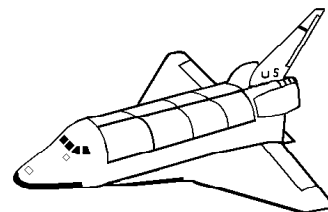


The



SHUTTLE
September 2001

The Next NASFA Meeting – 15 September 2001 – is the Annual NASFA Picnic/Cookout

🔔 Oyez, Oyez 🔔

The next NASFA meeting will be **15 September 2001**. This will be the annual NASFA picnic/cookout. Note that the location has changed since earlier announcements — see the separate article.

There will also be a **September Birthday Party** on the **15th**, at the Cucci-Pietruszka estate. Again, see the separate article for details.

Due to the length of our Worldcon report in this issue, we will be holding LoCs, zine reviews, and some other items for the October issue.

NASFA Picnic Moved

The annual NASFA picnic/cookout has been moved to Mike Kennedy's house. It will still start at 1P Saturday 15 September and will take the place of the September club meeting. Original host Robin Ray has an ongoing family emergency (please keep her grandmother, who is ill, in your thoughts) and was concerned she might have to cancel at the last minute.

The picnic will run 1P to 4P. Please bring your drink, something to throw on the grill, and a side dish to share. Contact Mike at 256-883-5922 if you need directions.

Remaining Con†Stellation XX ConComs Set

The remaining con committee meetings for Con†Stellation XX have been set. Meetings will take place 13 September, 27 September, 11 October, and 18 October 2001. The last of these is the meeting at the hotel the Thursday before the convention. The rest of them will be eating meetings at Mike Kennedy's house.

The food theme for the 13 September meeting will be "hoofed food." [Don't blame me, I'm just the messenger. -ED] All the eating meetings will start with dinner at 6:30P and the meeting proper following. Food themes for the remaining meetings are yet to be decided.

Mike Kennedy's house is at 7907 Charlotte Drive in Huntsville. Call him at 256-883-5922 if you need directions.

September Birthday Party

Ray Pietruszka and Nancy Cucci will be hosting a party in honor of various September birthdays starting 8P on 15 September 2001. Plan to bring a drink and a dish to share.

Call Nancy or Ray at 256-772-3587 if you need directions to their house at 211 Evalyn Street in Madison.

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Deadline for the October 2001 issue of *The NASFA Shuttle* is Friday, 28 September 2001.

The deadline for nominations is 20 December 2001. The name must be accompanied by a short essay explaining the reasons behind the suggestion. If the name of a person is proposed, the person must be deceased. Further information

about the naming contest, including a way to enter over the web, can be found at <sirtf.caltech.edu/namingcontest/>.

Perhaps you can think of a science fiction author, or a scientist, who deserves this honor.

British Fantasy Awards Nominations

The nominations for the 2001 British Fantasy Awards have been announced. Winners will be announced during the British Fantasy Society's "30th Birthday Bash" in London 23 September 2001. A special award, the Karl Edward Wagner Award, will be decided by committee and also announced at the Awards Ceremony. Further information can be found at <www.britishfantasysociety.com>.

NOVEL (The August Derleth Award)

Hush, Tim Lebbon and Gavin Williams (Razorblade Press)

Mr. X, Peter Straub (HarperCollins)

Perdido Street Station, China Miéville (Macmillan)

The Ragchild, Steve Lockley and Paul Lewis (Razorblade Press)

Silent Children, Ramsey Campbell (Forge)

ANTHOLOGY

Best New Horror 11, Stephen Jones, ed. (Robinson)

Dark Terrors 5: The Gollancz Book of Horror, Stephen Jones and David Sutton, eds. (Gollancz)

F20, M. P. N. Sims, L. H. Maynard, and David Howe, eds. (BFS/Enigmatic Press)

Hideous Progeny, Brian Willis, ed. (Razorblade Press)

Swords Against the Millennium, Mike Chinn, ed. (Alchemy Press)

COLLECTION

The Conan Chronicles, Robert E. Howard (Gollancz)

Dark Matters, Terry Lamsley (Ash-Tree Press)

Midnight Man, Stephen Laws (Silver Salamander)

Phantom & Fiends, R. Chetwynd-Hayes (Robert Hale)

Where the Bodies Are Buried, Kim Newman (Alchemy Press/Airgedlámh Publications)

SHORT FICTION

"The Handover," Michael Marshall Smith (*Dark Terrors 5*)

Naming of Parts, Tim Lebbon (PS Publishing)

"No Story in It," Ramsey Campbell (*Dark Terrors 5*)

"The Taking," Stan Nicholls (*Swords Against the Millennium*)

"The Winter Hunt," Steve Lockley & Paul Lewis (*F20*)

ARTIST

Jim Burns

Les Edwards

Chris Nurse

J. K. Potter

Anne Sudworth

SMALL PRESS

The Alchemy Press

At the World's End (eds. Mark Chadbourn, et al.)

PS Publishing

Razorblade Press

The Third Alternative (ed. Andy Cox)

ConGlomeration — A Worthy Successor to RiverCon?

or, What I Did On My Summer Vacation

by Samuel A. Smith, that guy in the funny hat

ConGlomeration 2001, the first ConGlomeration, was held the weekend of August 10–12, 2001, at the Holiday Inn Lakeview hotel in Clarksville, Indiana. Guests were Boris Vallejo & Julie Bell and Steve & Sue Francis. There. That gets the factual matters out of the way.

— O — O — O — O — O —

It rained.

It rained a lot.

And I hadn't even left Huntsville yet. Ever try packing a Caravan for a room party by yourself in the rain? Squishy wet good fun!

It finally quit raining just north of Nashville.

Clarksville, Indiana, for those of you who don't know, is just across the Ohio River from Louisville, Kentucky. From Huntsville you get on I-65 and you don't slow down until you cross the river.

At that point you'd *better* slow down! The perpetual mobile road wrecking crew is in Indiana right now, and they're remodeling I-65 through Clarksville in their own image.

Needless to say, I couldn't find the hotel.

Actually, I could find the hotel — I could see it, right over there, I just couldn't find the exit and get off I-65 to go to it. The exit I wanted was buried under the rubble of an ex-bridge someplace.

I missed the hotel going north.

I turned around and missed the hotel going south.

I turned around and found that I couldn't go north again — I ended up back on I-65 southbound.

I got off at exit 0 (yes, that's a zero) and wandered around through the low-rent housing district until I came across a street name that I recognized. And thus I finally came to the hotel.

I checked in.

I found my room.

I went to the car to unload it.

It was raining.

— O — O — O — O — O —

The Holiday Inn Lakeview is a hotel that was not built, It Just Happened. The hotel has three wings — the A-Wing, the I-Wing, and the K-Wing. Try as we might, we could not find a B-Wing, nor an X-Wing in the whole place. I briefly considered coming up with a game of Room Party Bingo ("I've been to room parties in A-701, I-302, and K-411." "Bingo!"), but finally decided against it. Maybe next year...

There is a lake, by the way, and a view. The lake is man-made, but it's there.

The hotel should have been named the "Escher Holiday Inn." The downstairs, where much of the function space was, is a labyrinth of "twisty little corridors, all alike." I was constantly getting confused about where I was and climbing the stairs to get out, only to find myself in a totally unexpected part of the hotel.

The first person I saw that I knew was Bill Levy. Bill is a

Louisville fan, and massive. Think Mike Kennedy on steroids. Bill's an artist, among other things, and his main claim to fame (at least in my mind) is that his illustrations were once turned down by *Hustler* magazine because he was a "sick puppy."

Bill was there selling his games and promoting his various ventures, including *Nightmart*, which is a comic strip he draws and publishes on-line. I go and get my fix every day at <members.aol.com/nightmart/>. Rumor has it that there will be a collection of *Nightmart* strips published sometime before Christmas...

I picked up my badge at Registration, and somehow they had me confused with Larry Smith, the book dealer. I'm not sure which of us was insulted...

The Dealers Room, when I found it, was massive. Just like the RiverCon Dealers Rooms of old. A good sign. I immediately was sucked in and spent Too Much Money. (Not that the aforementioned Larry Smith was upset, since I spent most of it at his table.) According to the program book, the Dealers Room included: 2 Ann's Cosmic Creations, A+ Entertainment, Castle Perilous Games, Earlynn Collier, Juanita Coulson, Anna Dennis, Fannish Enterprises, Frank Dietz, Steve Francis, Geneva Fry, Kerry Gilley, Rob Griffith, Helene Kirzner, Klon's Interplanetary Books, Pegasus Publishing, Kathryn Porath, Bob Roehm, Larry Smith, and Judith Stanisz. A stellar turnout for a first con!

I found Kerry Gilley in the Dealers Room, and we made tentative plans for cards(!) later. I hooked up with some other fans whom I usually see only at RiverCon, and invited myself along for dinner.

After dinner, we tried to find Kerry. Several hours and room parties later, we gave up and settled in the Con Suite. Kerry promptly showed up.

The RiverCon retrospective party Friday night was fun, and had excellent cookies. They were showing a continuous slide show of pictures from RiverCons past. I'm amazed at how *young* some of those people were!

Saturday: I slept in and turned out around eleven. Kerry was looking for another card game, but we needed a fourth. I checked out the Art Show while we were waiting.

It was a good Art Show, a little smaller than a typical RiverCon Art Show of old, and there was a much heavier emphasis on 3-D art. On the whole though, acceptable.

We got our card game going a little after noon, nestled in between the door to the Dealers Room and Kerry's booth.

Have you ever been in the middle of a hot and heavy hand and looked up to find yourself surrounded by Storm Troopers?

The convention was running a charity jail to benefit the American Cancer Society. A dollar a minute of jail time, and the Storm Troopers would go and get anybody you wanted. Just our luck, we had the only Storm Troopers who weren't "Weak Minded." ("These are not the geeks you're looking for. Move along, move along!" "Yeah, right. Get in there!")

So we played cards in jail. I'm told there are pictures available.

We found out later it was a consortium of the other residents of the Dealers Room, led by Judy Bemis, who conspired to get us out of the way. ("I'll get you Judy, and your little dog too!")

We had to break the card game early for me to go and prep for the DeepSouthCon 40 room party. (You *are* coming to DeepSouthCon 40, aren't you?) I would like to thank Kathy Horning and Bryan Porter (two of the aforementioned fans whose dinner plans I had horned in on the night before) for helping me get the room party ready. Especially all those silly little Christmas tree lights.

Kathy and Zack and Bryan and Margaret and I then headed out for dinner in South Louisville, at the sign of the pink pig. (A really good barbecue place, whose name I can't remember right now.) You can get fried corn on the cob there! Yum!

The Masquerade was good, but the room it was in was lousy. It was T-shaped, with the contestants entering and leaving at the base of the 'T', so you couldn't see anything until they had come all the way down stage. And some of them didn't remember to come all the way down stage. After the first entrant, the audience did an *en masse* shift toward the east side of the room.

One impressive entrant was a massive Chewbacca, whose head was literally brushing the ceiling as he stood on stage. But the most impressive of all was the dragon that entered the room just behind where I was standing. He had to stand on the floor, and was still brushing the ceiling. I was told later that he had had to chop three feet in height out of his costume to make that.

Note for next year: Move the Masquerade to a better room with a higher ceiling!

You know, I told the hotel at least three times to put me on the party floor...

My room party was in the A-Wing, on the seventh floor. Most of the room parties were in the I-Wing, clustered around the third floor. This was both good and bad for me.

I'm told there was a massive crush of people in the parties downstairs, especially the Boston party when they opened. (Naomi desserts!) My little party up on the seventh floor was never crowded, never empty, and we did have a steady stream of party-goers all night long.

(Though things looked bad right at the beginning. Kathy and Bryan turned up looking winded, and told me that they had had to walk up from the first floor. Both of the elevators leading to my floor were dead. They then related a funny story:

While they were waiting for the elevator, and before they knew that they were dead, a kid who was waiting with them became impatient and started kicking the elevator door. Suddenly the door popped open, and there was a man standing there. He wasn't standing *in* the elevator, however, he was standing *on* the elevator. The elevator shaft and a single bare light bulb were visible behind him. It was the elevator repairman, obviously, who said "Do you really think that's going to do any good?" And then the door promptly popped back shut.

Fortunately, he was a good elevator repairman, and the elevators to my floor were working again soon thereafter, with most of the con completely unaware that they had ever been dead.)

These were party people at ConGlomeration. I shut my party down at 2AM, mainly because it was just me and I had run out of steam. I kept the door open, however, while I was cleaning up, and people kept stopping by and "helping" me by consuming the party leftovers so I wouldn't have to. (Good old fans!)



photo by Margaret A. Bumby

I dropped my leftover ice in the Con Suite just as they had run out (ice shortage in the hotel, very bad — I got my own bag of ice on the way back from dinner), and loaned the last of my lime juice to the Skippy party. (Which was still going strong. I think they were singing their way through the entire *Rocky Horror* sound track.)

The Charlotte party had just closed, so I got some dessert at the Boston party and folded up.

Sunday: I had a one o'clock checkout. I used it.

The Con Suite had Cadbury Eggs!

I got into a conversation with some people who turned out to be two of the convention co-chairs. They had expected 400 people to turn up. Attendance was 741. Oops!

The program schedule was massive. I'm not sure how many tracks. If you didn't find an interesting program to attend, you weren't trying. (I made it to several along the way.)

All-in-all, to me it felt very much like a RiverCon, but just enough different. Recommended.

No Need For So Much Light!

Part 6 of No Need for a Dragon
by PieEyedDragon

(Two of the original *Survivor* contestants, Rudy and Rich, were invited to the Tenchi "Survivor Island" for a rematch. Rudy won, and the broken body of Richard Hatch was loaded onto the escape-velocity "Island-a-pult" for disposal. Non-participating observers (such as myself) were invited to take part in firing Richard Hatch into space. Washu even supplied a box of odds and ends that folks might want to mount above the launcher to do additional damage to the body. We all looked around inside to maybe select something appropriate to the occasion, like cheese graters.)

Washu's little "gift box" beside the island-a-pult had one of her old electronic games, which reminded me of an appointment of mine. I left immediately and managed to arrive on time.

Playing asteroid ball is like shuffleboard, in three dimensions, in orbit, on a "field" that is about 100 kilometers on each side.

Gamera had just made a shot and we were waiting to see how many rocks got hit. A wormhole opened up in the distance; not one of mine. The terminus wiggled around and then plunged down toward the blue giant. I kept one eye on it and the other on the game. The terminus drew back and seemed to stabilize. We were playing in the inner belt of asteroids for improved visibility, close to the star. I could see fine. Gamera's rock made two hits before going out-of-bounds, and one of those impacted hit another. Score: Three. She's very, very good. I'm lining up my shot when the rocks downrange start to get brighter, a lot brighter! One look at the star told the bad news: It was expanding!

"This star isn't variable! And won't go nova for several million years!" Gamera communicated to me.

"Then it can't tell time, or wasn't paying attention in school! I think we should leave, now. Game called on account of supernova!"

I reach out to twist open a wormhole, but the cosmic strings here are already tying themselves into granny knots. The space/time is twisting like my guts and I *cannot get a grip!* The radiation is already too hot for most other beings, and there's more to come soon: stripped atomic nuclei moving like the output of a cyclotron, then gas and dust and, maybe, larger semi-solid fragments. And then, of course, the expanding photosphere itself: guaranteed to dissolve a planet. I could, like Gamera, absorb some of this. But not in *these* dosages! "Die By Starlight" as the song said. Banshees are never wrong.

Above us, unaccountably, that other wormhole is holding firm.

If we make it there, maybe I'll actually beat that Banshee! "It's door number one, or none! This way!"

Gamera is starward of me, and bigger. Absorbing way more energy than she should, she moves to shadow me from some of the stellar fury. Her jets are overloading.

And then I watch, horrified, as she blows apart.

I make it to the lip of the wormhole, and a shadow comes over me. I look around just as Gamera's serrated, spinning shell, slams into my back like a wrecking-ball!

What Do You Do if You're Not in Philly on Labor Day?

by Mike Kennedy

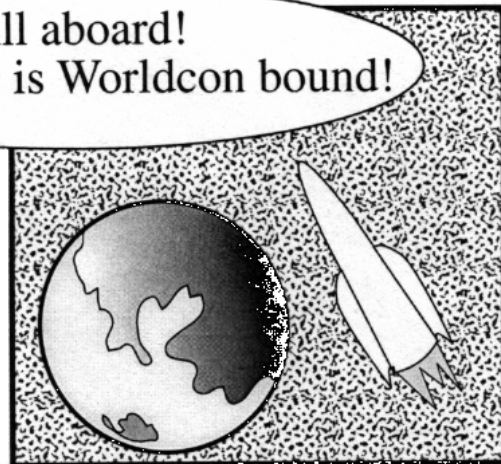
The 59th World Science Fiction Convention was held Thursday 30 August–Monday 3 September 2001 in Philadelphia PA at the Pennsylvania Convention Center plus the Philadelphia Marriott and several other hotels. Headliners included Author Guest of Honor Greg Bear, Artist Guest of Honor Stephen Youll, Editor Guest of Honor Gardner Dozois, Fan Guest of Honor George Scithers, and Toastmaster Esther Friesner. And I was stuck in Huntsville.

So what's an editor to do when he wants a dynamite Worldcon report and he can't be there? Call on friends, that's what. Oh yes, and haunt the web.

This issue will feature reports from several people who *did* attend The Millennium Philcon (aka MilPhil) as well as sidebars culled from various on-line sources — including the con's official web site <www.milphil.org>. While it won't be as much fun for *me* as attending the con, I hope it will still provide our readers with the quality Worldcon report they have come to expect from the *Shuttle*. In fact, I ended up with so much coverage that it's likely some of it will have to be held over to the October issue.

Before I turn things over to the reviewers, I'd like to

All aboard!
This *Shuttle* is Worldcon bound!



BIRK

art by Sheryl Birkhead

mention a few little “fun factoids” I gathered:

MilPhil at-the-door Membership Rates: Adult \$200, Child \$50. One-day rates for adults varied from \$85 to \$35, depending on the day. One-day rate for children: \$15.

The final (pre-con) program schedule ran to 96 (!) pages and covered around 20-30 tracks of events, if you count all the readings, autographs, kaffeklatsches, special interest groups, etc., as well as the talking-heads programs.

And speaking of the latter, a quick estimate put the count of those traditional program items north of 350, including a large academic track as well as programs aimed at authors, artists, costumers, media fen, literary fen, and just about any group you could name.

Now it's time to get down to business. I hope all our readers enjoy reading the convention reports and sidebars as much as I did putting this issue together.

A Worldcon Travelogue

by Tom Feller

[Tom Feller kindly said yes to the request to report on the Worldcon for the *Shuttle*. He sent in a number of emails over the course of his trip. These have been assembled into a trip report for this article. The time tags on each message are when they were sent, and so do not necessarily reflect the date they report on. -ED]

Thursday, August 30, 2001 8:10

We're on our way. I'm typing this e-mail on the plane [on Wednesday].

We packed and got the apartment squared away this morning. I had to go out and buy some extra dry cat food for Emily, our cat.

(continued on page 7)

MilPhil — My Personal View

by Sue Thorn

My favorite things about attending cons are seeing friends that I don't usually see except at cons and making new friends. That goes for Worldcons as well, and MilPhil was outstanding in this area.

I arrived on Wednesday and was surprised to find that the Clarion Suites is in China Town. After checking into the hotel, I picked up my badge and my scooter. That's right, I rented a scooter for the con. I have been having back trouble and the doctor told me I could not do a lot of walking and standing on the concrete floors. He was so right, I would not have had a good convention without it. I attended MilPhil as a worker for my good friend Ron Larson. He is an avid book and autograph collector and Worldcons are a good opportunity to get lots of things signed. Our friend Mark Wingefeld, from Florida, had a dealer's space and he let us keep our boxes of books behind his book cases. So I spent most of my days in autograph lines. Together, Ron and I got a little over 400 signatures from 82 different authors, artists, and editors.

Standing in line for autographs may sound boring to you, but I enjoyed it. It's a good opportunity to meet new people. Also I was constantly seeing fans that I have met at other conventions and catching up with what had been happening with them. It was even more enjoyable this time because I had the scooter to sit in, instead of having to stand all the time. I did make one daytime panel, David Cherry's slide show. I'm a big fan of both David and his work and I don't get to see him very often.

The autograph area was located in the Dealers Room so
(continued on page 13)

Philadelphia Worldcon 2001 (Millennium Philcon) Report

by Mark Paulk

Mike Kennedy asked for a report since he was unable to attend Worldcon this year. My report will be quite unlike what Mike's would have been since our interests are quite different. For example, I have no interest in the WSFS meetings, although I will include anything from the Worldcon newsletter that might be of general interest. I'll also mail Mike the con newsletter for any extra tidbits he may find interesting.

My main reason for going to SF cons is to see my friends. Normally I go to Worldcon with Tim Bolgeo; this year we planned a road tour with Bob Bolgeo, Gary Shelton, and Mike Townsend, but Uncle Timmy had to cancel. While disappointed to be unable to victimize Timmy at Spades, we still had a critical mass for card games. Since that's unlikely to be of interest to most readers of this report, let's just say that I really missed Tim being here.

The crew picked me up in Pittsburgh. They stayed with me for two nights. We took in a Pittsburgh Pirates game against Houston, and our visitors brought the Bucs good luck — they won (a rare occurrence this season). We also visited the Carnegie Museum before heading out, with stops in Gettysburg, Hershey's Chocolate World, and Valley Forge.

Registration at Worldcon went smoothly Wednesday afternoon. Nothing much happening until Thursday, so we chatted with Klone Newell for a while about books and authors,

then played cards. I plan to try at least one programming event each day to provide input for this report, although in general I just hang out with my friends and buy books.

Thursday. I arrived in time to enter the Dealer's Room when it opened and provided several dealers with business. The Dealer's Room seemed pretty typical for a Worldcon. It had a good selection of new and used books, with a couple of dealers of used books having reasonable prices (always a pleasant surprise at Worldcon).

One panel appealed to me: *Getting It Wrong: Science Goofs in Science Fiction*. It was chaired by Toni Weiskopf, with Hal Clement, Stephen Fisher, Diane Kelly, and Jeffrey Kooistra.

Clement stated that one of the reasons he became a writer was because in reading SF, he thought he could do a better job of the science than most of the authors he was reading. He also commented that he had two ambitions he had not yet satisfied: 1) to write a story with no scientific errors in it (his first publication was sixty years ago in October) and 2) to write a chemistry exam in which every student understood every question the way he intended it.

Kelly, a biology professor, said that the science goofs that bothered her were the ones that broke her suspension of
(continued on page 14)

(*Feller Worldcon Report — continued from page 6*)

John Hollis and Ken Moore came over this afternoon, and we all piled into my car. It was a tight squeeze with four people and the luggage. Ken brought a box full of books to get autographed. We parked at the airport satellite lot and took the shuttle to the terminal. We checked baggage outside and picked up our boarding passes at the gate.

The Delta people followed the rules and would not let us use the Crown Room. My membership allows me two guests if we are all flying Delta. However, today we were flying U. S. Airways, because they have a direct flight between Nashville and Philadelphia.

It may have been for the best anyway, because Ken wanted some hot food, which is not available at the Crown Room. Instead he ate at a little restaurant while Anita and I drank Diet Cokes. After a restroom stop, we walked back to the gate area while Ken stopped in the smoking lounge to get a cigarette. There was a slight delay in boarding while they waited for the crew to arrive, but we departed on time.

It is *not* a full flight, which is too bad because some people in Nashville decided to forego the con because the airline tickets were too expensive.

Thursday, August 30, 2001 8:39

Although we were in a holding pattern for part of the

flight, we arrived at the gate in Philadelphia only 15 minutes late. Our luggage arrived as well, and we took a shuttle to the hotel. Art Widner, a member of First Fandom, joined us. There were 10 people on the shuttle, and all of them were there for the Worldcon.

After checking into the hotel and depositing our luggage in the room, we went in search of parties. Charlotte in 2004 was the first one open, so we visited it and had a dinner of barbecue, beans, and coleslaw. Anita had two glasses of Diet Cheerwine, and I had two bottles of Stouffville American Pale Ale.

Our roommate, Dan Caldwell, was working the Charlotte table, and we were able to visit with familiar people. Michael Kingsley of Memphis was helping out by taking out empty plates, glasses, and bottles.

Then we went to the Boston in 2004 party, where Anita got a mixed drink that include Blue Curacao and I had a Sam Adams beer. To her regret, Anita found the chocolate. More people came in, including Julie Wall and Dick and Nicki Lynch. Dick was telling people that they would retire *Mimosa* after four more issues.

We found an open filk after that. One of the songs concerned the growth of fungi on space stations. We only stayed for a few songs, as it had been a long day and we wanted

(*continued overleaf*)

Chesley Awards

The Chesley Awards (named after famed astronomical artist, Chesley Bonestel) are awarded by ASFA, the Association of Science Fiction and Fantasy Artists, to recognize achievement in the sf/f art field. The 2001 awards (for work in the year 2000) were presented at a ceremony at MilPhil early Friday evening 31 September 2001. Further information — including a list of all the nominees and scans of many of the nominated and winning works — can be found at ASFA's web site <www.asfa-art.org/chesley/2001.html>. And the winners were:

- Best Cover Illustration: Hardback Book** **John Jude Palencar** for *Forests of the Heart* by Charles de Lint (Tor, June 2000)
- Best Cover Illustration: Paperback Book** **Jean Pierre Targete** for *Circle at Center* by Douglas Niles (Ace, July 2000)
- Best Cover Illustration: Magazine** **Todd Lockwood** for *Dragon*, July 2000
- Best Interior Illustration** **Kinuko Y. Craft** for *Cinderella* (Sea Star Books, October 2000)
- Best Color Work, Unpublished** **Michael Whelan** for *Reach*
- Best Monochrome Work, Unpublished** **Drew Willis** for *A Wizard of Earthsea*
- Best Three-Dimensional Art** **Sandra Lira** for *Millennium Angel* (resin)
- Award for Artistic Achievement** **Frank Kelly Freas**
- Award for Best Art Director** **Irene Gallo** for Tor Books
- Best Gaming-Related Illustration** **Todd Lockwood** for *Forge of Fury* (Dungeons & Dragons modules for Wizards of the Coast)
- Best Product Illustration** **Donato Giancola** for *Dracopaleontology* (Science Fiction Book Club flyer and calendar)

Retro Hugo Awards

The WSFS Constitution provides that “A Worldcon held 50, 75, or 100 years after a Worldcon at which no Hugos were presented may conduct nominations and elections for Hugos which would have been presented at that previous Worldcon.” The Millennium Philcon chose to do this since Hugos were not awarded in 1951 (for works published in 1950). Due to insufficient nominations, the Best Related Book and Best Semiprozine categories were not included on the final ballot. Also, in consultation with Dell Publications (the sponsor), no attempt was made to select a Retro Campbell Award (for best new writer).

The 1951 Retro Hugos were presented at MilPhil at a ceremony Friday night 31 August 2001. And the winners were:

- Best Novel** ***Farmer in the Sky*** by Robert A. Heinlein (Scribner's)
- Best Novella** **“The Man Who Sold the Moon”** by Robert A. Heinlein (*The Man Who Sold the Moon*, Shasta Publishers)
- Best Novelette** **“The Little Black Bag”** by C. M. Kornbluth (*Astounding Science Fiction* July 1950)
- Best Short Story** **“To Serve Man”** by Damon Knight (*Galaxy* November 1950)
- Best Dramatic Presentation** ***Destination Moon***
- Best Professional Editor** **John W. Campbell, Jr.**
- Best Professional Artist** **Frank Kelly Freas**
- Best Fanzine** ***Science Fiction Newsletter***
- Best Fan Writer** **Bob Silverberg**
- Best Fan Artist** **Jack Gaughan**

Award for Contribution to ASFA **Todd Lockwood, Jon Schindehette, and Wizards of the Coast** for assembling, designing and printing last year's Chesley Awards color brochure

Who Runs This Asylum?

The World Science Fiction Society (WSFS) is the unincorporated literary entity that sets the regulations for selection of the Worldcon site and the awarding of Hugos. All members of the current Worldcon are automatically members of WSFS and all attending members can go to the Business Meetings. It is there where the rules for the Hugos, Worldcon site selection, and conduct of the Business Meetings themselves are (usually) tweaked a bit every year. Only a fairly small minority of Worldcon members actually do go, typically.

Changes to the WSFS constitution must be passed at two successive Worldcons to take effect, though changes to (for instance) the standing rules can take effect immediately. The Business Meetings at MilPhil saw all combinations of these items. Many ends can be reached by different methods and, unfortunately, sources available to the *Shuttle* when this article was written were not always precisely written so it is likely there are some errors below as to whether something was to be accomplished via constitutional amendment or some lesser means.

IMMEDIATE EFFECT

Several items were dealt with that will have the effect of temporarily giving an additional year's Hugo eligibility to certain works published in English, but not generally available in the United States until the following year. (Normally only the year of publication would count.) It is not clear if changes to the Constitution were proposed to deal with this in a more general fashion.

There were a number of reports including one by the Mark Protection Committee (which watches for trademark and service mark violations on the terms protected by WSFS). All members of that committee whose term was ending were reelected.

AMENDMENTS RATIFIED

Two constitutional amendments that received first passage at last year's Worldcon (Chicon) were up for ratification. They dealt with (1) regulating the method of conducting Hugo voting to require a mail-in ballot alternative and allow an electronic ballot alternative, and (2) requiring that North American Science Fiction Conventions (NASFiCs) operate under the same financial reporting rules as Worldcons. Both were ratified at MilPhil.

It should be noted that the existence of the NASFiC (which takes place only when Worldcon is outside of North America any given year) and its governance by WSFS is still controversial. At Chicon it became evident, however, that both those who favored having NASFiCs and those who oppose them felt they should have just as much scrutiny of their finances as Worldcons do.

FIRST PASSAGE

The main new Constitutional amendment that passed at MilPhil was one splitting the Best Dramatic Presentation Hugo in two, based on running length. If this amendment is ratified at ConJosé next year, items over 90 minutes in length (mainly movies) will be eligible for the Long Form Dramatic Presentation award while those under 90 minutes (mainly TV episodes) will be eligible for the Short Form Dramatic Presentation award. The first Worldcon that would potentially deal with awarding both Hugos is TorCon 3 (Toronto) in 2003.

According to available sources a Constitutional amendment was proposed to require that member names on Worldcon name badges be at least 24-point type. Some version of this passed, though it is not clear if, in the end, it took the form of

(*Feller Worldcon Report* — continued from page 7)
to rest for the remainder of the con.

Thursday, August 30, 2001 16:22

Irv Koch gave Dan Caldwell, our roommate, a wake up call at 8:30 this morning, so it woke us up, too. After Dan left to work on the Charlotte bid, we cleaned up and went down to the lobby to have breakfast. We ate at a little snack bar where they had difficulty taking our orders. The cashier would ring up one orange juice when we had ordered two and one roll when we had ordered two. We don't know if the bill was ever right.

We took a courtesy van to the historical district, where we rode a carriage for about an hour. The tour took us to the various historical sites, except Betsy Ross's house where the street is under construction. The driver pointed out plaques on certain houses that indicated that they had been insured by the first insurance company in America and twisted stairways designed to show off the dresses of ladies. Several of the streets were paved by ballast stones brought over by ships.

After the tour we visited the Liberty Bell, which is housed in its own pavilion, and Independence Hall where we entered the room where both the Declaration of Independence and the U. S. Constitution were adopted. George Washington's chair is the only piece of original furniture in the room, but the various books lying on the desk reproductions come from that period.

We returned to the hotel and proceeded to the convention to register without any difficulty. We had lunch with Andy Dyer, formerly of Nashville, and Carolyn Morgan of St. Simons, Georgia, in the Hard Rock Cafe located on the first floor of the convention center. We then visited with Ruth and Rickey Shields of Jackson, Mississippi on our way back to the convention. We attended a panel on space opera that included Hal Clement. They compared E. E. Smith and John W. Campbell. Campbell was noted for favoring humans in his space operas as well as in the stories he selected for *Astounding*, while Smith tended to treat species equally.

There were some technical difficulties with the skits at opening ceremonies, but they probably made them funnier than they would have been otherwise. Did you know Benjamin Franklin invented the propeller beanie? We sat with David (Teddy Harvia) and Diana Thayer and met David's daughter Matilda. Afterward we found the con suite, which was spelled "sweet" because they put out chocolate and other sweets.

Friday, August 31, 2001 9:26

We attended the "Greet and Meet the Guests" reception [Thursday night]. Unfortunately, none of the guests attended. They did serve cake, which Anita enjoyed. As a diabetic, it didn't do anything for me, however. We left after 30 minutes and caught the end of a panel on horror and serial killers.

Leslie Fish had a filk concert, which we enjoyed. Again we had a barbecue dinner at the Charlotte party. The SFF.Net party on the same floor served chocolate fondue, which Anita enjoyed. I had celery.

We went back to the filk area where they had a jazz concert consisting of a piano player and a singer. The piano player was good, but on the level of a piano bar player in Nashville. The best that could be said about the singer was that she was pretty.

The music was putting me to sleep, so we returned to the parties. At the Chicon party, I had conversations with two old
(continued next page)

an amendment or some other type of resolution. If it was an amendment it will, of course, have to be ratified at ConJosé to take effect.

apa friends. One lives in California and the other in New York. After a stop at the Cincinnati Fantasy Group suite for one drink, we finished at the Boston party. Anita had some more chocolate while I talked briefly with Janice Gelb, who has been stuck in program ops all convention. Frank and Millie Kalicz came by and we compared notes on our tourist experiences. They walked, but did not run, up the art museum steps made famous in the Rocky movies.

Friday, August 31, 2001 14:37

We visited the dealer's room this morning, then Anita and I split up to attend panels.

Anita attended a panel on Jane Austen that included Connie Willis. Anita sees similarities between Austen and Willis in the use of comic characters. Then she attended a panel on the future of horror. The panelists believe horror is moving away from splatter and gore toward the more cerebral kind. They cited *The Others*, a recent movie, as an example.

Anita had planned to attend a book discussion group on Greg Bear's *Darwin's Radio*, but her copy of the book was misplaced. Instead Anita went to the consuite where she overheard a conversation on the merits of using nukes to build a canal in Guatemala. She left before it put her to sleep.

I attended a panel on alternate histories in which the panelists felt that the difference between an alternate history and something like *Gone with the Wind* is intent. Martha Mitchell intended to recreate the world of the Civil War era South rather than play with different possibilities such as the South winning.

I finally met Yuri Mironets at his kaffeeklatsch. He gave me a pin representing the university where he teaches and candy to give to Anita.

We met back up at an apa party that was canceled.

Friday, August 31, 2001 18:42

After a brief afternoon rest, we attended a film concert by Bill and Brenda Sutton. Then we checked out the consuite for a snack before attending Jeff Walker's Trailer Park, an hour long presentation of movie trailers. They included *Smallville*, *Harry Potter*, *The Count of Monte Cristo*, *The Three Musketeers*, *Rollerball*, and *Lord of the Rings*. We sat with Carolyn Morgan.

Anita and I had dinner at Maggione's, a nearby Italian restaurant, which everyone else at the convention had been recommending. Because we had heard that the portion size was enormous, Anita ordered a half-serving of calzone and I had

half a serving of swordfish. Even so the portions were large. The place had a lot of atmosphere with wood paneling, red checker table cloths, and pictures on the wall. Anita made the joke that it was the type of place that you could imagine someone coming in with a sub-machine gun and shooting people eating spaghetti. Regardless, the food was good but rather pricey. The restaurant was full of fans easily distinguishable from the waiters wearing tuxedos and the other patrons wearing suits and dresses.

Saturday, September 1, 2001 16:18

There were two rock and roll concerts last night in the Marriott. The first, called Venus Moon and the Gas Giants, was late setting up but had an excellent female lead singer. She had a low, husky voice well suited to singing the blues. Unfortunately, the supporting musicians were not up to her standards.

While the second band was setting up, we sampled the parties. We found good food and conversation at one for a con called Albacon in Schenectady NY. Then we returned to the concert room, but found the second band not to our liking. Called the Red Masque, they dressed in black costumes. I could barely make out the lyrics, but what I could understand sounded nihilistic. Consequently, we returned to the parties, which included Boston and one in which they set the room up like a disco and played music from the seventies.

Since there was supposed to be a dance after the concerts, we returned to concert room. The second band was slow in taking down the equipment so the lights were brightly lit. Then the music the DJ was playing was not to our taste. So we returned to the disco in the room party and danced for a while before calling it a night.

Sunday, September 2, 2001 9:45

After breakfast [Saturday], Anita and I attended panels. I went to the Poul Anderson Memorial, which was hosted by Astrid Anderson Bear, Anderson's daughter, and Greg Bear, his son-in-law. They invited people to come up and talk about Poul. They included Joe Haldeman, Larry Niven, Tom Doherty, and others, including ordinary fans who mentioned how his writing touched them.

Then I went to a panel on science fiction and mysteries in which most of the authors complained about being typecast as either SF writers or mystery writers. Finally, I attended a panel on Writing on the Web in which they mostly discussed on-line workshops. They were bashing a website called iPublish

(continued overleaf)

Hugo and Campbell Award Winners

The winners of the Hugo and Campbell Awards were announced at a ceremony Sunday evening 2 September 2001 at MilPhil. Eligibility for Hugos is generally for work that appeared in the previous calendar year. The John W. Campbell Award (sponsored by Dell Publications but administered by the Worldcon in a manner similar to the Hugos) is for best new science fiction writer. Newly-published writers are eligible for two years starting with the first year they are professionally published.

Best Novel*Harry Potter and the Goblet of Fire*
by J. K. Rowling (Bloomsbury; Scholastic/Levine)

Best Novella*"The Ultimate Earth"*
by Jack Williamson (*Analog* December 2000)

Best Novelette*"Millennium Babies"*
by Kristine Kathryn Rusch (*Asimov's* January 2000)

Best Short Story *"Different Kinds of Darkness"*
by David Langford (*F&SF* January 2000)

Best Related Book *Greetings from Earth:
The Art of Bob Eggleton*
by Bob Eggleton and Nigel Suckling (Paper Tiger)

Best Dramatic Presentation *Crouching Tiger,
Hidden Dragon*

Best Professional Editor Gardner Dozois

Best Professional Artist Bob Eggleton

Best Semiprozine *Locus* edited by Charles N. Brown

Best Fanzine *File 770* edited by Mike Glyer

Best Fan Writer Dave Langford

Best Fan Artist Teddy Harvia

John W. Campbell Award Kristine Smith
(2nd year of eligibility)

before the editor of the site identified himself.

I visited the fanzine lounge where I saw Tim Lane and Elizabeth Garrott of Louisville. I also visited with one of my old fanzine friends from California and a member of one my apas whom I had never met before.

Anita went to a radio play of *The Hitchhikers Guide to the Galaxy* and a slide show of pictures from the Hubble Telescope — she brought back posters.

I met up with Anita at the Pegasus filk concerts in which they sang all the nominated songs for this year. The Pegasus is the filk equivalent of the Hugo. I found two of the computer songs very funny, one about technical support and another about vampire megabytes.

Then we had a quick dinner at a nearby diner after three

Boston Wins Worldcon

By a vote of 1,196 to 832, the Boston committee won the right to host the Worldcon in 2004. The 62nd World Science Fiction Convention will be known as Noreascon Four and will be held 2–6 September 2004 at the Hynes Convention Center, the Boston Sheraton Hotel, and the Boston Marriott Copley Place. Invited guests are Pro Guests of Honor Terry Pratchett and William Tenn plus Fan Guests of Honor Jack Speer and Peter Weston.

Initial membership rates have been announced. Through 31 December 2001 conversion for those who voted in the site selection will be \$60. A new attending membership (for non voters) will be \$100; supporting memberships are \$35 (automatic for site selection voters). A child membership (12 years of age or under as of 6 September 2004) can be had for \$65. Presupporters and Friends qualify for various deductions from some of these rates. Contact the convention or check out <www.noreascon.org/n4regform.html> for specifics.

Further information about Noreascon Four can be sought on the web at <www.noreascon.org>, via email at <info@mcfi.org>, via fax at 617-776-3243, or by writing to Noreascon Four, P. O. Box 1010, Framingham MA 01701.

The losing Charlotte bid committee has reportedly announced that they will bid for the North American Science Fiction Convention (NASFiC) in 2005, assuming that the UK in 2005 Worldcon bid is successful. (NASFiCs are only held when Worldcon is out of North America.) The chair of the Charlotte NASFiC bid will be Kathleen Meyer.

	Mail-In	Thur	Fri	Sat	Total
Invalid	12				
Boston MA	264	170	307	455	1,196
Charlotte NC	151	72	223	386	832
No Preference	9	3	4	14	30
None of the Above	2	0	4	2	8
Rottnest Island	1	1			2
Minneapolis in '73	1			1	2
Aruba		1			1
Illegible		1			1
New Amsterdam			1	1	2
Blank			1	3	4
Hogsmead				1	1
New York City NY				2	2
95 in '95				1	1
Total w/ Preference	419	245	535	849	2,048
Needed to Win					1,025
Grand Total	440	248	540	866	2,094

unsuccessful attempts to get a table at other restaurants. The waitress started explaining what items they were out of, but we cut her off asking her to just bring us what they had.

We arrived at the Masquerade just a few minutes before they dimmed the lights. We sat with Ruth and Rickey Shields. Anita was particularly taken with a Twilight Zone skit, and dragons were prominent. She commented that the Masquerade should have been subtitled “Here there be dragons.” A mechanical dragon with gleaming eyes and wings and a Chinese dragon that went the length of the stage dominated.

The half-time entertainment consisted of the Harmonicas, which Anita described as a *cappella* Spice Girls. They were quite good. At this time, they announced that Boston won the right to host the 2004 Worldcon. Anita finally got to meet Yuri Mironets of Vladivostok, who described Worldcon as his “first experience.”

Then we visited the parties. At the UK in 2005 party, Anita took 30 minutes to drink a thimble full of Scotch, which she compared to lighter fluid. The Minneapolis in '73 party had the best food and drink, however, and we stayed there a while to talk to people. We also visited the Japan in 2007 and San José in 2002 parties.

Then we down to the fourth floor to find that the concert by a group called Trap Door had ended, and they were setting up for the dance. We then attended some of the open filk singing which was segregated into different theme rooms. We listened for some time before visiting the dance, but decided we were too tired and retired for the night.

Sunday, September 2, 2001 18:18

After breakfast, Anita and I visited the art show. There were some nice pieces and Anita picked up some free prints and comic books.

Lured over by the shouting and screaming, Anita observed catapulting trash from the “junkyard wars” game occurring in the exhibit hall and retreated into the dealers room when they started hitting the spectators by mistake. Anita went back to one dealer to check on a hand painted shawl and found that it was more expensive than she thought and did not buy anything. Then she spent the rest of the afternoon listening to filk concerts.

I attended three panels this afternoon. The first was on Robert Heinlein, in which one of the panelists said that in recent years Heinlein literary criticism has taken the radical step of actually reading what he wrote. I then went up to the fanzine lounge, where Naomi Fisher, Pat Molloy, Janice Gelb, and Victor Gonzales conducted a panel on the TAFF/DUFF funds. They commented that the trip is the fun part, except for Janice who ran program ops at the Australian Worldcon, and the administrative duties are the hard part. Finally, I attended a panel on libertarian sf supposedly with emphasis on Ayn Rand and Robert Heinlein. Actually they didn't talk about them all that much, except for pointing out that in the early Heinlein there are competent, benevolent bureaucrats and that he really did not become libertarian until *The Moon is a Harsh Mistress*.

Then I met up with the FOSFAX group to go to dinner. Anita met us at the restaurant and invited some old friends of ours to join the larger group. I sat next to one of my old apa friends while Anita sat at the other end of the table and tried to take part in three conversations at once.

Monday, September 3, 2001 10:08

The Hugo Awards took place last night. Although the ceremony is usually too long, this year they added an award called the Cordwainer Smith Rediscovery Award for rediscovered writers. The first recipient was Olaf Stapleton.

Esther Friesner's opening remarks consisted of a rap, and Connie Willis's presentation was overlong, but funny. I don't think any of the awards were undeserved, but it struck me how "safe" the voters went this year. Either they awarded the Hugo to a previous winner, or they went with a choice that was popular outside the field, such as *Harry Potter*.

Afterward, Anita and I visited the parties. That day Toni Weisskopf had asked me to bring my laptop to the Baen party to do a one-shot fanzine, which I did. We got over 3 pages of material from various people, including some pros. While we were writing, Anita visited the Charlotte party down the hall. Their board was trying to talk Irv into doing a NASFiC. We also visited the Xerpes in 2010 party, hosted by Frank and Millie Kalicz. As usually they served skippies, played cajun music, and extensively decorated with aliens. We believe that it was the longest running party of the night. Otherwise, we stuck our heads in the Noreascon 4 party and the Kansas City in 2006 party. This was the latest we stayed up during the convention.

This morning I joined with the members of a now defunct apa for a group picture. This was a tradition that started over 20 years ago. We went over to city hall and took the picture underneath the statue of General George McClellan.

Tuesday, September 4, 2001 6:54

Anita and I hung around the convention for a few hours after checking out of the hotel [on Monday]. We took pictures of a replica of the Liberty Bell, the part of the

convention center that used to be the Reading Railroad train station, and a giant mechanical dragon that was the star of Saturday night's masquerade. We attended a panel on electronic publishing and then we walked around the dealer's room for a while and visited with people like Allen Steele. We returned to the Marriott for lunch and saw Jack Speer, who will be Fan Guest of Honor at Noreascon 4, outside the restaurant.

We both had Philadelphia cheesesteak inside the restaurant and realized why we do *not* order it at home. Anita felt there were at least twice as many onions as she cared for. Then we hung around the con suite before getting the shuttle to the airport.

In the shuttle, I met with Lawrence Person, publisher of *Nova Express*, and saw a Naval shipyard with mothballed warships. We got to the airport with plenty of time and met Ken Moore and John Hollis at the gate. Our plane pushed back from the gate on time, but some sort of debris on its underside prevented us from taking off for more than hour. I am writing this message on the plane [and will send it later].

Tuesday, September 4, 2001 8:53

We returned home safely and spent the evening playing with the cat.

Summary: This was the first time in 10 years that I did not have some volunteer duty at a Worldcon. It was a lot of intense fun. Now both Anita and I need a quiet vacation to recover from our vacation.

MilPhil Masquerade Winners

WORKMANSHIP AWARDS

Young Fan

Best in Class: "Bubbles the Magic Baby Dragon"

Novice

Excellence in Hairpiece Construction: Vir Cotto

Attention to Detail — Recreation: "Sailor Mini-Moon (Rini)"

Best in Class: "A Little Romance"

Journeyman

Most Creative Use of Materials: "Full Circle"

Best In Class: "Cash Conscious Couture — Fashion for the Money Minded"

Master

Creativity and Attention to Detail: "Carnevale on Mars"

Excellence in Beadwork: "Pre-Emptive Strike"

Special Award for Design and Construction of Collars: "Matsuri no Shinda"

Engineering Excellence Award: "Seeking Hope"

Best In Class: "Kitsune"

Best In Show (all classes)

For the Dragon: "The H-Mercs"

PRESENTATION AWARDS

Junior

Best Use of Duct Tape: "Stage Crew: The Next Generation," presented by Joseph Meltzer; created by Loris Meltzer and Morris Keesan

Best Swashbuckling: "D'Artagnan: The Early Years," presented by Robert Meisner; created by Jay Meisner

Best Beast: "Bubbles the Magic Baby Dragon," presented and created by Mellisa Knappenberger

Best Historical: "A Renaissance Lady," presented and created by Rachel Willeg

Best Recreation: "Sailor Mini-Moon," presented by Ariel Sheridan; created by Wendy Sheridan

Adult

Novice Class

Honorable Mention: "Pandora's Box," presented by Celia Foo-Foo Ashton and Robert D. Ashton; created by Robert D. Ashton

Most Humorous: "Mascot," presented by Joni Brill Dashoff and Judy Bemis; created by Jared Dashoff

Best Recreation: "Vir Cotto," presented by Paul Dellechiaie; created by Kitty Kitik

Most Original: "Couture by the Numismatic Society," presented by Rebecca Morris and Jake Swank; created by Rebecca Morris

Best in Class: "A Little Romance," presented by Alison Moran and April Korbel; created by April Korbel and Michael Moran

Journeyman Class

Most Humorous: "Fairies Meeting in the Forest," presented by Kristin Honse, Carol Landley, Jim Landley, Rob Landley; created by Kristin Honse

Most Staggering: "The Sugar Plum Fairy — Off Season," presented by the Royal Society for the Advancement of Space Operetta; created by Eugenia Horne

Best Invasion: "The Empire vs. The Brood," presented and created by Bill Ernoehazy, Gail Bondi, John Bondi-Ernoehazy, Steve Bartlett, and Tina Beychok

Best in Class: "Full Circle," presented and created by Gunther Anderson

Master Class

Honorable Mention: "Rocks-Anna, Queen of the Asteroid Belt," presented and created by Patricia Buard

Most Alluring: "Kitsune," presented by Jennie Faries and Mark Van Name; created by Jennie Faries

Best Choreography: "Carnevale on Mars," presented by Sue

Barrett-Bullitt, Jim Bullitt, Sue Frank, Dave Howell, Lynn Kingsley, Marci Malinowycz, Greg Sardo, and Julie Zetterberg; created by Betty Bigelow, Lynn Kingsley, Greg Sardo, and Julie Zetterberg

Most Elegant: “Matsuri no Shinda,” presented and created by Pierre Pettinger and Sandy Pettinger

Best Transformation: “Seeking Hope,” presented by Allan Kent, Bill Powers, Dina Flockhart, Don Eastlake, Ian Flockhart, Joyce Grace, Karen Purcell, Liz Manicatide, Nancy Shapiro, Pat Vandenberg, Phil Servita, Phillip Nathanson, Rich Fine, Stephanie Fine, Suford Lewis, and Talis Thorndyke Love; created by Allan Kent, Barbara Flockhart, Dan Zimmerman, Deryl Burr, Dina Flockhart, Doug Ray, Ellen Kranzer, Ian Flockhart, Keshlam, Kristin Burger, Lois Mangan, Nancy Shapiro, Pat Vandenberg, Phillip Nathanson, Phyllis Collins, Rich Fine, Sandra Ryan, Sheila Oranch, Stephanie Fine, Suford Lewis, Susan Brown, Susan Kruger, and Tracy Cornogg

Most Terrifying: “The H-Mercs,” presented by Brian Healy, Jeannette Healy, Faith Baker, Rob Shugrue, Hans Bader, Misty, and Michelle; created by Brian Healy

Best in Class: “Pre-Emptive Strike,” presented by Diane Kovalcin, Laura Kovalcin, and Lisa Ashton

Best in Show (all classes)

“Fridays at Ten,” presented and created by Amanda Allen, Michael Atkinson, Tom Atkinson, Dan Corcoran, Deborah Feaster, Jeannette Holloman, Sharon Landrum, Ric Rader, Ron Robinson, Don Sakers, Ann Stephens, and June Swords

MilPhil Art Show Awards

Best In Show

Bob Eggleton, “Quimeartha’s Dream 1 & 2”

Chairman’s Choice Award

Stephen Youll, “Wom Planet”

Art Show Directors’ Choice Awards

Barbara Higgins Omar Rayyan, “Felis Nocturnus”

Andrea Senchy Stephen Hickman, “Beyond the World’s End”

Popular Choice Awards

Best Professional Artist Lisa Snellings

Best Amateur Artist Diane Kovalcin

Judges’ Choice Awards

Rob Alexander “Atlantis”

Lisa Ashton “Oyster Shell”

Mike Conrad “Alien Attack!”

Ed Cox “Snowshoe”

Dan Dodson “Light and Starburst”

Newton Ewell “Tree City”

Marc Fishman “My Lover’s Gone”

Ric Frane “Zheng Zi Yi”

Donato Giancola ... “Gandalf” and “The Hobbit: Expulsion”

Dominic Harmon “Masks”

Jael “Floue” and “Breath of Life”

Nancy Janda “Domestic Camouflage #1”

Tom Kidd Pencil Work

Johnna Klukas “Hall of the Mountain King”

Brad Kunkle “Wish”

Liz La Valley Body of work — Scrimshaw

Joy Marie Ledet “The Mourning of the Dwarves”

Gary Lippincott “Tom Kelly’s Ghost”

Sue Manor “Rowan Lady” and “Green Man” bowls

Theresa Mather “Journey’s End”
 Petar Meseldzija “Gandalf”
 Chris Moore “The Days of Perky Pat”
 James Odbert (Nybor) “Kiss of Ages”
 Michelle Parker “Til Death”
 Marilyn Pride “Platypus With Eggs”
 Richard Powers “Star Dancers II”
 Sheila Rayyan “Fish Ladder II”
 Ruth Sanderson “Sleeping Beauty” pair
 Sophia Kelly Shultz Needlework
 Lisa Snellings “Here Comes Santa Claus”
 Nick Stathopoulos “Dragon Study 1, 2, & 3”
 Hicaru Tanaka “Dance in Star Ocean”
 Ron Walotsky Body of work — Crabshell masks
 James Wappel “Mars” drum
 Michael Whelan “Lumen 6.2”
 Paul Youll “Desolation Road”
 Stephen Youll “I, Robot” and “Terminal Café”

Sidewise Awards Presented

The 2000 Sidewise Awards (for Alternate History) were presented 31 August 2001 in a ceremony at MilPhil. Further information about the awards, including past nominees and winners, can be found at <www.uchronia.net/sidewise/>. And the winners were:

Best Short Form **Ted Chiang**, “Seventy-Two Letters,” *Vanishing Acts*, Ellen Datlow, ed., Tor 2000

Best Long Form **Mary Gentle**, *The Book of Ash*, Gollancz 2000, Eos 1999–2000

Spectrum Awards Announced

The Gaylactic Network presented the 2001 Spectrum Awards — for science fiction works featuring positive gay, lesbian, bisexual, or transgender content — at a ceremony Thursday evening 30 September 2001 at MilPhil. And the winners were:

Best Novel **Jumping Off the Planet**, David Gerrold
Best Other Work **Buffy the Vampire Slayer**, Joss Whedon/Fox TV

Hall of Fame (3 awarded) **Imperial Earth**, Arthur C. Clarke

The Sparrow/Children of God, Maria Doria Russell

The Weetzie Bat Series, Francesca Lia Block

People’s Choice **Buffy the Vampire Slayer**

Special Achievement **Samuel R. Delaney**

Web Art Winners

In addition to sponsoring the Chesley Awards, the Association of Science Fiction and Fantasy Artists has instituted a new set of awards for “webmasters of science fiction and fantasy orientated sites or pages featuring art and/or artists.” More information about the awards can be found at <www.asfa-art.org/award.html>. The first set of winners of the ASFA Web Art Awards were announced at

MilPhil. And the winners were:

ARTIST

Best Web Site: Michael Dashow, "Your Walrus Hurt the One You Love" <clients.wavi.com/walrus>

Honorable Mention: Donato Giancola, "Donato's Home Page" Slawek Wojtowicz, webmaster <www.donatoart.com/index.html>

ART PROFESSIONAL

Best Web Site: Voyagers Entertainment Inc., "Star Blazers" <www.starblazers.com>

Best Web Pages: Rebecca Gallant, "RPG Gallery" <www.rpggallery.com>

Honorable Mention: Jane Frank, "Worlds of Wonder SF&F Art Gallery" <www.wow-art.com>

ARCHIVE

Best Web Site: "Bonestell Space Art," Ron Miller, web archivist <www.bonestell.org/Page_1x.html>

Best Web Pages: Frank Wu, "Frank R. Paul Tribute" <www.frankwu.com/paul1.html>

Honorable Mention: Gregory Greene, "Demon's Image Archive" <demon.unh.edu>

FAN

Best Web Site: Thomas F. Abrahamsson, "Elfwood" <elfwood.lysator.liu.se/elfwood.html>

(Thorn Worldcon Report — continued from page 6)

that made it easy for me to look around at the goodies for sale. There were lots of book dealers, plus plenty of other things ranging from all kinds of art (prints and originals), jewelry, costumes, corsets, comics, and so forth. One of the nicest things about the Dealers Room was that it had really wide aisles. Also, *Asimov's/Analog*, as well as other companies, had authors signing at their tables which was very convenient.

I did find time to view the Art Show. It was located adjacent to the Dealers Room and it too had very nice wide aisles. It was a very good art show with lots of amateur and professional works. Some of my favorite professional artists who displayed art were AGoH Stephen Youll and his twin brother Paul, Bob Eggleton, Michael Whelan, Donato, Tom Kidd, and Ron Watlotsky just to mention a few. There was also an impressive array of 3D work. I did hear one complaint about the art show — that too many items were marked "Not For Sale."

On Friday night I attended the Chesley Awards. The program was very well run with slides of all the nominees. There were only two problems I noticed, (1) the room was not large enough to accommodate all the fans who attended — there were lots of people standing, and (2) there were not enough programs books for all the attendees. It was not just fans who had to stand, Tom Kidd was a nominee and he had to stand.

On Saturday night I, of course, attended the Masquerade — always a must for me. I liked that there was a program listing the names of the costumes, their division, and the costumers. There were 33 entries on the program, but I know there was at least one scratch. I did not hang around for the judging as I have learned from past Worldcons that the judging can take hours. There were several really outstanding costumes, as well as lots of funny ones. The next day I picked up a newsletter giving the winners and was surprised by the Best In Show — All Classes winner, "Fridays at Ten." Although "Fridays At Ten" was a great entry depicting several episodes of *The Twilight Zone*, I personally thought that the entry "The H-Mercs" should have

Golden Duck Awards

The 2001 Golden Duck Awards for excellence in children's Science Fiction were presented at a ceremony Saturday afternoon 1 September 2001 at MilPhil. More information about the awards may be found at <www.goldenduck.org>. Works with a 2000 copyright date were eligible. And the winners were:

Picture Book (awarded to illustrator)*Rex*
by Robert Gould and Kathleen Duey,
illustrated by Eugene Epstein, Big Guy Books
Middle Grades (grades 2–6)*The Power of UN*
by Nancy Etchemendy, Cricket Books
Hal Clement Award (Young Adult)*Jumping off
the Planet* by David Gerrold, Tor

Other Awards

The Worldcon is the venue for announcing many awards each year and this year is no exception. Here are a few of the awards that don't fit neatly in their own sidebar.

The first Cordwainer Smith Rediscovery Award was presented to Olaf Stapledon. Further information can be found at <www.cordwainersmith.com/pr.htm>.

The Big Heart Award went to Steve and Sue Francis, with a certificate to honor the late Dr. Donald A. Reed. The First Fandom Hall of Fame Award was presented to Frank Robinson.

Seiun Awards (sometimes called the Japanese Hugos) were presented to Robert J. Sawyer for his novel *Frameshift*, and Greg Egan for his novella "Oceanic."

won. Not only did the "H-Mercs" have soldiers with great looking armor but a breathtaking gigantic dragon with glowing eyes, moving parts, and retractable wings. They did have a presentation problem in that when they extended the wings, the left one would not stay up. However, "Fridays at Ten" also had some slight problem with their props not unrolling on the first try. Oh well, the "H-Mercs" did win the Workmanship Award for Best In Show — All Classes.

After the Masquerade, I went up to the ASFA (Association of Science Fiction and Fantasy Artists) suite. I had been invited by David Cherry to meet him there for a visit. However, when I got to the suite, David was not there — not totally unexpected; David is known by many as "The Late David Cherry." I waited around for half an hour or so then, since I was tired, decided to go on back to my room. As fortune would have it, as I exited the Marriott hotel David was arriving. He apologized for being late and we had a good time catching up on what was happening in our lives.

Sunday night I attended the Hugo Awards. This time there was plenty of seating and programs. MC Esther Friesner started the event off with an unexpected rap song written for the occasion. It was humorous and well received. The program went well, except that the slide show of the professionals who passed away this past year was not ready and, when it was later projected, was unreadable.

After the Hugos I went up to the Baen Party for a short while. There were lots of pros in attendance, and a beautiful spread of food and champagne. There were also blocks of

chocolate wrapped in bright foil and stamped with the Baen logo. Toni Weiskopf had also put out bound proofs of some of Baen's upcoming releases for the guests to take. I was very pleased to be invited to the party and hope I will be again in the future.

Even though I only went to one panel and one room party, I had a great con. I really enjoyed renewing friendships with fans and pros as well as making some new ones.

(*Paulk Worldcon Report* — continued from page 6)
disbelief. For example, in *Jurassic Park*, what's with the frogs? And Bujold has a character swigging antacid with an ulcer — we know a lot more about dealing with ulcers today than that!

Clement commented that he would fail to recognize an error in the genitalia of insects, so a lot depends on what expertise you can bring to bear. He mentioned a story with a satellite of Mars in an orbit so low it bored holes in mountains (the satellite was named Bottomos as I recall). In a Neil Jones book there was a slab-shaped planet (18,000 x 8,000 x 5,000 miles) with the heavy gravity at the long ends. He also recalled a time travel story where a star (Sol) turned into a red giant in a matter of days — while admitting that he hasn't kept up with the field since getting his degree, he'd appreciate anyone who could provide a scientific rationale. A good writer can get away with a lot — Burroughs' Pellucidar stories have T. Rex eating a mammoth (Burroughs believed in evolution, but he didn't know a lot about it), but the creator of Tarzan and John Carter doesn't give you time to think about the logic or science of the writing!

Kooistra mentioned an *Analog* story by Castro placed on the Moon, where one character watches the Earth on it's two week trek across the sky — although the author does later mention that the Moon always keeps the same face towards the Earth. For him, science goofs don't necessarily ruin the story. He still likes stories with swamps on Venus, even if they were written after the reality was known.

Fisher said that he did know something about entomology, and it bothered him when Da Vinci was inspired by the four wings of a horsefly in Daans' short story "Da Vinci Rising" since horseflies have two wings.

Toni interjected that all these problems have fixes — you just need the right editor. She then asked the panelists how they would research these kinds of scientific questions. Kelly suggested asking your local college experts or checking the professional society Web pages. Clement mostly uses books. He's heard about the Internet, but he has a 1984 PC. He did try to use the Web to research fullerenes with the help of a friend, but it kept coming up text not available when they ran down the links. *Books in Print* listed a number of texts, ranging from \$29 to \$1200. He ordered a couple from Barnes & Noble and six weeks later was informed they were not available. Kooistra says he avoids stuff he doesn't already know about. Check the Web for university syllabi and then go to the library.

The audience was solicited for scientific goofs and came up with:

- in *The Andromeda Strain*, the virus mutates to a non-lethal strain at the same time, all over the world,
- in Heinlein's *The Moon is a Harsh Mistress*, Mike (a computer) talks about 1 chance in 7 of the revolution succeeding, then comments you understand that's 7 to 1 odds against, right? (for the non-gambling set, 7 to 1 odds are 1 chance in 8) — and the odds get worse as the revolution proceeds, even

though everything's going right, and

- placing the Lesser Magellanic Cloud between Mars and the asteroid belt.

I hit the Charlotte and Boston parties that evening. Both were well attended. Charlotte had excellent Barbecue as always, which is almost worth my vote by itself.

Friday. For my programming event today, I attended the *Baen Books Traveling Slide Show* hosted by Toni Weiskopf. Probably most folks who care about the content of this talk have heard previous versions. I will inject two value judgments to set a context for what I find worth reporting. First, I'll admit that I don't pay much attention to who the publisher is for books I enjoy, but I've noted three publishers these days that seem to publish a lot of the stuff I like: Baen, Tor, and Meisha Merlin. Second, there are five authors that are at the top of my to-buy list: David Weber, David Drake, Eric Flint, John Ringo, and Lois McMaster Bujold.

Weber and Stephen White have *The Shiva Option* coming out in February. It's the 800-page sequel to *In Death Ground*. Weber and Ringo have *March Upcountry* and *March to the Sea* out — both highly recommended coming-of-age stories.

Toni pointed out that Ringo will still be eligible for the Campbell Award next year. Let me second this comment — Ringo will definitely be getting a nomination from me! Ringo's *A Hymn Before Battle* and *Gust Front* are both excellent books. *A Hymn Before Battle* is no longer available in hardback; the paperback is due out in October. The third book in the series, *When the Devil Dances*, is being written.

Drake and Flint have the fifth Belisarius book, *The Tide of Victory*, out. The final book in the series, *The Dance of Time*, is scheduled for late 2002. Toni said this was supposed to be a trilogy, but Flint writes fatter than Drake. (Drake's *Mistress of the Catacombs* in the Lord of the Isles series was released at the con — it's a Tor book, but this is a good spot to mention it.) Flint has edited James Schmitz's *Agent of Vega* plus some other stories for December release. A companion novel to *The Philosophical Strangler*, *Forward the Mage*, has been delivered. Dave Freer and Flint have *Pyramid Scheme* coming out in October — an alien pyramid crushing the University of Chicago, with a most amusing (and politely executed) cover (note the motive power of the dragons to see what I mean). Mercedes Lackey, Freer, and Flint have *Shadow of the Lion* coming out in January.

Toni listed a bunch of other books, most by authors I enjoy, and I expect to buy them (probably in hardback), but these are the ones I choose to recommend.

Meisha Merlin is a small publisher. They had a table in the Dealer's Room but not a programming spot. They've (re-) published several books that I enjoy immensely. The authors who made me aware of them were Sharon Lee and Steve Miller. I am a fan of their Liaden/Clan Korval books, and I'm delighted they are continuing these space opera/romance books after a long hiatus. Meisha Merlin is also publishing P. C. Hodgell's work. I keep an eye on their Web site and visited their table in the Dealer's Room. I've bought several other books published by them because of the Lee/Miller/Hodgell connection.

I picked up Bujold's new book *The Curse of Chalion* from Larry Smith and stood in line to have it autographed. As I got to the front of the line, I opened the book to the title page... and discovered it was already autographed. I guess I shoulda checked. At least I waited until the line died down; Lois was still signing 30 minutes after her one-hour block ended. She's a classy lady I bet her hand was sore after that!

The winner of the 1951 Retro Hugo Award for best novel

was Robert Heinlein's *Farmer in the Sky*. While a worthy nominee, my pick for the year would have been *I, Robot* by Asimov, which didn't even make the final ballot. The best dramatic presentation was *Destination Moon*. The best professional artist was Kelly Freas.

Saturday. There's a mildly interesting track for educators — interesting to me because I have an eight-year-old, and I'd like to interest him in SF. He already is somewhat, but I have to admit that the stuff he likes doesn't seem that good to me, and the ones I thought he'd enjoy have been pretty boring when I got around to them. I thought the Narnia books would be good, but I found the first one pretty boring myself! The best bit of advice was to re-read the books before recommending them to someone else. One author mentioned that I have not heard of before is Bruce Coville.

The programming event of interest was *Why Things Bite Back: Technology and Unintended Consequences* by Edward Tenner. Tenner's book is pretty good, and he's working on a sequel, *How Things Work Out*. Tenner told a bunch of interesting stories of unintended consequences. He characterized the Twentieth Century as mostly a time of refinement of existing things rather than true innovation (is <Amazon.com> really that much different from mail-order catalogs?), while being the beginning of profound change in sociological terms (he mentioned the effect of artificial light on sleeping patterns, I'd add the effect of cars on dating and marriage patterns). I'd guess Tenner has to be a social scientist to make this kind of comment!

Tenner talked about revenge effects where the result of technology cancels out the reasons for using the technology in the first place, such as anti-cancer treatments that cause cancer. One of his examples was the Princeton chapel, built around 1930. After 75 years they had to replace the leading in the stained glass windows. Medieval churches had stained glass windows that lasted centuries. About a century ago, however, an improved method of refining lead that removed silver better was developed. It turned out the resulting lead was too soft (after about 75 years). The new leading has antimony added — and it only took 75 years to figure out there was a problem and develop a solution.

Plastic in landfills is considered a problem because it doesn't degrade, but conservators have trouble figuring out how to preserve Tupperware and space suits in museums. Medieval armor tarnishes and has to be polished; the plastic in space suits degrades. Similarly, our archival media such as DVDs and other digital media may wind up being more ephemeral than paper books due to delamination, magnetic leakage, and the loss of programs and hardware to read the data.

Legionnaire's Disease became a problem when the disease-causing entities found an ideal growth medium in modern ventilation systems. There were massive failures of IBM tape drives shortly thereafter when the drives were near ventilation ducts in which antibacterial sprays were being used — sprays that happened to have tin in them that contaminated the drives.

The Lincoln Memorial has floodlights that attract midges, which encourages spiders, which feed birds, who poop on the statuary, and the high-pressure water to clean the statue erodes the memorial.

Tenner also talked about deviant ingenuity — the ability to refashion technology for antisocial uses. I won't mention any of his examples. He finished up with a slide show on the development of the Barca Lounger, originally developed to promote good health, now the emblem of the couch potato. *Why Things Bite Back* is an interesting book, as these examples

demonstrate (at least to me). If you enjoy this kind of thing, as I do, I'd recommend Charles Perrow's *Normal Accidents* as being the best of the breed — though I consider Perrow to be a Luddite.

WSFS news (just for Mike ;-) is that a change to split the Hugo Award for best dramatic presentation into two categories, long form and short form (with 90 minutes being the breakpoint) goes forward to San José for ratification and award in Toronto in 2003 if passed. Amendments ratified this year include having postal mail as a required option and email a permitted alternative for Hugo balloting and that future NASFiCs must meet the same financial reporting requirements as Worldcons.

Sunday. Not much programming going on today that I'm interested in. The important news is that Boston won the 2004 Worldcon bid for September 2–6. Glasgow appears to be the only serious bid for 2005, and Charlotte is regrouping for a 2005 NASFiC bid. The Junkyard Wars event (propelling an egg over a barrier as far as it would go) was heartily (and noisily) enjoyed by a large number of fans, both participants and observers — a good idea for warped engineer/nerd minds and recommended for future SF cons.

The 2001 Hugo winner for best novel is *Harry Potter and the Goblet of Fire* by J. K. Rowling. A good choice, although I voted for *A Storm of Swords*. *Crouching Tiger, Hidden Dragon* won for best dramatic presentation. Bob Eggleton won for best professional artist. Kristine Smith won the John W. Campbell Award for best new writer.

Monday. A morning panel of interest was *Making Recommendations or Thoughtful Analysis? A Look at SF Criticism* with David Hartwell (moderator and 24-time Hugo nominee), Kevin Maroney (*New York Review of Science Fiction*), and Evelyn Leeper (fan writer, frequent Hugo nominee — I would urge folks to vote for Leeper; Langford is good, but he's not that much better than everybody else). Hartwell asked the panelists to begin by naming their favorite current reviewers. Maroney started with Brian Stableford, Dave Langford, and Chu (?). Leeper added Mark Kelley for short fiction to Stableford. Hartwell mentioned several famous reviewers who are no longer active: Damon Knight, Samuel Delaney, and Joanna Russ. Active reviewers included Gary Wolf and Russell Letson of *Locus*. Hartwell also likes Michael Dirda, Pulitzer Prize winning reviewer for the *Washington Post*, whom he considers completely eclectic and without prejudice for or against SF. Hartwell recommends selecting reviewers based on their breadth of knowledge, clarity, and esthetic principles (although an appreciation of beauty has dropped out of mainstream criticism in the past twenty years of Post Modernism since text is methodologically easier to review than beauty).

Hartwell defined reviews as being written for people who haven't read the book, criticism as being written for people who have read the book, and the critical reviews he likes as being a hybrid. Leeper said that, when she does market reviews, she asks 1) did I like it? 2) why? 3) how do my preferences and biases affect my opinion? She also commented that she mostly wrote reviews of books she likes — and the *NY Review of SF* has that as a policy.

Maroney pointed out that, for many people, the reviews served as a surrogate for reading the book. Most people don't have time to read 90% of what's published and might be of interest, so they appreciate the critical review that tells me what I would have learned by reading the book. Hartwell added that, growing up in a town with no bookstore and limited library facilities, the *NY Times* reviews exposed him to ideas that he wouldn't have been exposed to otherwise. Leeper

recommended the Arts & Letters Daily Web site <www.aldaily.com>. Hartwell recommended the *London Review of Books* as the best resource if you can afford it or have it available.

One of the panel questions dealt with objectivity when everyone knows everyone else in the genre. Hartwell commented that objectivity is not the question — being engaged is. Leeper pointed out that many of the early great reviewers were also great authors. Hartwell replied that since SFWA was formed, writers are unwilling to criticize one another and reported that about ten years ago there was an outcry within the association when one of the writers pointed out that a lot of the members did hackwork — with the consensus being that you

should never call a peer a hack.

In the closing comments Hartwell referred to a review of an anthology he and his wife edited (presumably *The Ascent of Wonder: The Evolution of Hard SF*) that commented the stories by Hal Clement and many other authors lacked the characterization that the reviewer expected/desired. Hartwell pointed out that characterization isn't the point of hard SF, and Maroney chimed in that you shouldn't miss the point of the book.

With this, I will close my Worldcon report. All-in-all, I enjoyed the Millennium Philcon, although I would have liked to have had the opportunity to trounce Timmy at Spades. It was nice to see old friends, whom I see too rarely these days.

Hugo and Campbell Award Nomination Statistics

NOVEL (381 nominating ballots, 205 nominees)

- (56) *Harry Potter and the Goblet of Fire**
- (53) *Calculating God*
- (48) *A Storm of Swords*
- (29) *The Sky Road*
- (28) *Midnight Robber*
- final ballot complete —
- (24) *Declare*
- (24) *In Green's Jungles*
- (24) *The Telling*
- (23) *Eater*
- (23) *The Truth*
- (22) *Book of Ash*
- (20) *The Coming*
- (20) *Galveston*
- (19) *The Amber Spyglass*
- (18) *Infinity Beach*
- (18) *Oceanspace*
- (18) *Revelation Space*
- (18) *Ventus*
- (18) *Wheeler's*
- (18) *Zeitgeist*
- NOVELLA** (229 nominating ballots, 50 nominees)
- (45) "Seventy-Two Letters"
- (44) "Radiant Green Star"
- (44) "A Roll of the Dice"
- (36) "Oracle"
- (33) "The Retrieval Artist"
- (33) "The Ultimate Earth"*
- final ballot complete —
- (31) "Under"
- (30) "Identity Crisis"
- (28) "The Forest Between the Worlds"
- (23) "Savior"
- (22) "Fly-by-night"
- (22) "Great Wall of Mars"
- (20) "One-Eyed Jacks and Suicide Kings"
- (17) "Heart of Glass"
- (17) "Path of the Dragon"
- (15) "Blue Kansas Sky"
- (14) "Obsidian Harvest"
- (13) "Changeling"
- (13) "The Enclave"
- (13) "To Leuchars"

NOVELETTE (237 nominating ballots, 131 nominees)

- (32) "On the Orion Line"
- (32) "Redchapel"
- (26) "Millennium Babies"*
- (22) "Agape Among the Robots"
- (21) "Generation Gap"
- final ballot complete —
- (20) "Feel the Zaz"
- (20) "Merlin's Gun"
- (19) "Snowball in Hell"
- (17) "Auspicious Eggs"
- (17) "Chitty Bang Bang"
- (17) "A Day's Work on the Moon"
- (15) "The Alien Abduction"
- (15) "The Birthday of the World"
- (15) "Noise of their Joye"
- (14) "The Juniper Tree"
- (13) "Primes"
- (13) "The Quantum Teleporter"
- (13) "The Taranth Stone"
- (12) "The Cloud Man"
- (12) "The Prophet Ugly"
- (11) "Bloody Bunnies"
- SHORT STORY** (295 nominating ballots, 248 nominees)
- (31) "Kaddish for the Last Survivor"
- (31) "Moon Dogs"
- (26) "The Elephants on Neptune"
- (21) "Different Kinds of Darkness"*
- (21) "The Gravity Mine"
- final ballot complete —
- (20) "Looking for Rhonda Honda"
- (19) "Sheena 5"
- (17) "Colours of the Soul"
- (16) "Interstitial"
- (14) "Escape Horizon"
- (14) "The Fantasy Writer's Assistant"
- (14) "The Missing Mass"
- (14) "The Royals of Hegn"
- (14) "The Suspended Fourth"
- (12) "The Art of the Fugue"
- (12) "The Foster Child"
- (12) "Night Voices"
- (12) "Silver Ghost"

RELATED BOOK (213 nominating ballots, 86 nominees)

- (35) *Terry Pratchett: Guilty of Literature*
- (33) *Concordance to Cordwainer Smith*
- (31) *Robert A. Heinlein: A Reader's Companion*
- (27) *Putting It Together: Turning Sow's Ear Drafts Into Silk Purse Stories*
- (25) *Bob Eggleton: Greetings from Earth**
- final ballot complete —
- (23) *On Writing*
- (22) *Frank Kelly Freas: As He Sees It*
- (20) *Algernon, Charlie and I: A Writer's Journey*
- (19) *Man of Two Worlds*
- (18) *Science Fiction Culture*
- (15) *Spectrum 7*
- (12) *Mike Resnick: An Annotated Bibliography*
- (8) *Complete Idiot's Guide to Publishing SF*
- (7) *At the Foot of the Story Tree*
- (7) *Critical Theory and Science Fiction*
- (7) *Encyclopedia of Fantastic Film*
- (7) *J.R.R. Tolkien: Author of the Century*
- (7) *Jack Vance – Critical Appreciation*
- (7) *L. Ron Hubbard Presents the Best of the Writers of the Future*
- (7) *Visions in Light and Shadow*
- (7) *Writing Horror*
- DRAMATIC PRESENTATION** (279 nominating ballots, 151 nominees)
- (105) *Crouching Tiger, Hidden Dragon**
- (81) *X-Men*
- (62) *Frank Herbert's Dune*
- (57) *Chicken Run*
- (46) *Frequency*
- final ballot complete —
- (43) *Unbreakable*
- (29) *Battlefield Earth*
- (29) *Shadow of the Vampire*
- (26) *George Lucas in Love*
- (24) *Space Cowboys*
- (23) *Fantasia 2000*
- (22) *Pitch Black*
- (15) *Titan A.E.*

(13) *Gormenghast*
(11) *Gladiator*
(11) "This Year's Girl"/"Who Are You"
(*Buffy: The Vampire Slayer*)

PROFESSIONAL EDITOR (288
nominating ballots, 77 nominees)

(129) Gardner Dozois*
(106) Stanley Schmidt
(94) Gordon Van Gelder
(72) David Hartwell
(61) Ellen Datlow
— final ballot complete —
(54) Patrick Nielsen Hayden
(23) David Pringle
(22) Beth Meacham
(22) Scott Edelman
(18) Shawna McCarthy
(14) Warren Lapine
(13) Algis Budrys
(13) Ian Randal Strock
(11) Laura Anne Gilman
(11) Martin H. Greenberg

PROFESSIONAL ARTIST (246
nominating ballots, 145 nominees)

(127) Bob Eggleton*
(40) Donato Giancola
(40) Frank Kelly Freas
(31) Michael Whelan
(30) Jim Burns
— final ballot complete —
(20) Don Maitz
(17) David Cherry
(17) Tom Cauty
(15) Nicholas Jainschigg
(13) Stephen Youll
(12) Ron Walotsky
(11) Beryl Bush
(10) Vincent di Fate
(9) Dominic Harman
(9) Luis Royo

SEMI-PROZINE (241 nominating
ballots, 56 nominees)

(88) *Locus**
(65) *Interzone*
(54) *SF Chronicle*
(49) *Speculations*
(46) *New York Review of SF*
— final ballot complete —
(23) *Absolute Magnitude*
(21) *Artemis Magazine*
(17) *The SFWA Bulletin*
(17) *Weird Tales*
(16) *Aboriginal SF*
(14) *Spectrum SF*

(12) *On Spec*
(11) *Dreams of Decadence*
(9) *Century*
(7) *Tales of the Unanticipated*
(7) *Terra Incognita*

FANZINE (194 nominating ballots, 90
nominees)

(54) *File 770**
(40) *Mimosa*
(38) *Challenger*
(36) *Plokta*
(30) *Stet*
— final ballot complete —
(28) *Ansible*
(23) *Idea*
(15) *Emerald City*
(15) *Fosfax*
(11) *Bento*
(11) *Trap Door*
(10) *Banana Wings*
(9) *The Devniad*
(9) *Nova Express*
(9) *Twink*

FAN WRITER (201 nominating
ballots, 134 nominees)

(41) Bob Devney
(30) Steven H Silver
(25) Evelyn C. Leeper
(24) Mike Glycer
(23) Dave Langford*
— final ballot complete —
(17) Guy Lillian III
(17) Lloyd Penney
(14) Cheryl Morgan
(13) John L. Flynn
(12) Jo Walton
(10) Geri Sullivan
(9) John Hertz
(9) Joseph T. Major
(7) Arnie Katz
(7) Arthur Hlavaty
(7) David Levine
(7) Fred Lerner
(7) Leah Zeldes Smith

FAN ARTIST (127 nominating ballots,
81 nominees)

(42) Teddy Harvia*
(25) Brad Foster
(20) Sue Mason
(16) Sheryl Birkhead
(16) Taral Wayne
— final ballot complete —
(15) Joe Mayhew
(13) Freddie Baer
(11) Charles Williams

(10) Alexis Gilliland
(10) Julia Morgan-Scott
(10) Steve Stiles
(9) Bill Neville
(8) D West
(8) Kurt Erichson
(6) Stu Shiffman

JOHN W. CAMPBELL AWARD

(201 nominating ballots, 100 nominees)
(29) Kristine Smith*
(28) Jo Walton
(25) Thomas Harlan
(23) Douglas Smith
(19) James L. Cambias
— final ballot complete —
(17) Tobias Buckell
(15) Daniel Abraham
(14) Saira Ramasastry
(12) Jack Cohen
(12) Mindy L. Klasky
(12) Tom Gerencer
(11) Fred Lerner
(9) Diane Turnshek
(9) Lyda Morehouse
(9) Melissa Yuan-Innes

* Hugo/Campbell Winner

Commentary: In a number of categories the person or work that received the most nominating votes was the eventual winner of the award. This is unremarkable. However, in four categories (including 2 of the 4 fiction categories) the eventual winner was either last, or tied for last, among nominees that made the cut. Short Story winner "Different Kinds of Darkness" by David Langford would not have made the final ballot had it received two fewer nominating votes. Novella winner "The Ultimate Earth" by Jack Williamson would have fallen off the ballot by missing only *one* nominating vote.

Are there any lessons here? I see at least two. First, every vote *does* count. Second, even if something misses the cut for the final ballot, it may still be among the year's best in its category. Perhaps it's true that "just being nominated is honor enough," but maybe you don't even need that! If there are 20 or 10 or even 5 people in our little community who think something is good enough to nominate for a Hugo, we should all pay attention.

*Worldcon coverage to be continued in the
October issue of the Shuttle*



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The NASFA Shuttle is the newsletter of the North Alabama Science Fiction Association, Inc. This is the September 2001 edition (Volume 21, Number 9). NASFA Officers for 2001: President Mary Ortwerth; Vice President Mike Kennedy; Secretary Sam Smith; Treasurer Ray Pietruszka; Program Director Randy Cleary; Publicity Director Karen Hopkins. *Shuttle* Editor Mike Kennedy.
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