profoundly influenced the field through his humanistic approach, emphasizing in his writing and teaching how humanity responds to change, rather than about technology or science itself. More than 60 years of nonstop efforts have made Gunn one of the most influential authors, scholars, and educators in SF.

Gunn’s career represents the main thread of SF’s development since the Golden Age. As a boy, he shook hands with Wells. In the 1940s, Gunn sold fiction to John W. Campbell. Throughout the 1950s, Gunn regularly appeared in Horace Gold’s *Galaxy*, becoming a mainstay of the movement toward sociological SF. He was one of the first to pursue science fiction in the academy, writing an M.A. thesis on the genre, portions of which were published in *Dynamic Science Fiction* in 1953. He co-authored his first novel, *Star Bridge*, with Jack Williamson, which the New York Times said read “like a collaboration between Asimov and Heinlein.” In the late 1960s and early 1970s, he filmed a series of interviews with and lectures by such greats as Isaac Asimov, Harlan Ellison, Damon Knight, John Brunner, Theodore Sturgeon, John W. Campbell, Gordon Dickson, Harry Harrison, and others – which are now available on DVD. In 1976, his *Alternate Worlds* won the Pilgrim Award and the special Hugo. In 1983, he received the Hugo Award for his *Isaac Asimov: The Foundations of SF*. In 1992, SFRA gave him the Eaton Award for Lifetime Achievement; and in 2007, SFWA named him a Damon Knight Grand Master. He is the only person to have served as President of both organizations.

Over the last sixty years, Gunn has edited 13 books and authored more than 100 short stories and 29 books, among them such field-expanding works as *The Joy Makers*, *The Dreamers*, and *Kampus*. Five of his stories were dramatized on the *X Minus One* radio show and TV’s *Desilu Playhouse*. *The Immortals*, adapted into a movie and then TV series, is more relevant today than ever, exploring how fairly medical care might be distributed if we can cure death. In his fiction, Gunn brings a humanistic sensibility to traditional SF materials. *The Listeners* parallels a search for extraterrestrial intelligence with the difficulty of communication between human beings, movingly realized in the crumbling relationship between a scientist in charge of a project listening for messages from space, and his wife, waiting for some contact with a husband so caught up in his work that they are unable to understand one another. Carl Sagan credits this book for inspiring his own acclaimed *Contact*, and the SETI Institute credits it as the seed that grew into their organization. Gunn is still an active writer; his newest novel, *Transcendental*, and collection of essays, *Paratext*, are both due out next year, along with other reprints – a total of five books in 2013.

Among his academic publications, Gunn’s *The Road to Science Fiction* has enormously influenced the shape and development of the field. His instructional book, *The Science of Science Fiction Writing*, is the result of a career’s worth of experience in the classroom and in the world of publishing. He has also co-edited two essay collections, *Speculations on Speculation* and *Inside Science Fiction*.



Since 1970, when he began to teach “Science Fiction and the Popular Media” – one of the first SF courses offered anywhere – Gunn has attracted writers and scholars from all around the world to Kansas. At that time, aside from Williamson, he was the only SF writer who was also a teacher and scholar at a major university. In the 1970s at KU, Gunn established and ran the Intensive Summer Institute on the Teaching of SF. Under his leadership, his teaching grew into the Center for the Study of Science Fiction, an umbrella organization which now offers a diversity of courses in the writing and scholarship of SF; annually administers the Theodore Sturgeon Memorial Award for short SF and the John W. Campbell Memorial Award for SF novel; runs the annual Campbell Conference; and hosts such celebrated figures as Brian Aldiss, Ben Bova, Gordon Dickson, Samuel Delany, Cory Doctorow, China Miéville, and Frederik Pohl.

Officially retired since 1993, Gunn still works on campus just about every day, where his office door is

always open. Notable writers such as Pat Cadigan, Bradley Denton, Kij Johnson, and John Kessel were his students, often interrupting his work by stopping by for advice. He patiently offers whatever time is needed, then calmly returns to work. He has always managed to be a full-time academic yet, seemingly effortlessly, still be a prolific writer.

In recent years, Gunn has been signing his emails and letters with the sentence, “Let’s save the world through science fiction.” About this, he says:

“It’s hyperbole, of course: I’m not sure the world is in danger of destruction, though it may be, and if it is I’m not sure anyone or anything can save it. But I think we need to try, not in any specific way but in the spreading of SF’s capabilities as far as we can. From my earliest contacts with SF, I recognized important qualities: a realization of the continuity of existence from the remote past to the distant future, the relationship of present decisions and actions to the futures we and our descendants will inhabit, a recognition of mutual

humanity that emphasizes species concerns above those of individuals or tribes or nations, a willingness to work together for a better world, and general good will.”

To help achieve what he sees as SF’s legacy to the world, Gunn and his colleagues at the KU founded AboutSF, an educational outreach mission to empower educators, librarians, and everyone else in not only understanding SF, but also how to teach it. Now, countless people around the world are touched by James Gunn, even if they are unaware of it.

This, more than anything, is the measure of Gunn’s influence: he has taught so many teachers, scholars, and educators that his reach is immeasurable. His is a life devoted to science fiction, and without him, the field would not be the same, nor the world as aware of both the peril and potential of human endeavor.

— Christopher McKitterick  
March 2013

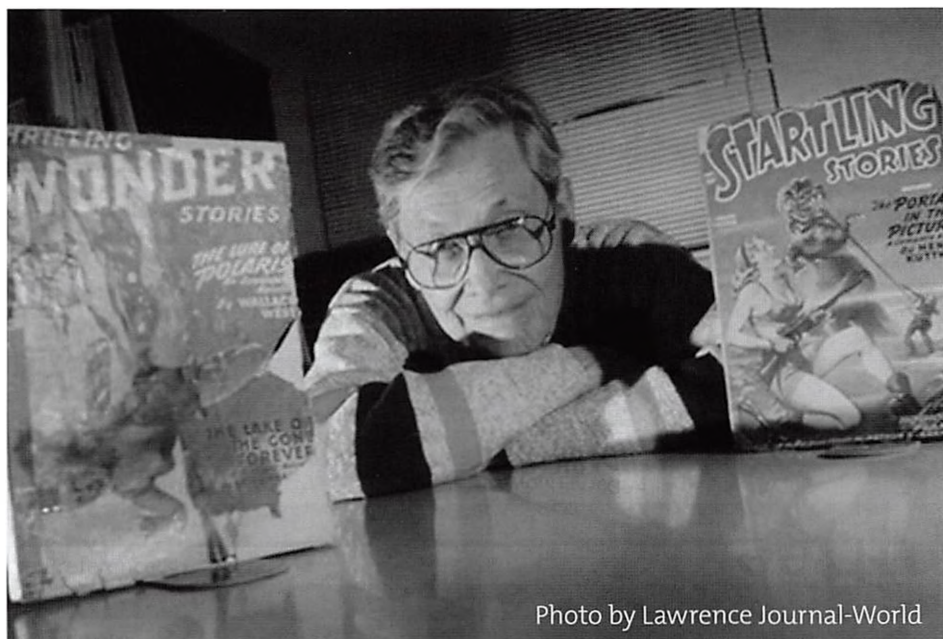
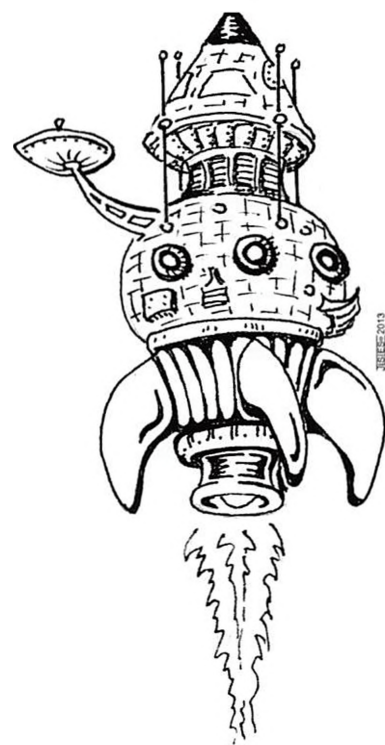


Photo by Lawrence Journal-World



# Special Guests



Photo by Laura Donnell

## Joe R. Lansdale

Some Questions Asked  
by Scott Cupp

**1** You did not start out as a fiction writer, rather, you sold some non-fiction western-related stuff. Will that ever be collected and will people still enjoy it?

The nonfiction I wrote early on is pretty weak tea, so no. It won't. Some of it is dated, for one thing, and all of it was from me learning my craft, so I'll just let it die a small death. Some of the movie reviews I wrote in seventies and eighties, however, I do plan to collect at some point, if even in a limited way.

**2** Once your fiction began to sell, you used to write a story a day for quite a while. Do you recommend that for beginning writers? If so, why? If not, why not? It seems to have worked for you.

It worked for me. I can't say for others, but it helped me get a lot of crap out of my system, and I went at it like a martial artist, which I am. I did it as drills to sharpen the skills. I think it did. Readers are the final judge of that, however. So, I think it works well, but not everyone will be comfortable with it. I wasn't comfortable with it, but I was determined to cover a lot of ground fast and learn as quickly as was humanly possible for me. I got rid of a lot of old stories that I rewrote, without knowing it at the time, and I learned they were all problematic simply because I wasn't a solid kind of genre writer. I was too free-floating for it. I did do a few decent, readable stories, however, if nothing great.

**3** What of your work would you recommend to people unfamiliar with what you have done? Let's look at it by genre:

- **Science Fiction**

*The Drive In*, or *Flaming Zeppelins*, which is two books bound together about Ned the Seal and historical and literary figures.

- **Dark Fantasy**

This one would be a lot of short stories. I've worked in the field, but mostly in short stories, and it may be how you define dark fantasy. *Captured By The Engines*, A Batman Novel, if you can find it might fit. *The Magic Wagon* might fit.

- **Horror**

You know, *Nightrunners* would work, but to some degree so would *The Drive In*. Its kind of science fiction, dark fantasy, horror, and satire. It covers a lot of basis. For pure pulp fun, I think *Dead In the West* is still pretty entertaining

- **Mystery**

I've done a lot of crime novels, but few have true mysteries. I think *Mucho Mojo* is a good one, but I don't think the mystery is all that strong. *Leather Maiden* is another example. Or for that matter, *Two Bear Mambo* and *Bad Chili*, which are part of the Hap and Leonard series, as is *Mucho Mojo*. *The Bottoms* and *A Fine Dark Line* have stronger mysteries, I think. *Lost Echoes* certainly has mystery elements. So it's hard to choose. I'm going to pick one, however, and say *The Bottoms*.

- **Nonfiction**

Very little of my nonfiction is collected, but I have a book of essays and nonfiction planned. In the meantime, I think *Unhinged and Unchained*, or *The King and Other Stories* would be a place to start. They are part fiction and part nonfiction, but I don't believe my best nonfiction has been collected yet.

- **Young Adult**

*All the Earth Throw To the Sky* is my favorite Young Adult, though *The Boar* is close behind. I have others forthcoming.

- **Collections**

*Sanctified and Chicken Fried* from The University of Texas Press, or *The Best of Joe R. Lansdale*, though *Hell Through A Windshield* got modified too much. It was supposed to have updated films in the fantasy section, but not the memoir section. It mentions *Saw* as if I saw it. Never have. I plan on having the original reprinted. *High Cotton* would be a third pick. I think there have been about twenty short story collections.

- **Anthologies**

*Retro Pulp Tales* is really fun, but close is *Dark at Heart*, a dark suspense anthology I co-edited with my wife.

**4 You are frequently defined as a regionalist. Do you agree with that designation or is there a better one that you would prefer? I personally like “Damn Fine Writer” but I am prejudiced in your favor.**

I think that can be accurate for a lot of my work, but not all, and it can be limiting. I think, however, if you write about the South or Texas, you are called that. It doesn't seem to be as strongly labeled for other parts of the country, but we get that here a lot. I think it hurt me in the beginning, but as time has gone on it's become my calling card, and I think it puts as many beans on the table as it takes away. And finally, it's who I am. The labels are falling away gradually and I'm just becoming better known as an American Writer. I like that. My genre is simply The Lansdale Genre.

**5 You are in the International Martial Arts Hall of Fame twice. Tell us a little about your experiences and how it has affected your life.**

I started training in boxing and wrestling and self-defense when I was eleven, and did that until I was thirteen and started taking Judo. I think that was when I really got deep into it, and I've been doing it ever since; all manner of martial arts. I invented Shen Chuan, based on all these arts and my particular approach to them, as a blended art, same as my writing, about twenty years ago, but have been a martial artist for fifty years. I think it has given me confidence, direction, and discipline. I love it still. I teach private lessons now, but the school and the instructors continue the normal classes three days a week. We also have camps and seminars and the like.

**6 The best film based on your work (so far) is *Bubba Ho-Tep* but *Christmas with the Dead* is quite fun. Give us a little insight into your relationship with Hollywood and the news on anything that might be fast tracking right now.**

I have optioned numerous short stories and novels over the years, some for many years. Ridley Scott has *The Big Blow*. I have been trying to do *The Bottoms* with Bill Paxton as director, and *Cold In July* and the short story “The Pit” are supposed to be filmed next year. We'll see. I have the Hap and Leonard books optioned for a cable show, and it may or may not happen. *Sunset and Sawdust* is also in the process of being optioned. *A Fine Dark Line* was also optioned, but that ended. Many short stories have been optioned. I can't even keep up with it. My son and I are planning on writing a screenplay for a film tentatively titled *A Bloody Little Paradise* in the near future, and I hope to direct it myself. It depends on how things go. There was also *Incident Off and On A Mountain Road*. It was filmed by Don Coscarelli as part of Showtime's *Masters Of Horror*. It came out well. *Christmas With The Dead* was done on a shoestring, and my son wrote the script, and there's a lot of friend and family participation. It's showing at the Torino, Italy film festival later this year. It came out well and is a lot of fun, as you say.

# Special Guests

## Joe R. Lansdale (continued)

**7** Family is a big part of your life. Your daughter Kasey is working as a professional singer/songwriter and she acted in *Christmas with the Dead*. Your son Keith works for a paper and has written some stories and comic work, not to mention the screenplay to *Christmas with the Dead*. And your wife Karen keeps everything going and edited *Dark at Heart* with you. “Will kneel before Joel!” be the next big watchword?

My family seems to have been drawn in by the lifestyle. Kasey is known as a singer and songwriter, but she is also the editor of *Impossible Monsters*, forthcoming from Subterranean later this year, and the e-book anthology *Fresh Blood And Old Bones* from Biting Dog Press. She has also written a novel that she hopes to market. She has done a bit of acting and modeling. Keith worked as a journalist for several years, then started his own online newspaper titled *Everything Nac*, which handles news and events here in the Nacogdoches area. He has adapted comics that have appeared, and is working on a run of comics based on my stories about the Reverend from *Dead In the West*. And, the screenplay you mentioned. I think he is more inclined toward journalism, but I know he has a novel he’s been working on off and on.

**8** Anything you would like to mention or plug at this point?

I’ll plug the paperback for *The Edge of Dark Water*. It comes out in February from Mulholland/Little, Brown, and it has story notes in the back. Also, *All the Earth Thrown To the Sky* from Delacorte is now out in paper. And *Edge* is still available in hardcover. I’m finishing up a new novel now titled *Everything Sparkles in Hell*.



## Leslie Fish



Leslie Fish is one of the best-known names in folk. Longevity is part of it — she wrote her first folk song, the Lord of the Rings-inspired “Fellowship Going South,” in 1963 — as well as passion on subjects including but not limited to politics, activism, space, cats, and weaponry, all of which and more she sings about, singly and in combination.

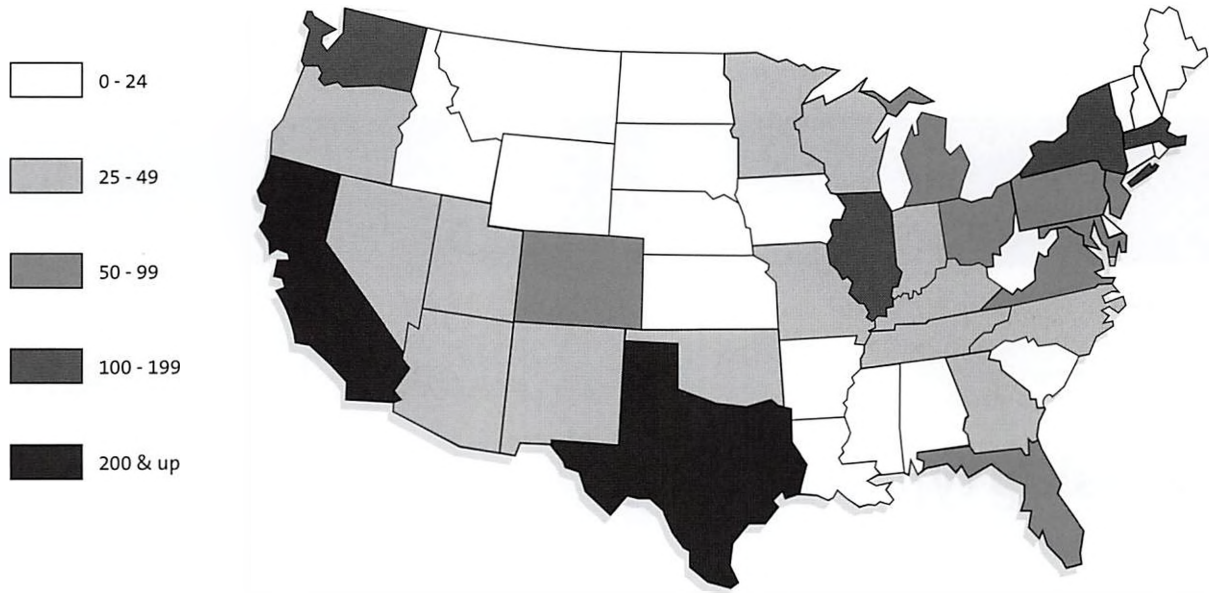
Fish joined with the Dehorn Crew to produce the first-ever commercial folk recordings, the vinyl albums *Folk Songs for Folk Who Ain’t Even Been Yet* in 1976 and *Solar Sailors* in 1977 (reissued in 2002 as the single CD *Folk Songs for Solar Sailors*).

Much to her chagrin, it was the bawdy Star Trek song written on the spur of the moment to fill a gap on *Sailors* that became her single best-known song: the infamous “Banned From Argo.” She would much rather be known for such songs as the Apollo 11 tribute “Hope Eyrie,” often considered the folkers’ national anthem.

She is also so prolific in setting tunes to poems by Rudyard Kipling that they have a genre name of their own: the KippleFish.

Now a resident of Phoenix, Arizona, Leslie Fish is a fierce advocate for gun rights, an ardent supporter of the Industrial Workers of the World, aka the Wobblies, and a breeder of intelligent cats with thumbs. Be afraid. Be very afraid.

# Membership Map



## Country Demographics.... 3412

COUNTRY	COUNT
AFGHANISTAN	1
AUSTRALIA	51
BELGIUM	3
BRAZIL	3
CANADA	116
CHINA	6
CROATIA	1
DENMARK	1
FINLAND	7
FRANCE	5
GERMANY	14
HUNGARY	1
IRELAND	10
ISRAEL	4
ITALY	1
JAPAN	22
LATVIA	1
NETHERLANDS	8
NEW ZEALAND	7
NORWAY	5
POLAND	1
SERBIA	1
SOUTH AFRICA	2
SPAIN	6
SWEDEN	8
SWITZERLAND	1
UNITED KINGDOM	98
UNITED STATES	3028

## United States Demographics ..... 3028

STATE	COUNT
AK	4
AL	20
AR	10
AZ	69
CA	453
CO	62
CT	21
DC	9
DE	9
FL	67
GA	33
HI	1
IA	21
ID	5
IL	117
IN	26
KS	23
KY	22
LA	18
MA	116
MD	93
ME	4
MI	52
MN	47
MO	44
MS	11
MT	1

STATE	COUNT
NC	32
ND	1
NE	24
NH	15
NJ	51
NM	33
NV	29
NY	130
OH	58
OK	36
OR	42
PA	52
SC	14
SD	6
TN	26
TX	812
UT	39
VA	72
VT	3
WA	149
WI	32
WV	4
WY	6
AP	2
AE	1
GU	1

# Memberships

Individual memberships are available for Adults, Young Adults, Military, and Children. We also sell Family Memberships, which reduce the cost of attendance for families with two or more children or young adults. The table below details the current membership rates in US Dollars. Note that these rates will expire on **July 31, 2013**.

	ATTENDING (Rates through July 31, 2013)				
	Adult	Young Adult/ Military	Child	Family	Supporting
<b>New Purchase</b>	\$220	\$110	\$75	\$520	\$60
<b>Upgrade from Supporting</b>	\$160	\$50	\$15	\$400	N/A

## Membership types

### Attending:

This membership includes all publications, as well as voting and attending rights.

- **Adult:** Available for anyone 22 years or older as of September 2, 2013.
- **Young Adults (YA):** These memberships are available for ages 17 to 21 as of September 2, 2013. Individuals in this age group can also be included in Family Memberships (see below). YA Memberships can only be transferred to people who also meet the YA age criteria.
- **Military Membership:** These memberships are available for active duty or retired military as of September 2, 2013. Military ID will be required at registration.
- **Child:** Child Memberships are available for all children ages 16 or under as of September 2, 2013.
- **Family Memberships:** Family Memberships can be purchased for 2 adults and any number of dependent children ages 16 or under on September 2, 2013.

### Supporting:

A Supporting Membership includes all of the rights and privileges of an Attending Membership, except the right to attend LoneStarCon 3. You can always upgrade your membership from Supporting to Attending by paying the difference between the Supporting and Attending Membership rates in force at the time of conversion. If you voted in the 2011 Worldcon Site Selection election, you are automatically a Supporting Member of LoneStarCon 3 as a result of paying your voting fee.

ROAD KILL

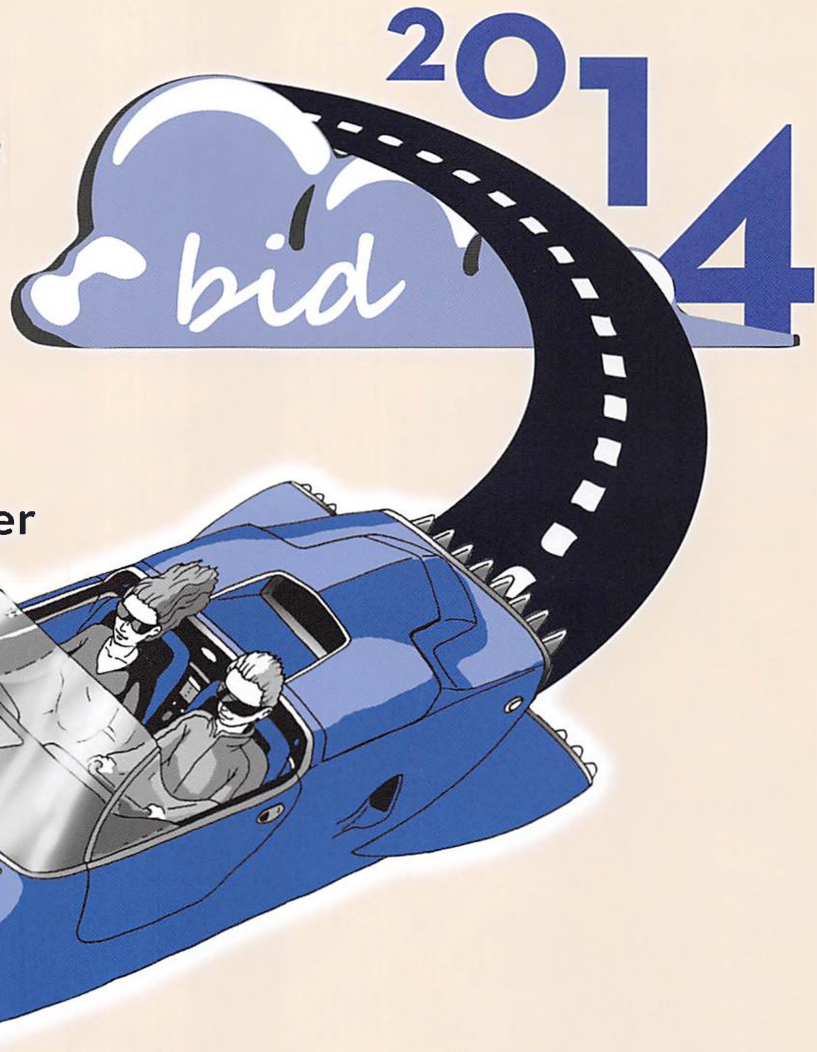


# NASFiC DETROIT

*Driving  
the future*

Proposed Dates:  
**July 17-20, 2014**

Proposed Location:  
**Detroit Marriott  
Renaissance Center**





## **Why Detroit?**

- Prime downtown location in the center of a revitalized Detroit
- Fan-friendly hotel with all rooms, convention programming and parties under one roof
- Central location for both the U.S. and Canada, easily accessible by car or air
- Focus on science, technology and innovation
- Vibrant and active community of fans and authors
- Committee with many years of conrunning experience
- World class cultural and recreational excursion opportunities

[info@detroitin2014.org](mailto:info@detroitin2014.org)

[www.detroitin2014.org](http://www.detroitin2014.org)

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# ORLANDO in 2015

A bid for the 73rd WORLD SCIENCE FICTION CONVENTION  
September 2-6, 2015  
in Disney's Coronado Springs Resort

Voting will take place at LoneStarCon 3  
August 29 - September 2, 2013 in San Antonio, Texas

[www.orlandoin2015.org](http://www.orlandoin2015.org)