

PROMETHEUS

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Fall 1994

Pallas wins Prometheus Award

The Libertarian Futurist Society awarded the 1994 Prometheus Award for best libertarian science fiction novel to L. Neil Smith's *Pallas*.

Bill Ritch presented the award for LFS at the 1994 Worldcon, ConAdian, the 52nd World Science Fiction Convention, held September 1-5 in Winnipeg, Canada. A representative of Smith ac-

cepted the award on Smith's behalf.

Pallas is Smith's second Prometheus Award, along with his debut novel, *The Probability Broach*, which won the award in 1982.

Pallas combines a blend of dystopia and utopia in its sketches of two different ways of social life on an asteroid outside Mars orbit. Writer J. Neil

Schulman calls *Pallas* an answer to Ursula LeGuin's *The Dispossessed*, and a work on par with Robert Heinlein's *The Moon is a Harsh Mistress*.

Tor published the hardcover edition of *Pallas* in November of 1993, and has scheduled the paperback edition for May of 1995.

Yevgeni Zamiatin won LFS's other annual award, the Hall of Fame Award for best classic work of fiction dealing with liberty, for his stark dystopian novel, *We*, first published in the United States in 1924.

Zamiatin (1884-1937) began writing in Russia in 1908. After the 1917 October Revolution he became a prominent figure in important literary groups. Censored and vilified by the dominant literary faction, especially after an émigré journal published *We (My)* in 1927, Zamiatin left for Paris. There he died shunned by Soviet officialdom and other anti-Soviet émigrés.

A source of inspiration for other dystopian novels such as *Brave New World* and *1984*, Zamiatin's disturbing picture of the logical conclusions of creeping totalitarianism remains a valid and timeless warning. The most apparent example of living totalitarianism—the Soviet Union—may have fallen, but the lessons of how it got there must never be forgotten.



Provided by NASA

Editorial fragments

Anders Monsen

About this issue

Belatedly, I heard the sad news of Robert Shea's death in July, literally days after the Summer issue's publication. My first priority for this issue was to secure a tribute to Shea, and I thank Victoria Varga for providing that tribute.

I never met Shea, but enjoy his books tremendously, and recognize in his *Prometheus* letters and articles a benevolent sense of humor and love of life and liberty. We have lost one of the great ones.

I attended Armadillocon October 7-9, and heard Gregory Bennett speak on an exciting project—settling the moon. Pages 4 and 5 showcase this project.

Mechanics

I am still tinkering with the format of *Prometheus*. I'm satisfied with the look of the main text, but I guarantee a few changes here and there as I try to find the form most pleasing to the eye and my own sense of aesthetics.

I create each issue using Word and Pagemaker. All this is done on my Macintosh Powerbook, and with its small screen I really don't get a good sense of the grander design until I print the pages. I'm learning to use a brand new scanner, which will soon jazz up the art department.

The quarterly schedule is not yet firmly set, and my deadlines are usually flexible into the last week of production. I'd like to see more reviews submitted, or at least lists of recommended books. Movie reviews also are welcome, as are letters to the editor, or articles that deal with libertarianism and the future. I hope soon to feature an annual author interview. Starting this issue I'm adding a section on author news.

I am on-line for those with e-mail access, though some people have told me they have experienced problems with some messages not getting through. My

provider is a local user group that consists of volunteers, and the BBS system through which they route Internet mail sometimes crashes for a few days. This only has happened a few times, but if you don't receive a prompt reply from me, you may wish to re-send your message.

Human error department

A few embarrassing errors crept into the last issue of *Prometheus*.

Somewhere along the line from book to paper to computer, I switched the first and last names of a brilliant and unique author. My mind has its own logic. There is no Lewis Sinclair, but rather the individualist author of *It Can't Happen Here*, (and not to be confused with socialist writer Upton Sinclair), is actually Sinclair Lewis.

The title of Thomas Szasz' book is *Ideology and Insanity*, not *Ideology and Insanity*. The Thoreau and Szasz quotes are direct, but I forgot to mention that the source for the Learned Hand and Lincoln quotes was Nat Hentoff's *The First Freedom*.

In the previous issue I inadvertently left off the bylines for the mini-reviews of the *Prometheus* Award finalists. Though I rewrote the *Pallas* and *Virtual Girl* reviews from the previous issue, the *Beggars in Spain* and *Silicon Man* reviews are combinations of my own words and words borrowed from Victoria Varga's reviews in the previous issue. The intent was only to condense. The entire text of the *Rainbow Man* review came from Victoria's review in the previous issue, with slight adjustment. Her concise review captured in a few words the eerie yet beautiful quality of that novel.

Next issue

Deadline for Vol. 13, No. 1 is February 1, with publication set for mid-February. Look for reviews, interview, and more.

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The Prometheus Project

*I'm hoping to make this a permanent section in **Prometheus**: a collection of brief notes of authors and upcoming fiction of interest to libertarian sf fans. I'm also including sketches of things we may have missed, such as short stories and other material that usually escapes the more novel-oriented eyes of **Prometheus**.*

Contributions, corrections, and additions should be sent to the submissions address found in the box on page 2.

—The Editor

J. Neil Schulman is currently working on his third novel, **Escape From Heaven**.

Schulman recently finished an extensive promotional tour for his 1994 non-fiction collection **Stopping Power**, which took him all over the country, for radio, TV, and other media-related appearances. Schulman's first non-fiction effort has received very favorable reviews. In 1993 the Second Amendment Foundation awarded Schulman the James Madison Award for his *Los Angeles Times* articles, "If Gun Laws Work, Why Are We Afraid?"

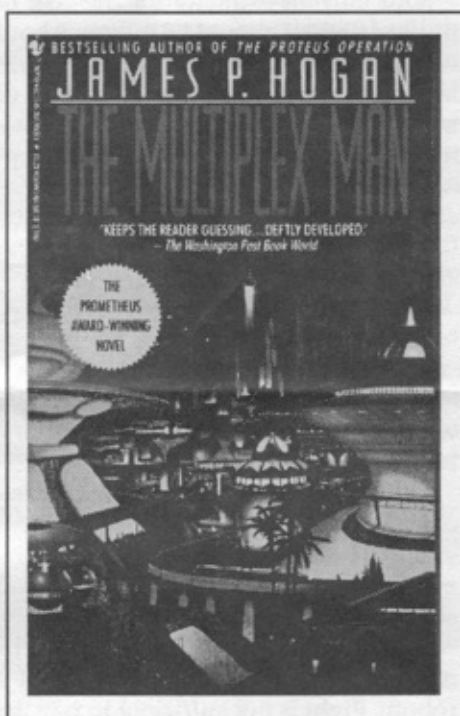
Another of Schulman's many activities and causes is his American Independence Ballot Initiative, completed and published as an eight-page flyer September of this year. **Prometheus** is reprinting the full contents of that Initiative in an early 1995 issue.

Victor Koman's forthcoming novel is **Kings of the High Frontier**, the first book in a space thriller trilogy. Koman's short story "The Eagle Cape" graced the pages of **The King is Dead**, a 1994 fiction anthology of dead Elvis stories.

After reading that story a couple of times, and several of the other stories (by writers as diverse as Joe R. Lansdale, Harlan Ellison, Lou Reed, Lewis Shiner, and others), my use of the word "graced" is deliberate and sincere. "The Eagle Cape" is a beautiful, evocative story concerning child and wife abuse, yet full of

love and hope. This story won't let you walk away untouched.

James P. Hogan, two-time winner of the Prometheus Award, has several imminent books. The paperback edition of his 1993 Prometheus Award winning novel, **The Multiplex Man** hit the bookstands this October. The cover features a prominent mention of the award (see picture), as did his previous win-



ner, **Voyage From Yesteryear**.

Hogan's latest novel, to be published in February by Ballantine, is **The Immortality Option**, a long-awaited sequel to **The Code of the Lifemaker**.

Bantam Spectra will publish **Real-time Interrupt**, a science fiction trade paperback, in March. Hogan explores virtual reality, but beyond the traditional helmets, gloves, and body suits. Instead, direct neural I/O, with the potential for total sensory illusion, indistinguishable from the real thing.

Hogan also is working on a couple of hard sf books for Baen, one titled **Paths to Otherworld**.

Another writer with shorter fiction offerings is Brad Linaweaver. Past anthology appearances include "Red Clay, Crimson Clay," in **Confederacy of the Dead** (Roc, 1993) and "Close Shave," in **The Ultimate Werewolf** (Dell, 1991).

"Clutter," a story that appeared in the Robert Bloch-edited **Psycho-Paths** (paperback edition is 1994), is a very libertarian short work of horror.

Galaxy published Linaweaver's "Wells of Wisdom" in issue #3, and also in aural form as part of their Audio Project, read by actress Catherine Oxenberg.

"Under An Appalling Sky," a story that appeared in the small press fantasy collection, **Grails: Quests, Visitations and Other Occurances** (Unnameable Press, 1992), is now available in paperback. The mass market publishers of the original anthology hacked this work in two, and Linaweaver's story appears in the book entitled **Grails: Visitations of the Night**.

Wonder #8 includes an article on Ray Bradbury by Linaweaver.

Vernor Vinge reports a new novel in the works, a prequel to the 1993 Hugo award-winning novel, **A Fire Upon the Deep**, both set in the same future history as his 1988 novella, "The Blabber." Projected date of publication is spring of 1996.

Weird Menace, a 1994 collection co-edited by Brad Linaweaver, features stories by Linaweaver and former **Prometheus** editor Bill Ritch. This anthology is available from American Independent Press, PO Box 1901, Hollywood, CA 90078. The cost of the book is \$12, plus \$2 for shipping.

Del Rey has reissued in a one-volume omnibus L. Neil Smith's three Lando Calrissian novels: **The Mindharp of Sharu**, **The Flamewinds of Oseon**, and **The Starcave of Thonboka**.

Star Wars: The Lando Calrissian Adventures, published in July, is already in

—Continued on page 7

Luna City revisited

An overview of the Artemis Project

The Project

The Artemis project is a privately financed commercial venture to establish a permanent, manned lunar base and to exploit the resources of the moon for future development of space travel. The first Artemis flight places a habitat on the moon for permanent occupation.

The goals of the project are to build a permanent manned base on the moon, to exploit lunar resources for profit, to demonstrate that manned space flight is within the reach of private enterprise, and to bootstrap private industry into manned space flight. Artemis is unique among proposals for developing a moon base because it is a 100 percent privately financed commercial venture which will place the first element of the lunar base on the moon within the next decade, and because it will show a profit from the first flight to the moon.

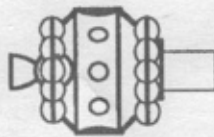
The project is sponsored by the Lunar Resources Company.

Costs, revenues, and financing

Previous moon base studies have based their cost models on the performance of government projects and assumed revenues would come only after decades of development. The resulting high capital costs and long term before realizing any profit made it impossible

for private enterprise to finance a manned space venture; but by using standard commercial business practices, costs can be reduced to less than 10 percent of a similar government-sponsored program. Additionally, Artemis reduces its costs by using technology and resources already developed in previous manned space flight programs.

Our current estimate for the cost of the first flight is about \$1.3 billion. About two-thirds of the money is spent on launch to low Earth orbit. This level of investment is quite common in the business world. For example, one new deep-



Lunar Transfer Vehicle

water oil rig typically costs about one billion dollars.

Artemis will pay for its initial development by exploiting the entertainment value of the first flights. We estimate the market value of the first flight from all sources to be just over \$1.5 billion.

This is why the first mission must be manned; the entertainment value of a robotic flight is not sufficient to pay the bills. The estimated revenues are based on comparison to similar mass-marketing ventures which tie movies or television shows in with associated products. The Apollo program was run with engineering precision, its drama hidden by the need for a government agency to present an unflagging image of confidence to the world. In contrast, the Artemis Project is designed to be entertaining from the start. With half a dozen science fiction writers already working on the project, we should be able to attain that goal and still retain the appeal which sets the project apart from science fiction productions—the Artemis Project is real.

In short, we plan to pay for the initial stages of the project through shameless commercialism.

Reference mission

The reference mission is being used in the current feasibility study to determine costs, revenues, and technical and political issues. Two Space Shuttle launches place the Artemis hardware into low Earth orbit, where the moon vehicle is assembled. Our crew goes up on the second Shuttle flight.

The space mission is used as a staging base in the reference mission. If it is not available, we launch the first element on one flight and the rendezvous with it on the next flight. In that case our crew uses the Shuttle as a staging base for assembling the Artemis spacecraft.

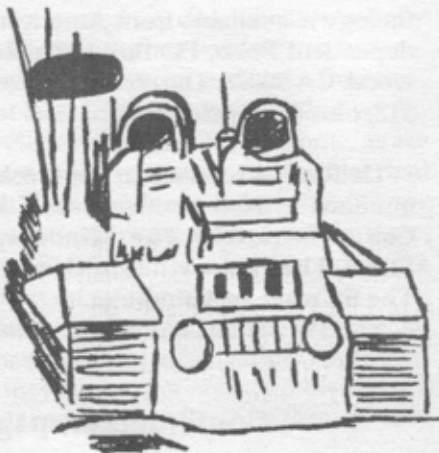
The lunar transfer vehicle (LTV) is a small spaceborne habitat with propulsion systems and support for the crew during flight between Earth and Lunar orbits. Its rockets are used to fly to lunar orbit. The reference mission uses a trajectory almost identical to the Apollo flights.

Upon arrival in lunar orbit, the lunar base core module with its descent rockets separates from the lunar transfer vehicle and lands on the surface of the moon using a propulsion package attached to the core module's pressurized habitat. The lunar transfer vehicle remains, unmanned, in lunar orbit while the crew descends to the surface.

On the moon, the crew levels the lunar base habitat and reconfigures the lunar base for permanent operation.

The crew conducts extravehicular activity to assay the site and gather samples of the lunar regolith (moon dirt). They film activities throughout the flight, both stock footage and scripted scenes for later use in movies and documentaries.

When surface activities are complete, the crew boards the ascent stage and makes the two-hour flight to rendezvous with the orbiting lunar transfer vehicle. The ascent stage is a simple, open vehicle, so crew members depend on their space suits for life support. Except for not being able to quickly return



Brenda Holloway

to base in an emergency, the hazards to the crew during the ascent are no greater than two hours outside on the moon's surface.

After docking the ascent stage to the LTV, the crew returns to Earth, where they use their rockets to enter Earth orbit for a rendezvous with the space station.

They leave their transportation system in orbit for use on later flights to lower the cost of future development. The lunar transfer vehicle may be used at the space station for additional labo-

exploratory nature and fell into lethargic bureaucracy when they adopted more pedestrian names like Skylab, the Space Shuttle, and the Space Station.

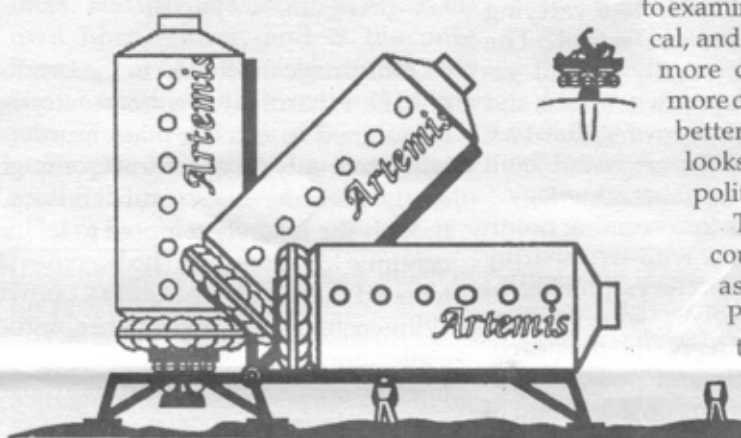
Artemis is the twin sister of Apollo in Greek mythology. She is the moon and Apollo is the sun. Artemis is also the goddess of the hunt, a constant reminder that our project is a voyage of exploration, a venture which will live off the land in its travels and return products of great value to our home on Earth.

Current activities

We are conducting a feasibility study to examine technical, political, and financial issues in more detail. So far, the more detail we dig up the better the cost picture looks and the worse the political picture looks.

The first flight could launch as early as the year 2002.

Please keep in mind that a key cost-saving factor of Artemis is to work no faster



ratory space between flights, or it may be leased for other operations in Earth orbit. After the Artemis vehicles have been secured at the space station, the crew returns to Earth on the next available Shuttle flight.

Once the crew goes home, a telebot is used to bury the core module in moon dirt for thermal insulation as well as protection from radiation and meteoroids. The robot also may be able to get camera footage of the Artemis stack's initial descent to the lunar surface. This will be the first time any vehicle has been recorded landing on the moon.

"Artemis"

Early in the project, we decided to go back to the tradition of using names from ancient mythology for manned space flight programs. Mercury, Gemini, and Apollo carried human beings to the moon in less than ten years, but manned space flight programs lost sight of their

than the current need and available resources; this is a working schedule, not a worshipped schedule.

An article about the project will appear in the January issue of *Analog* magazine.

Getting involved

The Artemis Society is an organization formed to support the project with volunteer research and financial aid. Basic Artemis Team membership is \$25 per year. Members receive our newsletter *Pleiades* among other benefits.

Investment opportunities will be available in 1995. We are planning to raise most of the capital for the project through the sale of stock in a series of public offerings. Write to us at the post office box if you would like to receive notice of the initial public offering.

Research and organizational support are needed to carry out the feasibility study. There are hundreds of things that

need to be done to get this project going, some of which are bound to match your interests and talents. Write to us, or join the on-line discussion.

Artemis Magazine is scheduled for publication in 1995. We are accepting submissions of articles and art for the



Ascent stage

publication now, and will consider fiction related to the Artemis Project or development of a human presence on the moon in general. Send an SASE for guidelines.

On-line communication: The main public forum for the project is on GENie, page 470, category 28. Our email address is artemis@LunaCity.com. To join our electronic mailing list, send email to server@LunaCity.com with the body of your message being: join artemis-list.

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Next issue

- *Prometheus* reviews Dean R. Koontz's promisingly libertarian new novel, **Dark Rivers of the Heart**; and
- James P. Hogan's new novel, **The Immortality Option**.
- Lists of *Prometheus* and Hall of Fame nominees.

Reviews

Prometheus Award candidates

The Stars Are Also Fire, Poul Anderson
(Tor Books, 1994, 412 pages)

A companion novel to Anderson's recent *Harvest of Stars*, his latest, *The Stars Are Also Fire*, spans 500 years, beginning at the start of the 21st century and closing in an era in which, although individuals are allowed a great deal of personal freedom, the world and beyond are run to perfection by the Overmind, a vast computer net.

The novel features many fiercely independent and memorable characters. Not least are Anson Guthrie, a man who creates his own world when Earth won't allow him the freedom he must have, his granddaughter Dagny Beynac, whose children are the first true Lunarians, and Ian Kenmuir, a space pilot who must make a choice—for all humanity—between human freedom, or soulless, machine perfection.

Stars delivers what Anderson does best: it creates and explores a society that is in the process of expanding technologically, geographically, and ethically. In other words, a future in which there is some reason for hope.

—Victoria Varga

Beggars and Choosers, Nancy Kress
(Tor, \$22.95, 316 pages)

Sometimes the most difficult novels for a libertarian reader to deal with are not the ones that fall explicitly on either side of an issue. Ursula LeGuin's *The Dispossessed* is such a novel, sparking heated debate among libertarians for its "ambiguity." Another such a novel is Nancy Kress' latest, her independent sequel to *Beggars in Spain*, namely, *Beggars and Choosers*.

The dense, rich tapestries of the former novel traced in the intricate patterns of a semi-statist society very definite liber-

tarian lines of thought. The wide-angle view of that novel gave insight into ideas about liberty possible perhaps only to a non-libertarian writer aware of, and perhaps very sympathetic with, libertarian ideas. It seemed that the sequel, promised by the author as even more libertarian, would fulfill that promise in a pleasant manner, a nice affirmation of libertarian views. But that's too easy, and Nancy Kress is too complex a writer to slip into simple solutions.

Unlike its predecessor's century of change, the action in *Beggars and Choosers* spans approximately one year. The narrative view also shifts between several major people, only two carrying over from the former novel. The SuperSleepers, genetically created geniuses that some say are a new race, and thus fear and hate them for that fact, isolate themselves on an island built overnight by radical nanotechnology.

America spirals into seeming political and social chaos with two sharply divided castes of Donkeys (intelligent "white collar" workers who produce and decide) and Livers (the new occupational leisure class of poor, uneducated bread and circus people proud of their status). In the midst of this, the main characters fight a legal and moral battle over who should decide and control new technology.

The questions and manner in which several characters solve or try to solve this dilemma are the kind that make libertarians want to shake the characters or writer and say, "Look, you're creating strawmen; you're not able to shake the worldview that government is benevolent." Many might give up there, despite the many gems of promise within.

The pro-government slant in certain main characters disturbed me. Compared to the positive, entrepreneurial attitudes so prevalent in the previous novel, many of the characters in *Beggars and Choosers* sounded whiny and elitist. My own emotions after I finished the novel were mixed, and even as I read, awe and rage seemed to war with each other. I can only hope this is the second novel in a trilogy, and that many

of the tantalizingly loose threads from *Beggars and Choosers* connect in a realization and exploration of non-government, voluntary alternatives.

Beggars and Choosers is novel with more questions than answers, a fascinating yet deeply disturbing book about science and politics, social change and ideas; in all, a book that despite its flaws succeeds as a vibrant work of daring science fiction.

—Anders Monsen

Recommended

A Philosophical Investigation, Philip Kerr
(Penguin, 329 pages)

A futuristic thriller set in the London of 2013. A hardboiled woman detective is assigned to catch a mass murderer who slays only those who are, or might easily become, mass murderers. Although she is sorely tempted to let him continue his obsession, she becomes interested in the killer: he quotes Ludwig Wittgenstein in his notes to her, argues philosophy over an untraceable phone line, and seems altogether an unordinary sort of criminal.

Philip Kerr's novel is not directly libertarian, but it asks questions that libertarians should ask themselves. For instance, if a gene is discovered that marks its carrier as a possible mass murderer, what is society's ethical response to those so marked?

—Victoria Varga

Hall of Fame candidate

Blue World, Jack Vance

For almost five decades Jack Vance has crafted his own style and approach to science fiction. Recognized by many authors in the sf field as one of the premier stylists of his art, Vance brings an almost unparalleled freshness and complexity to sf literature.

Beyond Vance's unique style is also the care and art that goes into the setting and characters of his work. More than that, to members of LFS, is the subtle

In Memoriam

Robert Shea 1933-1994

Robert Shea—co-author with Robert Anton Wilson of the cult classic, the *Illuminatus* trilogy—died of cancer on March 10th of this year.

A tireless worker for LFS, he wrote several articles for *Prometheus*, helped set up the Prometheus Award ceremony at Chicon V in 1991, and kindly wrote to me with helpful advice when I needed it most. He was not above blowing his own horn, either, and is the only Prometheus Hall of Fame winner who had to nominate his own novel for the prize.

He gave the following five reasons for the failure of other LFS members to

nominate *Illuminatus* for him:

(1) It was just an oversight; (2) Everybody was expecting someone else to do it; (3) The Advisory membership of the Libertarian Futurists is not a representative of libertarian/anarchist science fiction fans; (4) The Goddess Eris wants me to know how she felt when she wasn't invited to the party on Mount Olympus; (5) It is the work of a conspiracy.

I liked that last reason the best, but the trilogy won that year (1986), and any conspirators were foiled.

Besides the *Illuminatus* trilogy, Rob-

ert Shea wrote many other books, including the very compelling, *Shaman*, a historical novel (1991) about the nineteenth century Blackhawk wars in Illinois seen through the eyes of a young man with ties to both cultures. Some of his other titles include *All Things are Lights*, *Shiké*, and *Lady Yang*, as well as *The Saracens: Land of the Infidel*, and *The Saracens: The Holy War*.

His books never failed to say something important about humanity, about freedom, about justice, and many of us will miss him, and the work that he might have accomplished.

—Victoria Varga

tinge of liberty that underlies much of his fiction.

The inhabitants of the floating islands of vegetation in *Blue World* are the descendants of a crashed spaceship of escaped criminals. Present-day individuals belong to groups such as larceners, forgers, and hoodwinkers, the definitions of which have evolved into work guilds and a very non-criminal society. Hoodwinkers, for example, now serve as the telegraph operators between the islands, broadcasting intricate reflected messages built on tall structures on certain islands.

Society in *Blue World* is in a flux; a certain faction jockeys for new power, seeming to take that power with ease from a gullible populace. Through devious means this faction conspires a coup, aided by a huge sea monster called kraken, which they pacify with sacrifice, and use to justify their own existence.

Libertarians quickly see this statist scheme for what it is—coercive government creating itself out of a supposed crisis. This government relies on that threat to remain in power. Equally observant (or cynical) is a discontented,

frustrated individual, a talented hoodwinker, driven out of society for his views that they should kill this monster, not appease it.

The reader notes the growth of social control through the rise to power of the kraken priesthood, which hides truth, promotes lies, and kills disbelievers and rebels. The ensuing revolt against the priesthood demystifies their role, and questions the roots of power.

Nominated consistently in the past, *Blue World* deserves close attention for what it has to say on individual integrity and the appeal of power.

—Anders Monsen

Prometheus Project

—Continued from page 3

its fourth printing as of September; perhaps it will draw more readers to Smith's other books.

Few writers seem as apt in creating Star Wars universe aliens as does Smith. With his trademark wit and humor, sharp pace, and sly jabs at bureaucracy and the state (almost non-existent in the first book, noticeable in the second and very strong in the third) the Calrissian books are a fun read.

Special thanks to Brad Linaweaver, J. Neil Schulman, James P. Hogan, and Vernor Vinge for their help and contributions to this section.

Current 1995 Prometheus Award nominees

The Stars Are Also Fire, Poul Anderson
Lovelock, Orson Scott Card & Kathryn H. Kidd
Beggars and Choosers, Nancy Kress
Treaty at Doona, Anne McCaffrey & Judy Lynn Nye
The Select, F. Paul Wilson

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**THE MEMBERS OF LFS THINK IT IS.
 PERHAPS YOU DO TOO.**

Freedom is possible only if most people are unafraid of it. One of the best ways of demonstrating the practicality, and relative safety, of a free society is to let people live in the future through fiction.

Every year the Libertarian Futurist Society honors the best current libertarian novel with our Prometheus Award, and we vote a classic libertarian novel into the Hall of Fame. For more information about the Libertarian Futurist Society, and to subscribe, write to:

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