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The 58th World Science Fiction Convention
August 31-September 4, 2000-Chicago

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CHICON
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The 58th World Science Fiction Convention
August 31-September 4, 2000-Chicago

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The 58th World Science Fiction Convention
August 31 - September 4, 2000 — Chicago

Chicon 2000 Souvenir Program

Ben Bova *Author Guest of Honor*

Bob Eggleton *Artist Guest of Honor*

Jim Baen *Editor Guest of Honor*

Anne Passovoy *Fan Guest of Honor*

Bob Passovoy *Fan Guest of Honor*

Harry Turtledove *Toastmaster*

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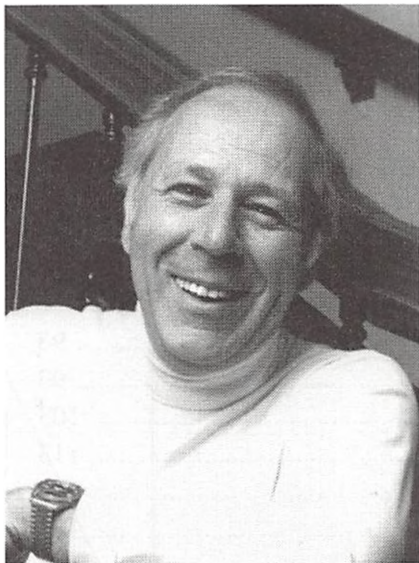


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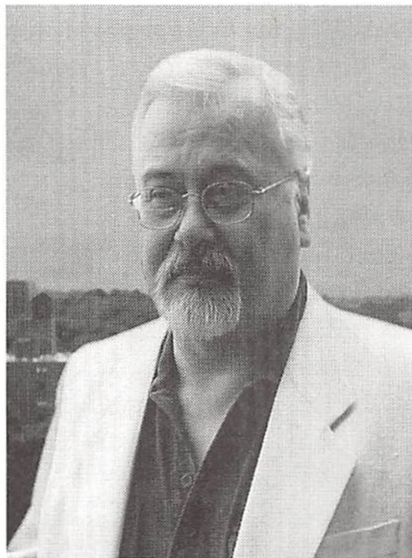


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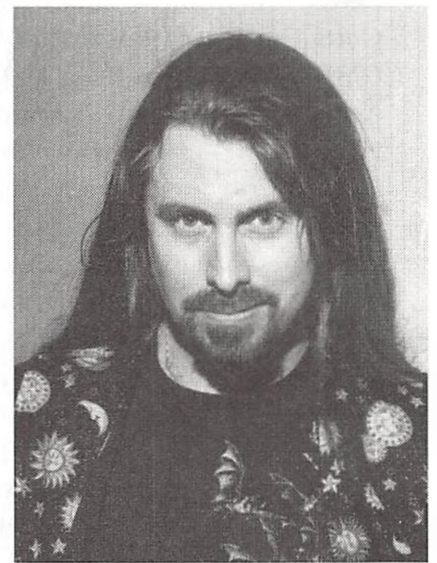




Author GoH Ben Bova

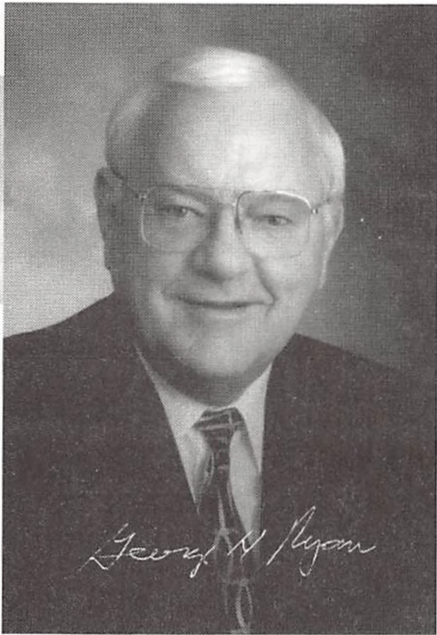


Editor GoH Jim Baen



Artist GoH Bob Eggleton





From the Governor's Office **Welcome to Illinois**



OFFICE OF THE GOVERNOR
207 STATE CAPITOL, SPRINGFIELD, ILLINOIS 62706

GEORGE H. RYAN
GOVERNOR

August 31, 2000

The 58th World Science Fiction Convention
CHICON 2000

Greetings:

As Governor of the State of Illinois, welcome to Chicago. I appreciate you holding your 2000 convention in Illinois.

Chicago will provide you with a memorable convention experience with its diverse citizenry and energized atmosphere. Choosing the Windy City as your convention location has unlocked countless opportunities to enjoy our finest hotels, restaurants and hospitality facilities, as well as world-class sports teams, renowned museums and excellent shopping centers. I encourage you and your convention participants to explore the many possibilities that Chicago has to offer during your visit.

On behalf of my fellow Illinoisans, I invite you to experience the vast potential of the rest of our state. Illinois earned the nickname Land of Lincoln because of its rich historic heritage. After touring some of the restored homes and buildings frequented by our 16th President in our state capital, you may wish to experience the simple grace of our Amish communities, historic Nauvoo, Cahokia Mounds or the natural beauty of the Shawnee National Forest in Southern Illinois. The rustic charm of the landscape so characteristic of our Prairie State can be enjoyed all over the state.

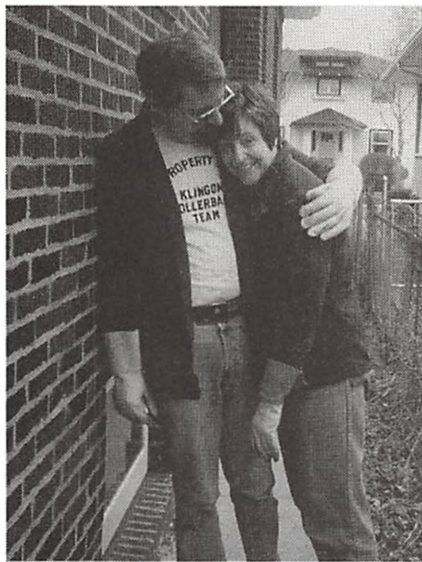
Additional materials outlining the events and activities of our state are available upon request. Best wishes for a successful convention.

Sincerely,

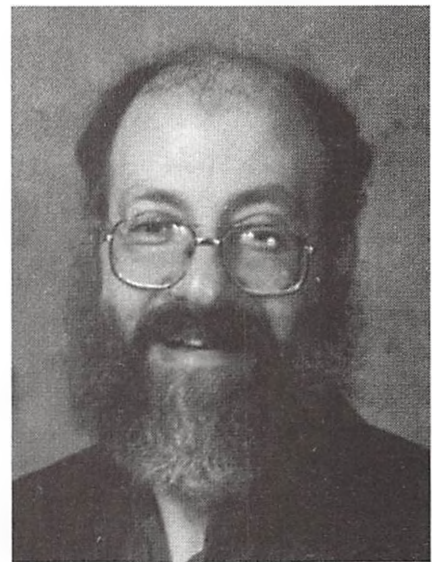
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Governor

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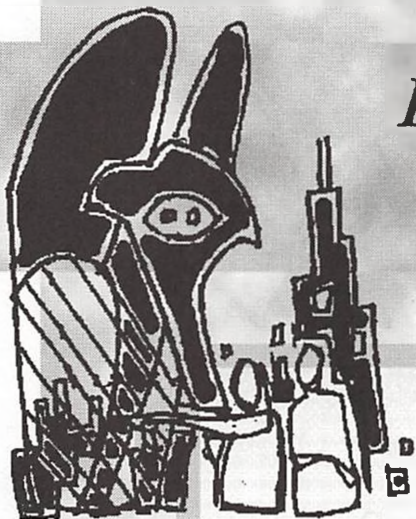


Fan Gobs Bob & Anne Passovoy



Toastmaster Harry Turtledove





From the Mayor's Office
Welcome to Chicago



OFFICE OF THE MAYOR

CITY OF CHICAGO

August 31, 2000

RICHARD M. DALEY
MAYOR

GREETINGS

As Mayor and on behalf of the City of Chicago, I extend my warmest greetings to all those attending the 58th World Science Fiction Convention CHICON 2000.

Chicago is proud to host 6,000 fans of science fiction novels, films and TV shows from around the world to CHICON 2000. Attendees will have the opportunity to visit hundreds of panels, seminars, readings and discussion groups featuring leading authors, artists, editors, scientists and more.

While you are here, I hope you will take time to discover all that makes our city a great place to live and visit. I know you will like what you find – from our great architecture to our beautiful Lake Michigan shoreline and Museum Campus, from our exciting nightlife with its fine restaurants, clubs and theaters to our many world-renowned cultural institutions, excellent shopping and diverse, welcoming neighborhoods.

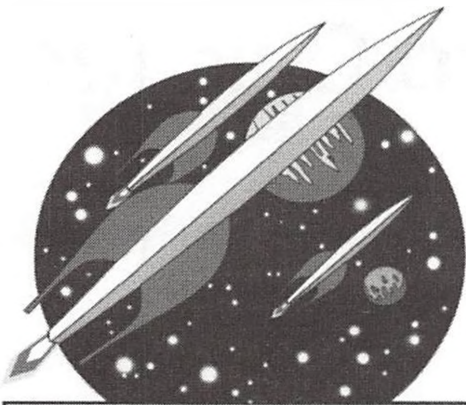
Best wishes for a successful event and an enjoyable visit.

Sincerely,

A handwritten signature in black ink, reading "Richard M. Daley". The signature is fluid and cursive, with a long horizontal stroke at the end.

Mayor





CHICON
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The 58th World Science Fiction Convention

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Chicon 2000 wishes to extend a special thank you to the following people for their contributions to the convention -

Our Guests of Honor - Jim Baen, Ben Bova, Bob Eggleton, Anne & Bob Passovoy, and Harry Turtledove, our Toastmaster

Joe Mayhew, posthumously, for his generous contributions of artwork and Ross Pavlac, posthumously, for his mentoring of many of Chicon 2000's staff

The widows, widowers, and orphans of all the Chicon 2000 committee and staff who have generously forgone our company and time while we organized and produced this convention.

From Tom Veal

The Chairman's Letter

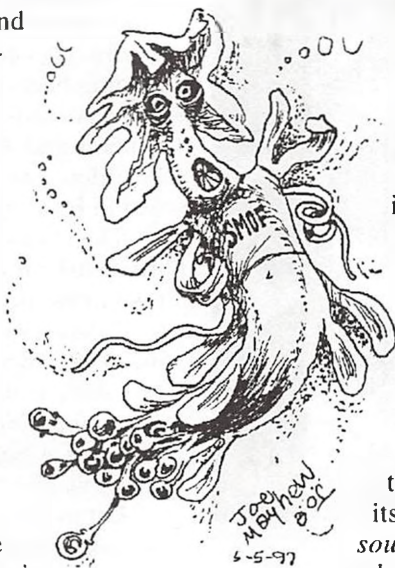
Those of you who don't participate in the Higher SMOFdom may be unaware that the name of the publication that you hold in your hand is the subject of long-standing and acrimonious controversy.

Once upon a time, it was unanimously known as the "Program Book," on the grounds that its *raison d'être* was to tell what was going to happen at the convention, and where and when. Carrying out that task was simple enough in the days when the Program Book was a modest handout, mimeographed the week before the con and hastily collated as the members arrived. In time, though, conventions grew more ambitious. The Program Book became a printed publication, and printers' deadlines meant that first the "where and when" and then the "what" had to be omitted. Chicon IV, in 1982, was the last Worldcon, I believe, that tried to include a list of panels and program participants in its

Program Book. That list, unfortunately, proved to be a failed exercise in precognition. Monkeys typing random entries would have been only slightly more inaccurate.

Once the Program Book ceased to contain anything that could be called a "program," sophisters and calculators started questioning its name. As so often happens in these times, the unbought grace of life lost out to rationalistic philistinism, with the result that the "Program Book" became, for most recent Worldcons, the "Souvenir Book."

To my mind, that change reflected a conceptual error. The book, whatever it is called, is not supposed to be a souvenir, at least not in the popular sense of a trinket that borrows its significance only from its association with a time and place. The term *souvenir* is best applied to convention badges and similar artifacts that will later call the convention back to an attendee's mind but mean little to anyone who wasn't on the spot.



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The people who labored to produce *this* publication hope that you, the reader, will *not* regard it as a “souvenir.” It in fact deserves to be called a “Program Book,” not because it furnishes details of program items but because it is itself part of the convention program.

The Program Book highlights elements of the program that are difficult to handle adequately in panel discussions. First, it provides biographies of, and other information about, our Guests of Honor. Second, it presents original writing and artwork. Third, it puts this World Science Fiction Convention into context by including historical information on past Worldcons, the Hugo Awards and other topics of interest to fandom in general and Worldcon members in particular. If the Worldcon were a college course, the Program Book would be assigned supplementary reading.

The status of the book as more than a souvenir is the justification for devoting time, money and other resources to its production. As a souvenir, a sturdy cloth bag would make more sense. I have bags from the 1997 Wodehouse convention and last year’s Bouchercon that deftly combine the purposes of briefcases and mementos, without having cost their conventions a penny or a man-hour (thanks to British Airways and St. Martin’s Press).

Let us muse for a moment on why Worldcons have not taken that route. Finding sponsors to foot the cost of fancy giveaways would probably not be difficult. One could then dispense with a Worldcon-style program book in favor of a simple, functional “pocket program” that would set forth essential information and go to press weeks, rather than months, before the con.

The reason why Worldcons stick with a large, costly, informative publication is, I suspect, because science fiction fandom is in one respect crucially different from P.G. Wodehouse or mystery or any other genre fandom. Those fandoms are primarily about reading. Ours got its start from writing, and a large minority, or perhaps a small majority, of fans still feel that putting words and pictures onto paper is part of fandom’s essence. A Worldcon, or even a relatively small regional or local con, is not really a fannish event if it publishes nothing that aspires to be worth reading after it has served its utilitarian purpose.

So much for my opinion. As the more astute among you will have observed, Chicon’s Publications Director, after listening to many much expanded versions of the preceding, finally shrugged her shoulders and met me halfway. Her motive was probably the humanitarian one of leaving intact some shreds of my illusion that a Worldcon chairman has influence over what goes on at “his” Worldcon. Happily, I had already been warned by my predecessors that my position yokes maximum responsibility to minimum authority, so I was psychologically prepared.

Now that the commentary on the title is complete, let me add a brief welcome to Chicon. It has been over six years since a cadre of Chicagoland fans, some veterans of Chicons IV and V, others new to the Worldcon game, began the long trek from inchoate bid com-



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mittee to just-about-to-open-its-doors-and-omighod-where-are-the-badges World Science Fiction Convention. Up to this point, scores of people have devoted thousands of hours to preparing for the con. Those scores will swell to hundreds, and those thousands to tens of thousands, over the next several days. As chairman of the

convention, I would like to thank them both retrospectively and in advance.

And I would like, too, to thank the people who will do the most to make this Chicon a worthwhile experience: the members of the convention. You are not here to draw passive entertainment from a "show." Whatever your role, whether you are

a leading member of the concomm or a neofan joining us for the first time, you are a participant in the week's activities. I hope that you will take home many wonderful memories of Chicon and that this book will indeed be both a Program and a genuine, much-treasured Souvenir.

Tom Veal

My Impressions of Chicago...

"Chicago, Chicago, that toddlin' town"

by Evelyn C. Leeper

There's a reason Chicago toddles—cars don't work. Oh, you can turn the engine over and all, but actually going somewhere... well, that's a different matter.

When we were there a couple of years ago, we drove from Naperville to the North Side of Chicago. It was 34 miles and took 90 minutes. When I apologized for being late, explaining that it took 90 minutes to travel 34 miles, my friend said, "Yeah, that's about right."

Correct, perhaps, but not right.

Chicago is one of the few United States cities connected to its main airport by train. This is good, because the "expressways" coming in from that direction all merge and narrow down to *one* lane, not because of construction, but because they were apparently designed that way. Toddling would be faster. (One of the bill-

boards on the Eisenhower Expressway is for a hospital advertising how it can unclog your arteries, and ending by saying, "Don't you wish we could do the same for the Eisenhower?")

So, as we all asked at Chicon V, where are our personal helicopters?

Before you get too nostalgic for this, consider how poorly we navigate in two dimensions—and that with strictly confined roads. Think how much worse this would be in three dimensions. If your imagination fails, ask the air traffic controllers in southern California, where the vast numbers of private planes make air traffic control a nightmare.

Also understand that when we were there last, gasoline costs were 20% higher than in New Jersey, and parking costs were higher even than in New York. So take my advice: stick to public transit. Walking is good too.

Chicago seems to be a city in which walking around downtown at night is perfectly safe, at least to judge by the number of people in business clothes doing it.

And if the weather is bad, well, the "enclosed city of the future" has arrived, since the two main hotels and main convention facilities, as well as a variety of shops and businesses, were all connected by tunnels, malls, etc., meaning one never had to go outside. (This is even more true in Montreal, by the way.)

"Hog butcher for the World..."

Or as H.L. Mencken said, "I give you Chicago. It is not London and Harvard. It is not Paris and buttermilk. It is American in every chitling and sparerib. It is alive from snout to tail."



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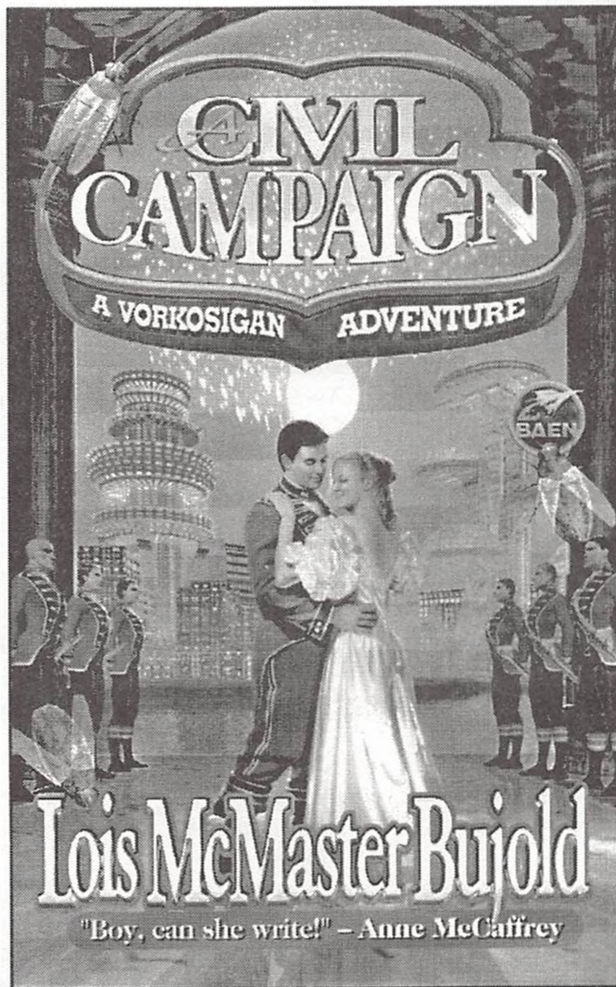
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Borders of Infinity
1990 Hugo & Nebula Awards

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1991 Hugo Award

Barrayar
1992 Hugo Award

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1995 Hugo Award

AUGUST 2000

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The Chicon Crew aka...

Da Mob: The Unfathomables

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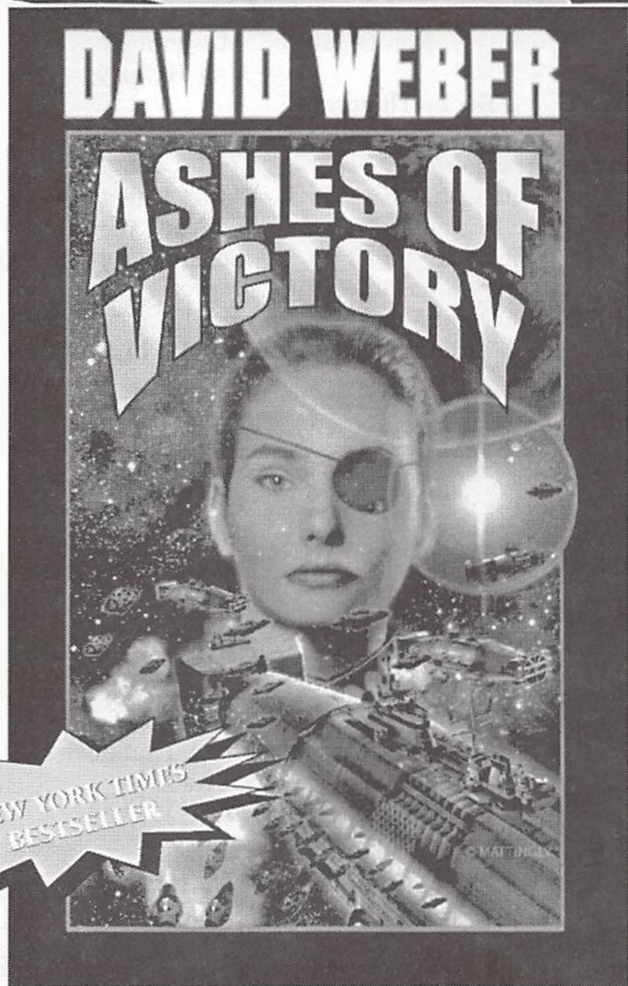
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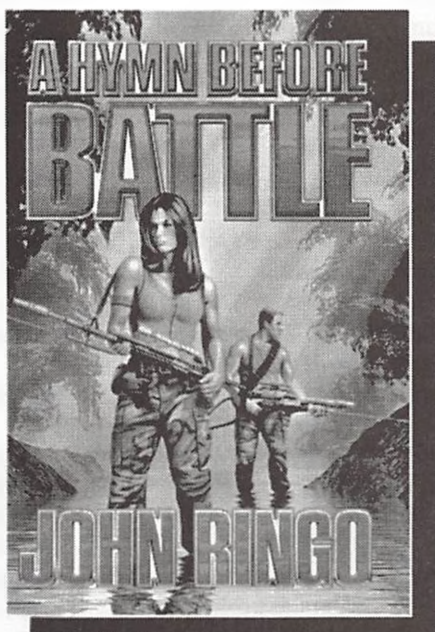
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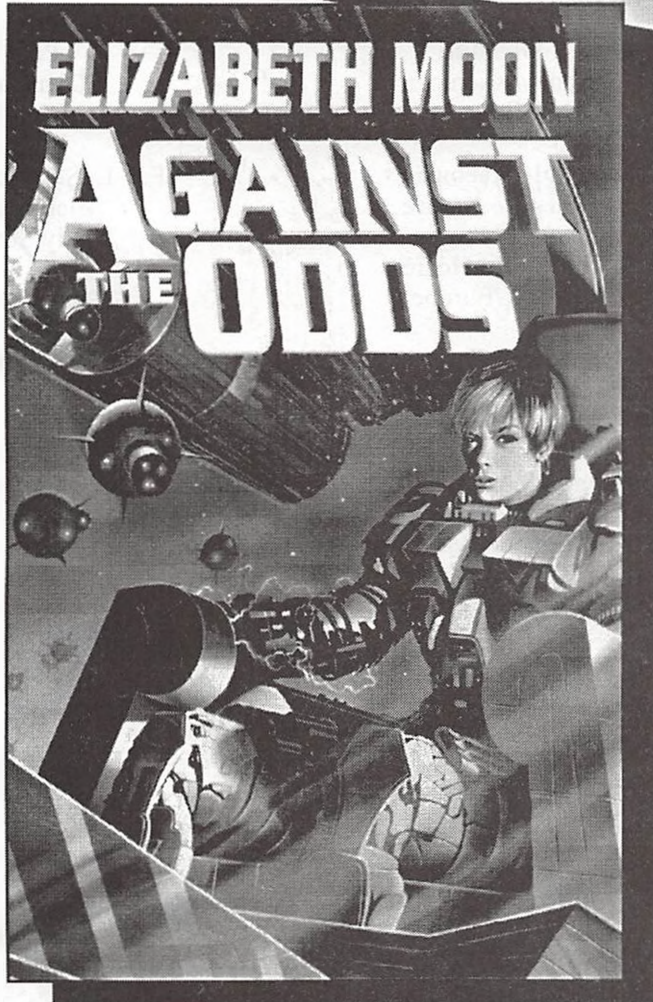
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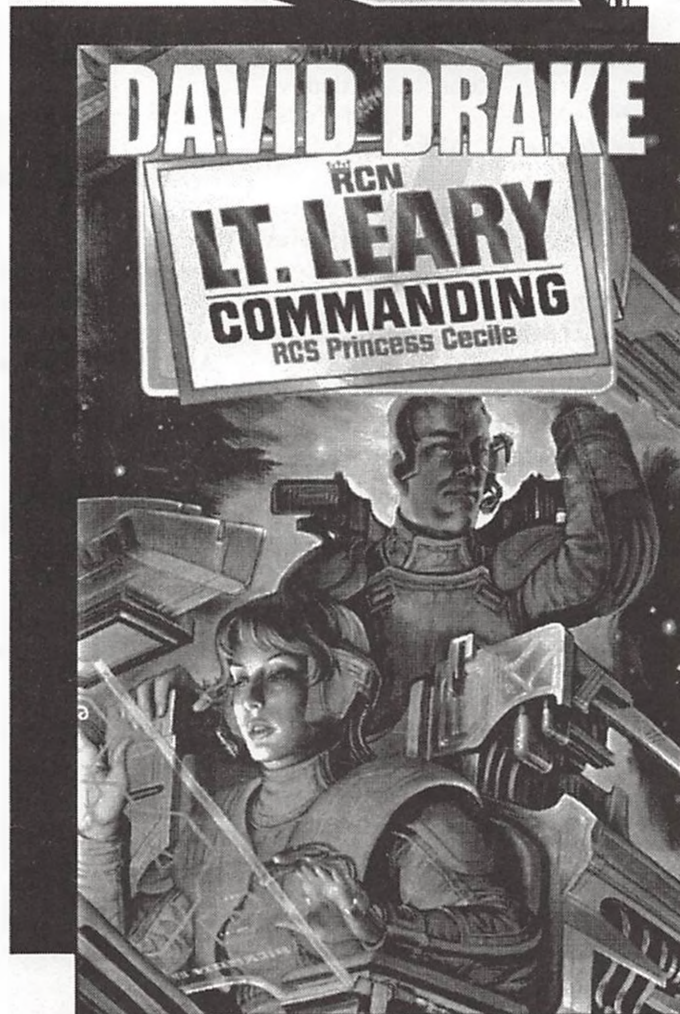
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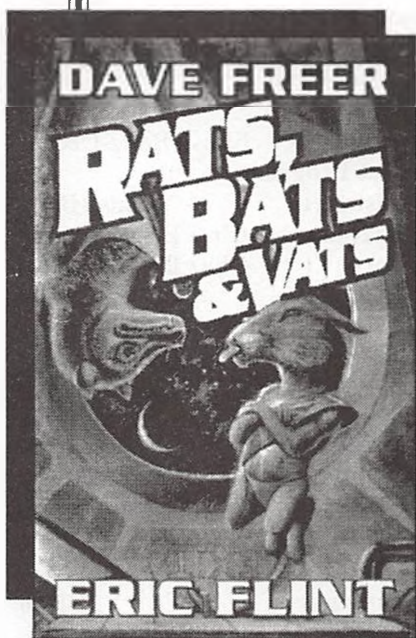
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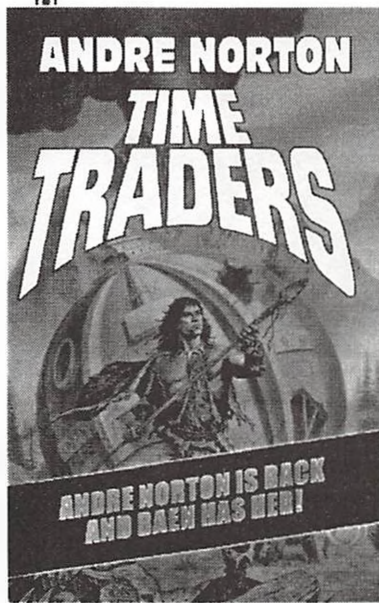
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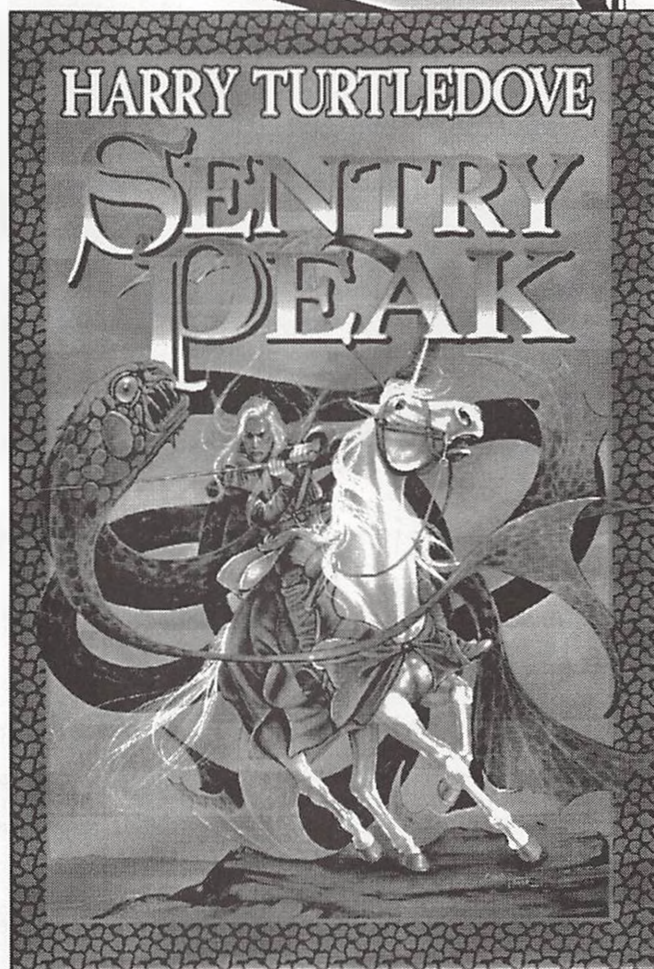
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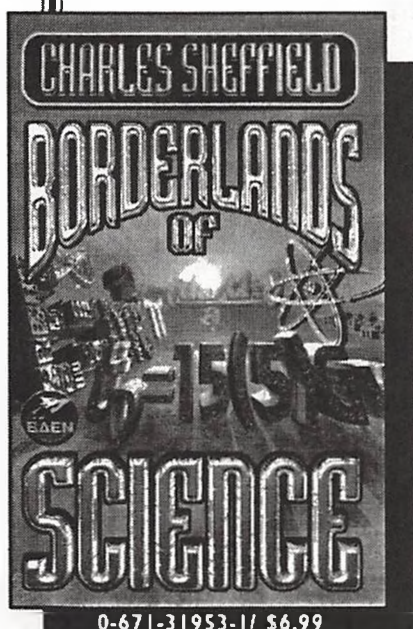
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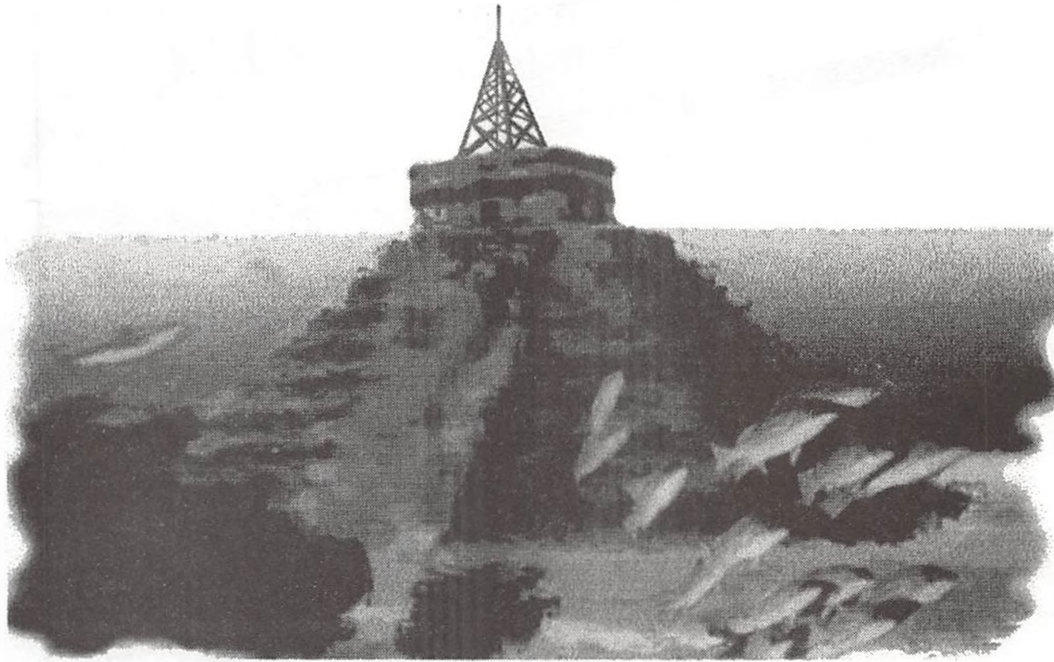


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Letter From Chicago

by *Steven H Silver*

August 31, 2000

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photos
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Dear Chicon Member,

You've finally made it to Chicago. "City of the Big Shoulders," "Hog Butcher to the World," in the immortal words of poet Carl Sandburg (no relation to former Chicago Cub Ryne Sandberg). Although you've come for Chicon 2000, the 58th World Science Fiction Convention, I hope you'll find some time to get out of the hotels and look around to see what the city has to offer. I know you've heard about all the really big name places,

like the Museum of Science and Industry and the Art Institute of Chicago, but I'm going to tell you a little more about them, just so you know what they have to offer. I'll also try to point out some smaller, out-of-the-way places you might want to see. Places which the tourists frequently miss.

Chicago runs for 29 miles along the western coast of Lake Michigan, covering approximately 228 square miles. After the last census, the city's population was estimated



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at 2.7 million people, making it the third most populous city in the United States. Despite the size, Chicago can have a small... well, medium... town feel to it. Since Chicago is broken up into 76 neighborhoods, I'll group some of them together and give you an idea about what there is to do in Chicago.

If you flew into Chicago, you most likely arrived at **O'Hare Airport**, still the world's busiest, despite challenges from Atlanta and Dallas-Fort Worth. If you look at your luggage tags, you'll note that they say ORD. Chicago lore claims this stands for "Owned by Richard Daley," but, in fact, it really is derived from "Orchard Place," the area on which the airport was built. The airport is named for Butch O'Hare, a Chicago pilot who fought in the Battle of Midway during World War II. Butch O'Hare's father had an interesting tie to another well-known Chicagoan. He was the bookkeeper who



turned over records to Eliot Ness to prove that Al Capone had bribed the jury in his tax evasion case.

In January 2000, the Field Museum loaned a life-size cast of a brachiosaurus skeleton to O'Hare. The creature has been re-assembled on Concourse B of the United Terminal, looking out towards Concourse C. The cramped environment of the airport really gives a good feel for how huge the creature was. Many of Chicago's restaurants have been participating in an attempt to improve the food available at the airport, so if you don't get a chance to find your way to such Chicago eateries as the Billy Goat Tavern, Eli's, or Uno's, you can always grab a taste of Chicago on your way out of town.

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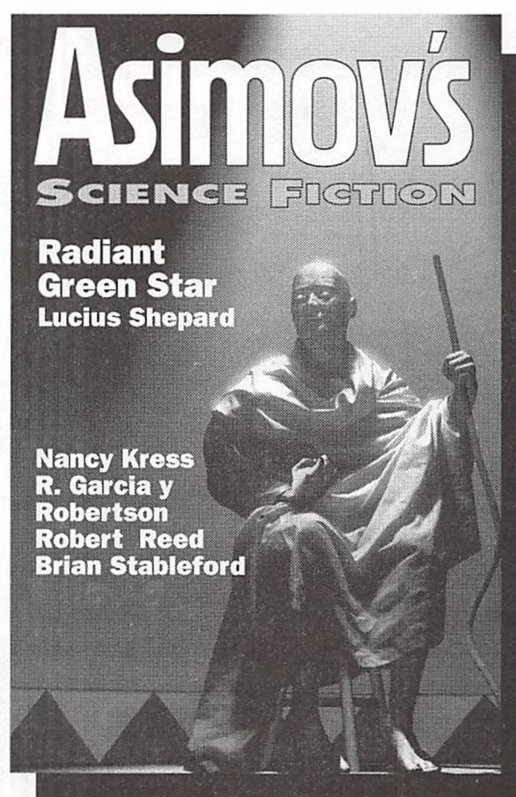
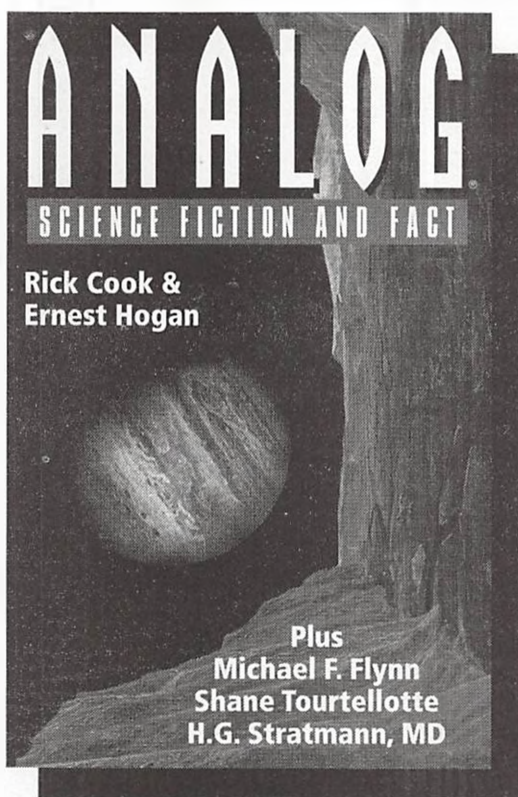

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Chicago has other airports, most notably **Midway Airport**. Formerly **Municipal Airport**, Midway had a name change in honor of the Battle of Midway after World War II. For the past couple of years, it has been undergoing new construction to make it more user friendly and to allow more flights to take off and land.

HYDE AND WASHINGTON PARKS

Starting at the beginning, the first permanent settler in Chicago was Jean Baptiste Point du Sable (1745-1818), who built a trading post during the 1770's where the Chicago River meets Lake Michigan. In 1800, du Sable sold his property to John Kinzie (1763-1828). Although Kinzie is frequently referred to as the Father of Chicago, du Sable is remembered and honored with the **Du Sable Museum of African American History**, located at 740 E. 56th Street (773/947-0600). Plans are also currently underway to name Chicago's newest harbor and park, near the mouth of the Chicago River, in du Sable's honor.

The oldest house still standing in Chicago is the **Noble-Seymour-Crippen House**, located on its original foundation at 5622-24 N. Newark Avenue. Construction on the house began in 1833, the same year Chicago was incorporated, by Mark Noble, an English farmer. The sec-



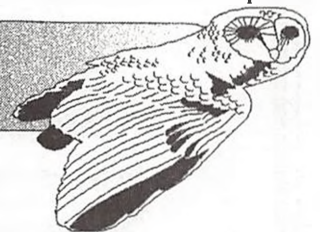
ond owner, Thomas Hartley Seymour, added an Italian-style extension on the north end of the farmhouse to accommodate his large family. Although a member of the Chicago Board of Trade, Seymour expanded operations around his house to include apple and cherry orchards, cattle-ranching and a large vineyard. The land surrounding the house, now called **Norwood Park**, was annexed to the city of Chicago in 1893, the same year the World Columbian Exposition was held in Hyde Park.

The World Columbian Exposition was a World's Fair held to demonstrate that Chicago had rebounded from the disastrous fire of October 7-9, 1871. It was championed by Chicago Mayor Carter Harrison, the 19th century version of Richard J. Daley (like Daley, Harrison had a son, Carter Harrison, who became mayor of Chicago). Unfortunately, Harrison was assassinated at his home the evening before the fair was scheduled to close. In addition to the enormous pavilions built near the University of Chicago, the World Columbian Exposition included the world's first Ferris Wheel, with carriages large enough that one contained a band which played whenever the Ferris Wheel was operating.

Of the enormous buildings erected to house the exhibits, all were destroyed after the fair except for the

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Fine Arts Building, one of the smaller buildings. During the early years of the 20th century, the Fine Arts Building was refurbished for museum use and, in 1933, when Chicago was hosting another World's Fair, the **Museum of Science and Industry**, 57th and Lake Shore Drive (773/684-1414) opened to the public. Many of the museum exhibits are interactive, ranging from the "Hall of Communications," which explains telephony, to the coal mine, which recreates a mine inside the museum. The museum houses the U-505, the only German submarine captured in World War II, silent film actress Colleen Moore's Dollhouse, and the "Transportation Zone" which includes exhibits on air and land transportation. The museum is hosting the largest display ever of relics recovered from the Titanic until September 4th, the last day of Chicon. This exhibit includes a 13-ton piece of the ship's hull as well as a recreation of the ship's staircase. To tie the exhibit to Chicago, there is also information about the Eastland Disaster which was caused by safety regulations put in place after the Titanic sank. An unsteady ship, the Eastland was outfitted with extra lifeboats which caused the ship to capsize. Event tickets are required and should be purchased beforehand; however, general admission to the Museum of Science and Industry is free on Thursdays.

The **Henry Crown Space Center** at the Museum of Science and Industry includes the Apollo 8 capsule which took Frank Borman, James Lovell and William Anders on the first lunar orbital mission. Other exhibits include an Omnimax Theater, Scott Carpenter's Mercury capsule, a Lunar Module trainer and a life-size mock-up of a space shuttle.



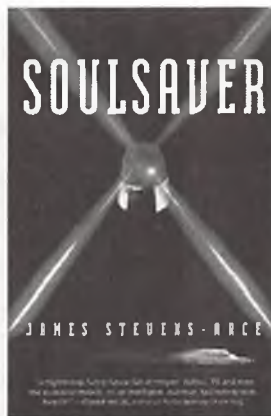
The University of Chicago, one of the premier universities in the world, is also located in this part of the city. The University was founded by John D. Rockefeller and William Rainey Harper in 1892. Nearly 70 Nobel Prize winners are associated with the University of Chicago. On December 2, 1942, the first artificial sustained nuclear reaction was generated under the stands of Stagg Field. Stagg Field was torn down long ago and replaced with Regenstein Library.

The **Oriental Institute** at the University of Chicago recently reopened after a multi-year renovation. Despite the name, The Oriental Institute focuses on the Middle East, not the Far East, and has an enormous collection of artifacts including the 22nd dynasty mummy of Meresamun, an Assyrian lamassu dating to the reign of Sargon II and statuary from the Mesopotamian city-states of Ur and Sumer. The Museum is located at 1155 E. 58th Street (773/702-9521).

The **David and Alfred Smart Museum of Art**, located at 5550 S. Greenwood Avenue (773/702-0200), is the University of Chicago's Fine Arts Museum. The Smart Collection covers the past five centuries featuring more than 7,000 *objets d'art* from around the world. While

A complete Burlington Zephyr train is on display in the underground (below lake level) parking garage at the Museum of Science and Industry (\$7 for parking, but you can follow the signs in the museum to the garage if you wish to see these displays).

The Chicago City-Pass (\$30.50 for an adult) is sold at museums. It gives the holder nine days to visit the Art Institute, Field Museum, Museum of Science and Industry, Adler Planetarium, Shedd Aquarium, and Sears Tower Skydeck at a discounted cost.



Advance Praise for *Soulsaver* by James Stevens-Arce

"A frightening, funny future full of religion, politics, TV, and even the occasional mirade...It's an intelligent, inventive, fascinating book. Read it!"—Connie Willis, Nebula Award-winning author of *To Say Nothing of the Dog*

"With its passionate skepticism and compassionate spirit, *Soulsaver* deserves to find a large audience among mainstream and science fiction readers alike."—James Morrow, Nebula Award-winning author of *The Eternal Footman*

"Fast-paced, thought-provoking, and utterly engaging—a bravura debut by a writer who is sure to become a major name."—Robert J. Sawyer, Nebula Award-winning author of *Calculating God*

"Combines the high-tech polish of Neal Stephenson's *Snow Crash* with a grim, gripping, religious tomorrow reminiscent of Margaret Atwood's *The Handmaid's Tale*."—Mary Rosenblum, Compton Crook Award-winning author of *Bleeding Heart*

The novella version of *Soulsaver* shared the 1997 UPC Prize for Science Fiction (Barcelona), which Brian Aldiss has called "the most prestigious science fiction award in Europe."

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the galleries are closed on Monday, the museum gift shop is open. The exhibit "Pious Art" will be running through Chicon (until 9/10). This exhibit is a display of Christian and Renaissance art.

As long as I'm discussing the area around the University of Chicago, I'd like to discuss a couple of bookstores which are located near the campus. Perhaps the most famous is the **Seminary Co-op**, located at 5757 S. Uni-

versity Avenue in the basement of a classroom building. The majority of the Co-op's 100,000 titles are academic and scholarly and the maze-like layout is fantastic for browsing. Nearby **Powell's**, at 1501 E. 57th Street, deals mostly with used and remaindered books. Finally, **O'Gara and Wilson**, 1448 E. 57th Street, has the distinction of being Chicago's oldest bookstore, having been founded in 1882. O'Gara and Wilson's employ-

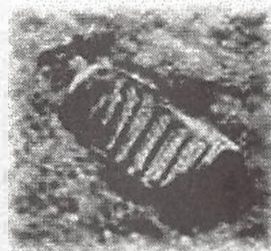
ees generally hold at least a Masters degree and are among the most informed bookstore staff anywhere.

By the way, a couple of great books about Chicago are available and go into much more detail. Kenan Heise and Mark Frazel have written a book called *Hands on Chicago*, which is a sort of encyclopedia of Chicago and its neighborhoods. Gerard Wolfe's *Chicago: In and Around the Loop* discusses the fantastic architecture in downtown Chicago and gives suggestions of walking tours you can take. If your local bookstore doesn't carry them, they should be able to place a special order.



GRANT PARK AND THE MUSEUM CAMPUS

As you may know, the official motto of the City of Chicago is *urbs in horto*, which means city in a garden. The name came about, in part, because of the Burnham plan, devised by Daniel Burnham, a Chicago architect who devised a systematic way of laying out the city following the Chicago Fire of 1871. Part



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of Burnham's plan was to ensure that no Chicagoan lived more than walking distance from a park. I would like to describe to you the *urbs circum horto*, the city around a garden, in particular around Grant Park which is within walking distance of the Chicon 2000 hotels.

On April 29, 1844, when the City of Chicago was only 11 years old, Lake Park was dedicated on landfill. On Octo-

ber 9, 1901, it was renamed in honor of Galena, Illinois, native, Civil War General and US President Ulysses S. Grant. City ordinance prohibits building in **Grant Park** and it has successfully withstood several attempts at construction over the past century and a half. Grant Park is perhaps most famous as the scene of clashes between Chicago Police and demonstrators during the Democratic National Convention in 1968. More recently, it has been used for some of Chicago's biggest festivals, such as Taste of Chicago, the Chicago Jazz Festival, the Chicago Blues Festival, and Venetian Night. Many events take place at the Petrillo Band Shell and are sponsored by the Mayor's Office of Special Events. During the weekend before the convention, you can head down to Grant Park to attend **Viva! Chicago** (8/28 & 8/29), a two-day festival of Latin music. During the convention, Grant Park will host the **21st Annual Chicago Jazz Festival** (9/2 to 9/5). As Chicon's programming director, I probably shouldn't say this, but it might make sense to take some time off from the con, head over to Grant Park and listen to some fantastic jazz during lunch, dinner or in the evening. This year will feature such artists as Herbie Hancock and Diane Reeves.

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Located in the middle of Grant Park is **Buckingham Fountain**, one of the world's largest fountains. A gift to the city from Kate Sturges Buckingham in memory of her brother Clarence Buckingham, the fountain was dedicated in 1927. Its design is based on Latona Basin Fountain at Versailles. The fountain operates between May 1st and October 1st each year with water shows every two hours and light shows nightly between 9:00 and 11:00 PM.

On the western edge of Grant Park is the **Art Institute of Chicago**, Michigan Avenue and Adams Street, (312/443-3600), one of the premier art museums and schools in the country. The Art Institute first opened as



the Chicago Academy of Fine Arts in 1879 at the corner of Michigan Avenue and Van Buren Street. In 1891, the Interstate Industrial Building, a Victorian Convention and Exhibition Hall, was razed to make way for the new home of the Art Institute, renamed in 1882. The new building was finished in time for the World's Columbian Exposition.

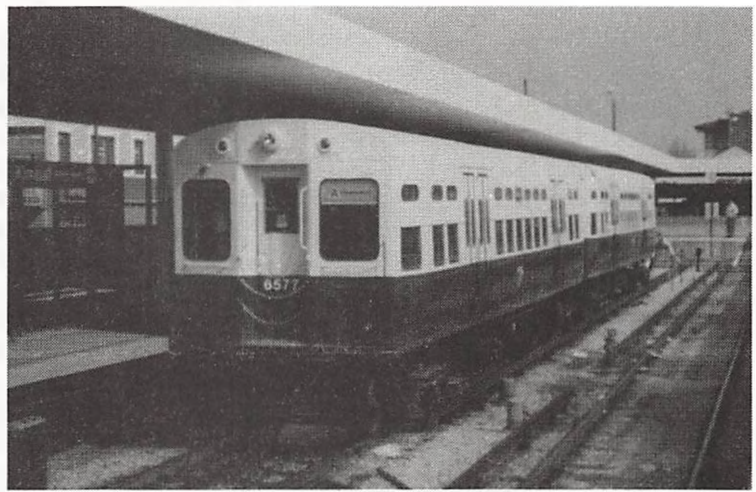
The Art Institute is most well known for its collection of impressionist art, which includes such masterpieces as Georges Seurat's *A Sunday on La Grande Jatte-1884* as well as such 20th Century American masterpieces as Grant Wood's *American Gothic* and Edward Hopper's *Nighthawks*. However, the institute has much more than paintings. In the basement you can see the Thorne Rooms, exact miniatures demonstrating American and European architectural and furniture styles. On the main floor is the George F. Harding collection of arms and armor reflecting armaments throughout the Medieval period. During Chicon, and running through September 24, the Art Institute will be holding "Pharaohs of the Sun," an exhibit covering the



Amarna period (1353-1336 BC), Akhenaten, Nefertiti, and Tutankhamen.

The Art Institute's famous western entrance on Michigan Avenue is guarded by two bronze lions created by Edward L. Kemeys (1843-1907). The lions underwent a renovation in the first few months of this year. When a Chicago sports team makes the playoffs, the lions are frequently dressed in that team's uniform. However, the lesser known eastern entrance is well worth a visit. Just inside the eastern doors is a reconstruction of the trading room of the old Chicago Stock Exchange. Designed by Louis Sullivan in 1894, the Exchange was torn down in 1972. Salvaged portions of the original room were brought to the Art Institute and reconstructed. Leaving the Art Institute through the east doors, facing Grant Park and Lake Michigan, you pass by the former location of the Goodman Theatre, which was located in the Art Institute building until early August. At the end of the drive is the Stock Exchange entrance, the only other piece of this Chicago landmark salvaged by preservationists.

Across Michigan Avenue from Grant Park are a few locations I would like to talk about. Located across the street from the Art Institute at 78 S. Michigan Avenue is the **Chicago Cultural Center** (312/744-6659). Built in 1897, this building served as Chicago's first main library, which was moved a couple blocks southwest to the **Harold Washington Library** in 1991. The first floor contains displays showcasing local artists as well as the **Museum of Broadcast Communications**. Not only does the MBC include the original "Charlie Mc-



You can get to just about anywhere in Illinois (and in this "Letter") via bus or train—CTA, PACE, METRA. All you have to do to get directions is to call 312/836-7000 (5:00 AM to 1:00 AM) for ALL mass transit directions. A CTA Visitor Pass (good for unlimited rides on the CTA buses and 'L' trains: 1-day \$5, 2-day \$9, 3-day \$12, or 5-day \$18 versus up to \$1.80 each way per trip) is available at the nearby Chicago Cultural Center over on Michigan Avenue.

Carthy," but it also includes a room which allows the visitor to make his own news video. The second floor includes the Grand Army of the Republic Room, an ornate ballroom originally used as a meeting place for veterans of the Civil War. In addition to a few restaurants, the Cultural Center has a standing exhibit of Chicago architectural photography and a wide va-

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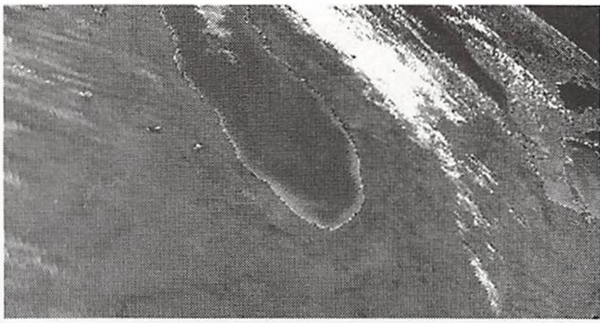
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"Gee-Wiz Pa. arc vou certain the Con Hotel's this way?"





riety of rotating exhibits.

At 224 S. Michigan, the **Chicago Architecture Foundation** (312/922-3432) offers walking and bus tours of Chicago landmarks. Tours can range from a two-hour walking tour of Marshall Field's State Street Store to a three-hour lakefront bike tour. In addition to tours, the museum contains rotating and traveling exhibits specific to Chicago architectural history plus a series of free lunchtime lectures.

Another architectural museum, just north of the Chicago Architecture Foundation, is the recently established **Athenaeum: Museum of Architecture and Design** at 6 N. Michigan Avenue. In addition to architecture, the Athenaeum focuses on industrial and graphic design with an extensive photographic and video archive.

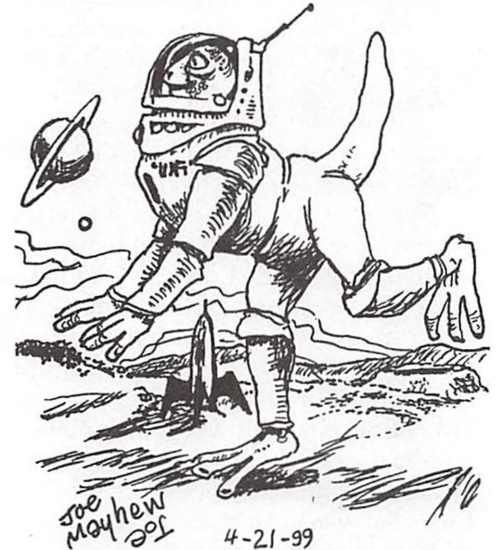
A little further south, at 618 S. Michigan Avenue, is the **Spertus Museum of Judaica** (312/

322-1747). This museum, in the same building as Spertus College, has a large collection of Jewish religious, artistic and cultural artifacts. In the basement, children can recreate a biblical archaeological dig. The Museum also contains a permanent exhibition on the Holocaust and frequently houses traveling exhibits. The temporary exhibit "Jewish Roots in Chicago: Family Papers at the Chicago Jewish Archives" is scheduled to end on August 31.

At the south end of Grant Park is the museum campus, made up of three of Chicago's world-class museums, the Field Museum of Natural History, the John G. Shedd Aquarium, and the Adler Planetarium.

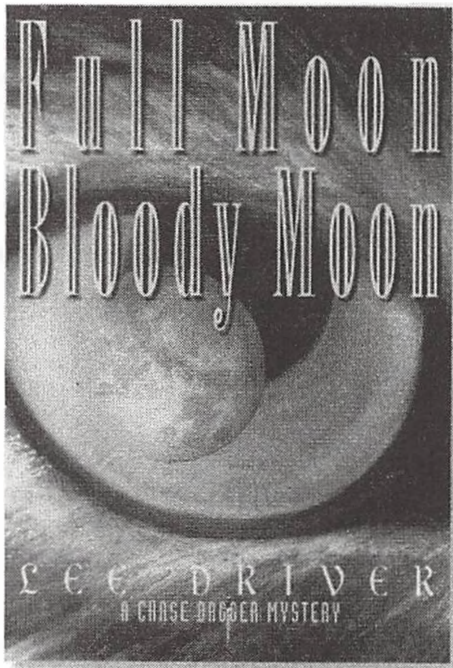
The **Field Museum of Natural History**, 1200 S. Lake Shore Drive (312/922-9410), dates back to the World's Columbian Exhibition when it was located in Jackson Park and known as the Columbian Museum of Chicago. In 1905, to honor the museum's first major benefactor, it was renamed in honor of Marshall Field. The museum moved to its present location in 1921.

The core of the museum collection is formed from items which were exhibited during the 1892 World's Columbian Exhibition. In 1924, the museum acquired the lions of Tsavo, about whom the 1997 film *The Ghost and the Darkness* was made. In 1997, the museum gained the most complete T. rex skeleton ever found, known as "Sue." Sue went on display in the museum's lobby earlier this year. The museum contains an extensive collection of Egyptian artifacts in a display which has recently undergone a renovation. The museum also includes one of the few preserved coelacanths. At the time Chicon takes place, the Field Museum is hosting the traveling exhibit "Star Wars: The Magic of Myth." This exhibit, which was at the Air and Space Museum in Washington during BucConer, features many of the costumes and models used in making the original trilogy including Darth Vader, C3PO, Yoda and the Millennium Philcon, I mean Falcon. Admission to the Field Museum is free on Wednesdays, although some special exhibits (such as the "Star Wars" one) will still have an admission fee.



Across from the Field is the **John G. Shedd Aquarium**, 1200 S. Lake Shore Drive (312/939-2438), which opened on May 30, 1930. Six years earlier, John Graves Shedd bequeathed two million dollars to build, what was at the time, the largest aquarium in the world. Originally the museum consisted of six galleries and a tropical swamp exhibit. The galleries represented different habitats, allowing the visitor to see fish which would reside in relatively close proximity to each other. In 1971, the swamp was replaced by a "Caribbean Coral Reef Exhibit." In 1991, when the Shedd opened its "Oceanarium" overlooking Lake Michigan.

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The Oceanarium is home to beluga whales, dolphins, otters and penguins. The most recent addition occurred this year when they opened "Amazon Rising: Seasons of the River" reflecting the intense biodiversity of the Amazon and the Indo-Pacific, and bringing together hundreds of species of plants and animals. Among the Shedd's other interesting denizens is an alligator turtle which moves about once an hour. Admission to the Shedd is free on Mondays.

Sticking out into Lake Michigan at the eastern end of Solidarity Drive (named, in part, for the statues of Nikolai Kopernick and Thadeusz Kosciuszko standing alongside it) is the **Adler Planetarium**, 1300 S. Lake Shore Drive (312/922-7827), which opened on May 12, 1930. A recent renovation and expansion has reopened the original entrance through the beveled glass doors on the third floor where the visitor is greeted by plaques representing the planets (which were already outdated when the museum opened). They didn't (and still don't) include Pluto, which was discovered only three months earlier. The entry level includes the planetarium where several different sky shows are shown in rotation. The planetarium contains the "Universe in Your Hands" exhibit which features several examples of astronomical equipment throughout the ages. During Chicon, the shows will be "Blueprints for the Red Planet" on the colonization of Mars and a show on "Black Holes." Beginning in June, the Planetarium will be hosting a traveling exhibit on "Ten Years of the Hubble Telescope," which will include photographs and models for a minimal additional admission price. Admission to the Adler is free on Tuesdays.

Just to the south of the Adler Planetarium is Northerly Island. Originally a landfill island built for the 1932 Century of Progress Exhibition, the area was leveled after the World's Fair was over to make way for an airport, **Merrill C. Meigs Field**. The airport opened on December 10, 1948 and became the country's busiest single-strip airport by 1955. The current air traffic tower was built in 1952 and



Wow! This kid really has a neat imagination!

the terminal was dedicated in 1961. In 1995, the Mayor's office recommended closing Meigs Field, and turning Northerly Island into 75 acres of lakefront park.

In addition to Grant Park, Chicago has several other parks of various sizes, as well as forest preserves. In fact, if you so desire, you can bicycle from the Wisconsin border through Chicago to the Indiana border and almost never leave forested areas except to cross the street.

Lincoln Park

Another great park is located along the lakefront a few miles north of Grant Park: Lincoln Park. **Lincoln Park** began its existence as City Cemetery. In 1864, the city council decided to turn the cemetery into a park. Permission was received from all descendants to move graves with one major exception: the Couch family, who owned a small mausoleum in the cemetery. To this day, the Couch Mausoleum can still be seen, standing amidst trees, behind the Chicago Historical Society. Ira Couch, who is buried in the tomb, was one of Chicago's earliest innkeepers, opening the Tremont House in 1835. Couch is not the only person to still be buried in Lincoln Park. In 1852, David Kennison, who claimed to have been born in 1736, died and was buried in City Cemetery. Kennison claimed to have been the last survivor of the Boston Tea Party. As recently as 1986, con-

struction in the park has revealed more bodies left over from the 19th Century.

Lincoln Park is, perhaps, best known for the **Lincoln Park Zoo**, 2200 N. Cannon Drive (312/742-2000), a free zoo which is open year-round. The zoo was founded in 1868, when the Lincoln Park Commissioners were given a gift of a pair of swans. They became the first occupants of the zoo. In 1874, the swans were joined by a bear cub, the first animal purchased for the zoo. The bear became quite adept at escaping from its home and could frequently be found roaming Lincoln Park at

night. The first bison ever born in captivity was born in Lincoln Park. Now, Lincoln Park Zoo is home to a wide variety of animals. The zoo includes polar bears, penguins, koalas, reptiles, monkeys, and other species totaling nearly 1,250 animals. Also located in Lincoln Park Zoo is a Burr Oak Tree which dates to 1830, three years before the city was founded.

There are two sections of Lincoln Park Zoo which have been set aside for children. The first is the **Pritzker Children's Zoo**. The Children's Zoo contains small animals which children can pet. Zookeepers describe animals, such as ferrets, hedgehogs, and tarantulas, and their habits to children. In addition, baby animals born at Lincoln Park Zoo are kept in the Children's Zoo if their parents cannot care for them for any reason. The second special area of the zoo is the **Farm in the Zoo**. This small farm contains pigs, cows, horses and other animals which can be found on farms. Children can feed and pet the animals. In addition, the cows are milked in public for children to see.

Near the southern end of Lincoln Park Zoo, you can rent a paddle boat for a spin around the Lincoln Park Lagoon. The Lagoon is surrounded by trees and offers a relaxing time (and, of course, you get your paddling exercise). Kayakers and canoers also take to the lagoon and you can often see scullers as well.

Lincoln Park is known for its statu-



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Chicago graffiti

ary. As you walk through the zoo and park, you'll see many of Chicago's great works of art. Just as there is a statue of Abraham Lincoln in Grant Park, there is a memorial to Ulysses S. Grant in Lincoln Park. It overlooks Cannon Drive at the south end of the zoo. The sculpture was created in 1891 by Louis Rebisso. Actually, there is also a statue of Lincoln in Lincoln Park, the *Standing Lincoln* (1887), by Augustus Saint-Gaudens, the same sculptor who created the *Sitting Lincoln* in Grant Park. *Standing Lincoln* can be seen behind the Chicago Historical Society. The only other person who is immortalized by statues in both Grant and Lincoln Parks is Alexander Hamilton (1952); the Lincoln Park statue was sculpted by John Angel. John Gelert's *Hans Christian Andersen* (1896) on Stockton Drive provides a tribute to the Danish storyteller. The Eugene Field Memorial (1922) designed by Edward McCartan remembers the *Chicago Daily News* columnist and poet who wrote "Little Boy Blue" and "Winken, Blinken and Nod." William Ordway Partridge's statue of William Shakespeare (1894) makes a third great storyteller in Lincoln Park. This seated Shakespeare provides a lap for children to climb onto. A bust of Sir Georg Solti, the former conductor of the Chicago Symphony Orchestra, can be found just to the west of the zoo. Finally, a statue of John Peter Altgeld (1915), the 19th Century Illinois governor who pardoned the Haymarket Square rioters, can be seen just south of Diversey. This statue was created by Gutzon Borglum, whose name may be familiar as the sculptor of Mount Rushmore.

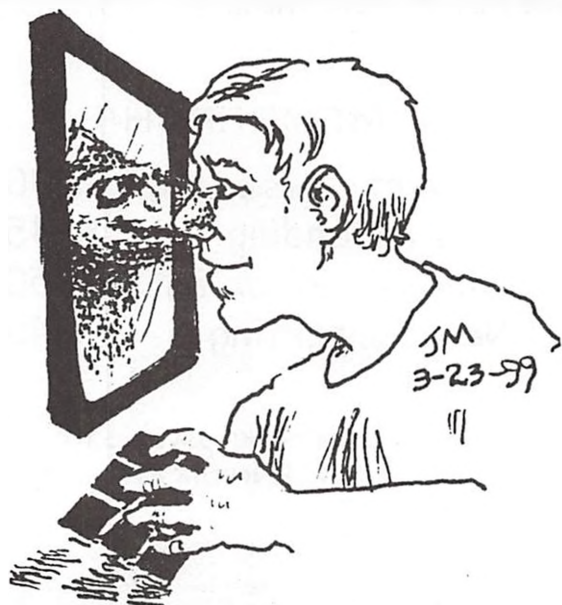
Founded in 1857, the **Chicago Academy of Sciences** is the city's oldest museum, although not the most visited, specializing in ecology and the natural history of the Midwest. The museum at the Academy's main location is now closed, but in late 1999, the Chicago Academy of Science opened the **Peggy Notebaert Nature Center** at 2430 N. Cannon Drive (773/755-5100). The new museum includes

a butterfly farm covering more than 4,000 square feet. A two-story cutaway of a typical home shows what sorts of wildlife live inside an urban house. There is also an interactive exhibit which demonstrates how the city locks work and talks about water usage and conservation. Admission to the Notebaert is free on Tuesdays.

Located on the south side of Lincoln Park, at the corner of Clark Street and North Avenue, is the **Chicago Historical Society** (312/642-4600). The society was founded in 1856 when Chicago was only 19-years-old. Most of the early collection was lost in the 1871 fire. The museum contains several standing exhibits on local topics like Fort Dearborn, Life during the Civil War, and Chicago History. CHS also features special exhibits ranging from popular culture, such as the television show *Kukla, Fran and Ollie*, to architecture and fashion. The society's diverse permanent collection includes the bed Abraham Lincoln died in, Al Capone's mugshot, Michael Jordan's uniform, and George Washington's second inaugural suit.

Second City, at 1616 N. Wells (773/337-3992), is one of this country's premiere comedy clubs. Alumni include Alan Alda, Alan Arkin (whose football at University of Chicago is a classic), Dan Ackroyd, Jim and John Belushi, Bill and Joel Murray, Harold Ramis, Tim Kazurinsky, John Candy, Paul Mazursky, Richard Kind, Joan Rivers, Martin Short, Bonnie Hunt, Gilda Radner, Ed Asner, Linda Lavin, Robert Klein, George Wendt, Valerie Harper, Mike Nichols and Elaine May, Jerry Stiller and Anne Meara, Peter Boyle, Joe Flaherty, Chris Farley, Shelley Long and many more. Show times are 8:30 PM, Tuesday through Thursday, 8:00 and 11:00 PM on Friday and Saturday, and 8:00 PM on Sunday. While the shows are semi-improvisational, following the late show on Friday and Saturday, the company does an improv based on ideas shouted out by the audience. Opened on December 16, 1959, the group took its name from a derisive article written for *The New Yorker* by A.J. Liebling. In 1974, a second *Second City* opened in Toronto, Canada's second city, which created the television show *SCTV* (1976-1981). In addition to the main area, there is a second stage, **Second City e.t.c.** in Piper's Alley behind the main stage. In this case, *ETC* stands for Experimental Theater Company.

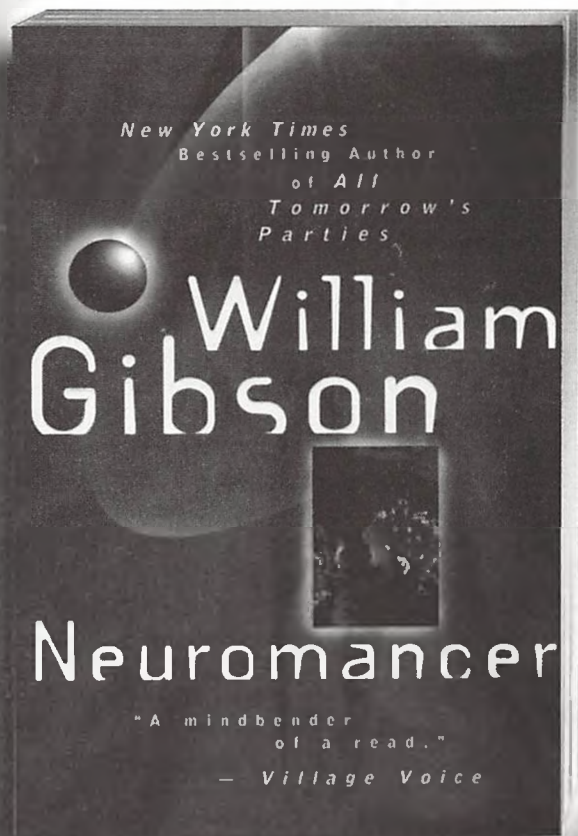
The **Old Town School of Folk Music** has recently (1998) moved into a new and larger space at 4544 N. Lincoln Avenue (773/525-7793). Long a training ground for folk singers such as Bonnie Koloc, John Prine, and Steve Goodman, the school also presents concerts and has a store filled with folk music, instruments and recordings. The new location includes a 425-seat concert hall which doubles as a café. Listen to some of their alumni on CD as they get across what this city is like (pay special attention to Goodman's Chicago songs: "Lincoln Park Pirates," "Daley's Dead," and "A Dying Cubs Fan's Last Request").



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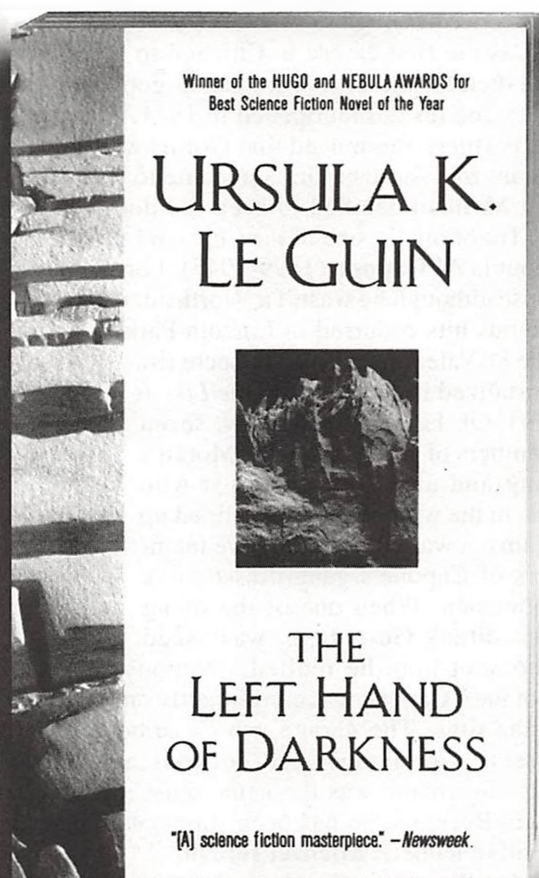
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R.J. Grunts, located at 2056 N. Lincoln Park West (773/929-5363), provides a nice place to stop for a meal while visiting the park. Grunts is the flagship restaurant of one of Chicago's premier restaurateurs, Rich Melman, whose Lettuce Entertainment chain includes such restaurants

as Ben Pao, Shaw's Crab House, Scoози, and Tucci Benuch. Past Melman eateries which have graced the city include Fritz, That's It, Jonathan Livingston Seafood, and Lawrence of Oregon. All the craziness started at Grunt's. It was the first eatery in Chicago to feature a salad bar, and their Gruntburgers are just as good now as they were when the restaurant opened in 1971. When Melman and his partners announced that Grunts would close in 1997, diners from across Chicago came to the restaurant's aid and Melman decided to keep the doors open.

Traditionally, one of the Chicago figures everyone asks about is **Al Capone** (1899-1947). I bring him up now because although he wasn't a 'Northsider,' one of his most famous hits occurred in Lincoln Park: The St. Valentine's Day Massacre (immortalized in the movie *Some Like It Hot*). On February 14, 1929, seven members of George "Bugs" Moran's gang and an ophthalmologist who was in the wrong place were lined up against a wall and shot by five members of Capone's gang dressed like policemen. When one of the dying men, Frank Gusenberg, was asked who shot him, he replied, "Nobody shot me." Capone was conveniently on vacation in Florida at the time. The garage, which stood at 2122 N. Clark Street, was demolished decades ago. For years, Al Capone's name was the name most identified with Chicago. Recently, he has been supplanted by a much more positive name... Michael Jordan.

Another gangster who is associated with the Lincoln Park area is **John Dillinger**. Dillinger was listed as "Public Enemy Number One" by the FBI. On July 22, 1934, Dillinger was killed by FBI agents in an alley just south of the **Biograph Theater** at 2433 N. Lincoln Avenue (773/348-4123). Dillinger had only burst onto the scene as a major gangster in 1933, but several jail escapes and bank robberies had cemented his reputation. Ana Cumpanas, a brothel madam facing deportation charges, agreed to help the FBI bring down Dillinger and she notified them that she would attend a movie with Dillinger and his girl, Polly Hamilton. Each year on July 22nd, the Biograph shows *Manhattan Melodrama*, the last film Dillinger saw before his death.

The area of Lincoln Avenue near the Biograph has several live theaters as well as many great cafés and bars. Across from the Biograph is **Crimson Lion**, 2446 N.

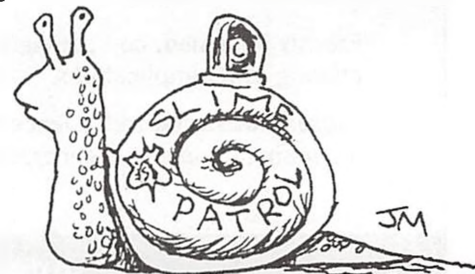
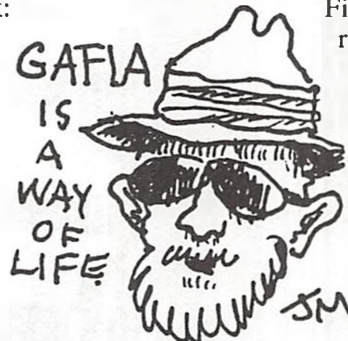
Lincoln Avenue (773/348-2695), a British-style pub which offers poetry readings, *Twilight Tales* (a horror/fantasy reading series), and has even produced Shakespeare's history plays on the roof. Down the street is the **John Barleycorn Memorial Pub**, 658 W. Belden (773/348-8899). Some of the theaters in the area include **Victory Gardens**, 2261 N. Lincoln Avenue, **The Organic**, 2851 N. Halsted Street, which premiered production of *The Bleacher Bums* by Joe Mantegna and Dennis Franz, and *The Forever War* based on Joe Haldeman's novel, **The Apollo Theater Center**, 2540 N. Lincoln Avenue, and **Steppenwolf**, 1650 N. Halsted Street (773/335-1650), which actors Gary Sinise, John Malkovich, and John Mahoney are associated with.

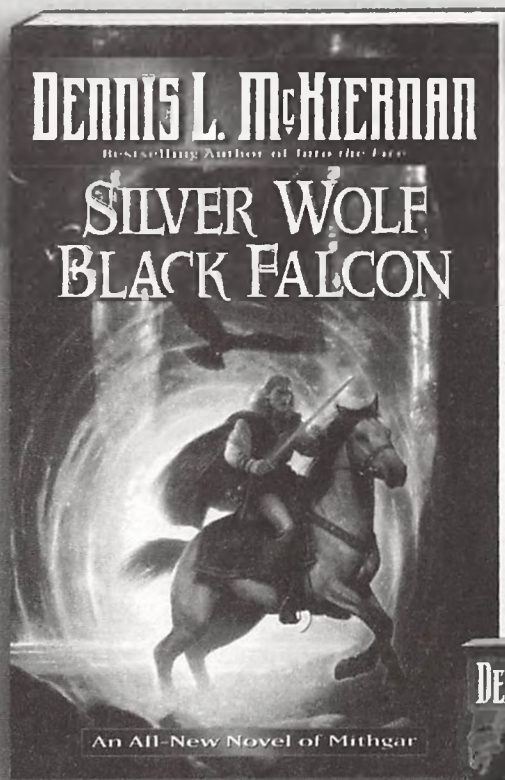
SPORTS IN CHICAGO

In many cities with major league baseball teams, the fans go to the games with the hope that their teams will win. Chicago doesn't really have those expectations. We go to the games to enjoy the ball park, the stadium and the crowds. We expect to be entertained. If our team happens to win, we consider it a bonus. Our teams' owners have understood this as well. When P.K. Wrigley couldn't field a competitive team, he urged people to come down for a beautiful day at the friendly confines of Wrigley Field. When Bill Veeck owned the White Sox, he relied more on spectacle than on talent to bring people to Old Comiskey Park. That said, the Chicago Cubs remain one of the most popular teams in baseball (and have won more games than any other franchise in baseball history) and the White Sox uniforms are among the most popular.

The **Chicago Cubs** are one of the oldest franchises in baseball, dating back to the founding of the National Association in 1871. They were the first team to make it to three consecutive World Series from 1906 to 1908, winning back-to-back championships in 1907 and 1908. Unfortunately, they haven't won a world championship since then despite seven additional World Series appearances, the last in 1945. Since 1916, the Cubs have played at historic Wrigley Field, 1060 W. Addison (773/404-2827), the only surviving Federal League (1914-1915) ball park. Although there are very few bad seats in the park, the place to sit to really get the full Wrigley Field experience is in the bleachers, which are general admission. The Cubs will be playing Los Angeles on August 27, and San Diego from August 28-31. Since the Cubs are out of town on the weekend of September 2-3, they'll be offering tours of Wrigley Field

(\$10 donation) on Saturday and Sunday during the convention. This tour includes both locker rooms, the press box, the bleachers and, weather permitting, a trip out





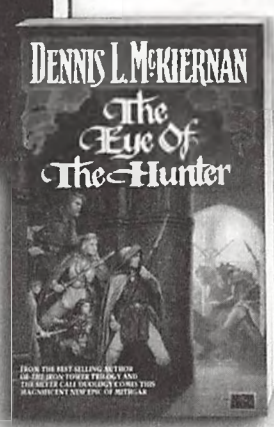
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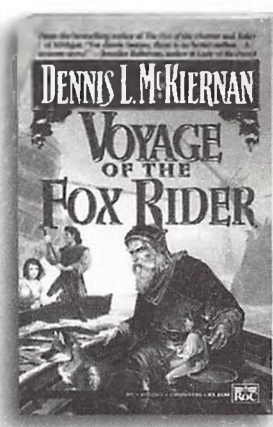
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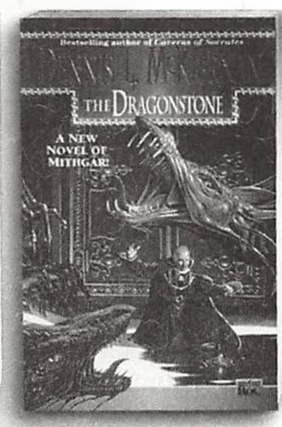
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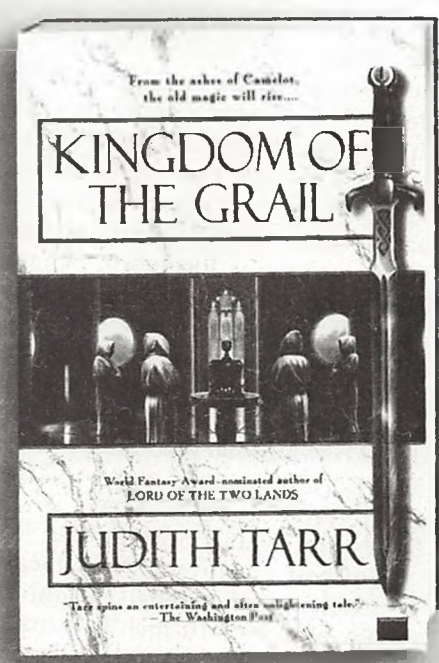
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onto the field.

The **Chicago White Sox** are one of the original American League teams, taking their name from the Chicago White Stockings, the original name for the Chicago Cubs. The fledgling team went to their first World Series in 1906 when their team, known as "The Hitless Wonders," defeated the Chicago Cubs, whose regular season record still stands as the best winning record in baseball history. In 1919, eight White Sox were banned from baseball under suspicion of throwing the World Series. The White Sox's last World Series was in 1959. In 1933, the White Sox hosted the first All-Star Game to coincide with the "Century of Progress Exhibition." Old Comiskey Park, in which the White Sox played since 1910, was torn down and the club moved across the street to new Comiskey Park, 333 W. 35th Street (312/674-1000) in 1991. The White Sox will start a seven game home stand on September 1, playing the Anaheim Angels from (9/1 to 9/3), and the Texas Rangers (9/4 to 9/7).

The **Kane County Cougars**, a Class A Farm team for the Florida Marlins, have played in Chicagoland since 1991. The Cougars are one of the largest draws in the Midwest League, surpassing the three-million mark in attendance during the 1998 season. They play at Philip B. Elfstrom Stadium, 34W002 Cherry Lane in Geneva (630/232-8811). August 27, the Cougars will play the Lansing Lugnuts, and from August 29-31 they will host the Wisconsin Timber Rattlers.

The **Schaumburg Flyers** of the Independent Northern League are Chicago's newest ball club. Their inaugural season began on May 28, 1999 when they played the St. Paul Saints. During their first season, they invited former Negro League pitcher Ted "Double Duty" Radcliffe to pitch, making the 96-year-old the oldest professional baseball player in history. Their newly built stadium, Alexian Field, the design of which is based on Wrigley Field, is located in Schaumburg at the Elgin-O'Hare Expressway and Springinguth Road (847/891-2255). The Flyers will be out of town during Chicon, but will be playing Madison Black Wolf on August 27.

In 1999, the **Cook County Cheetahs**, founded in 1995, joined the Frontier League and moved into their new stadium, Hawkinson Ford Field, 14100 S. Kenton (708/489-2255). The Cheetahs play in Crestwood off I-294 and Cicero Avenue. From August 27-29, the Cheetahs will be playing against Springfield.

Softball was invented in Chicago as an indoor, winter extension of baseball. Traditional Chicago softball is played with a 16-inch ball that is actually soft... no need for a glove with this cantaloupe. On any given weekend during the summer, softball, both 16- and 12-inch ball, is played on fields across the city, from **Hyde Park**

to **Lincoln Park** to **Grant Park**. Most games are league, but you never know when a pickup game will take place. Perhaps the best spot in the city to get into a pickup game is **Oz Park**, named after Chicagoan L. Frank Baum's magical kingdom. The park also sports a statue of the tin woodsman titled *The Tin Man*.

Of course, the **Chicago Bulls** are known for building one of the greatest sports dynasties in history, ranking with the New York Yankees. Although basketball won't be in season when you visit Chicago, you can still see the "House that Jordan Built," as well as the life-size statue of Jordan in flight (designed by Omri Amrany who also created the Harry Caray statue outside Wrigley Field) at the United Center at 1901 W. Madison (312/559-1212).

The United Center replaced the Chicago Stadium (built in 1929) in 1994. Briefly in 1996, the United Center acquired its own area code when the Democratic National Convention was held there. This was the first time a political convention was held in Chicago since the infamous DNC of 1968.

The **Chicago Bears** shared the spotlight with the Bulls in a series of skits on Saturday Night Live in the mid-1980s when the Superfans would talk about "Da Bears, da Bulls and Coach Ditka." Although the SNL crew exaggerated (a little), Bears fans do tend to be very territorial, filling Soldier Field (just south of the Museum Campus on the lakefront) for all Bears home games. Originally a company team, the Decatur Staleys were founded by former New York Yankee outfielder George Halas (1895-1983). The Staleys moved to Chicago in 1921 and were renamed the Bears (after the Chicago Cubs) in 1922. In the 1940 championship, Halas's Bears defeated the Washington Redskins 73-0. During the 1960's, the Bears played at Wrigley Field before moving to their current digs in Soldier Field (847/615-2327), which was built in 1924.

Soldier Field is known for more than just the Chicago Bears. In 1927, the infamous "Long Count" during the Dempsey-Tunney heavyweight fight took place here. Concerts (including Grateful Dead shows) have been held here. In 1999, the stadium hosted the Women's World Cup Soccer Tournament, and the 1994 World Cup Opening Ceremonies took place here.

Soccer in Chicago is not limited to the World Cup. Over the years, Chicago has had several professional soccer teams. Currently, the city is represented by the **Chicago Fire** at Soldier Field. While professional soccer may not have the following in the United States that it has in the rest of the world, Chicago has proven, time and again, that it is a major supporter of soccer in the US.

The **Chicago Black Hawks** share the United Center (312/559-1212) with the Chicago Bulls. Although their glory days were back in the 1960's when the team featured Stan Mikita and Bobby Hull, the team continues to play in



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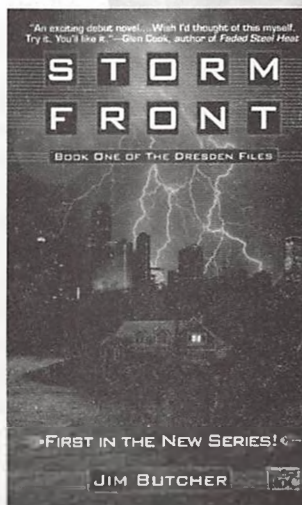
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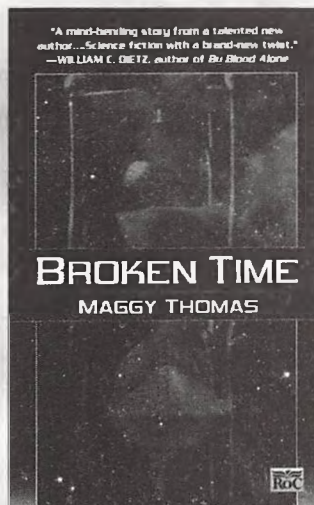
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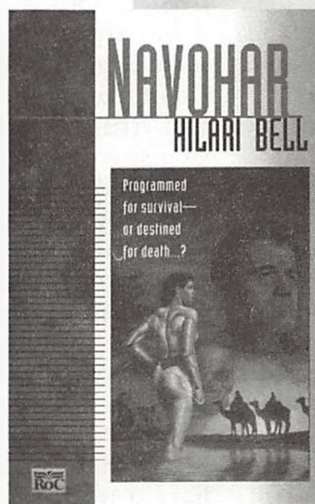
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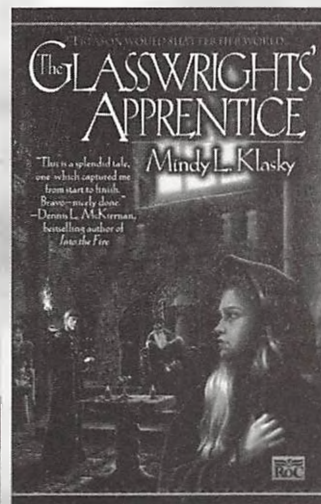
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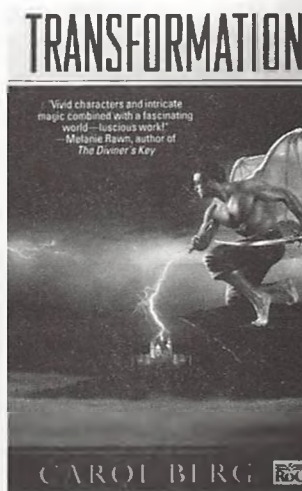
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front of sell-out crowds. The Black Hawks joined the NHL in 1926, one of the league's original six teams. The team is named for the Black Hawk Indians who lived in the Midwest in the 19th Century. Both Abraham Lincoln and Jefferson Davis served in the Black Hawk War (1832-1833).

The **Chicago Wolves**, who play in Rosemont near O'Hare at the Allstate Arena, 6920 N. Mannheim Road (847/635-6601), play in the Western Conference of the International Hockey League. In 1998 and 1999, the Wolves won the Turner Cup.

I'm sure that while many of the fans who come from England, India, Australia and other parts of the Commonwealth will find baseball a curious sport, they may find themselves wishing to watch a more familiar game. To this end, if they forgo the convention proper, they'll have just enough time to take in a cricket match at one of the two places in the area to catch cricket in nearby Evanston: **Wells Field**, Central and Ashland (847/491-5240), and **James Park**, Oakton and Dodge (847/491-5240). The games are free and generally pit local cricketers against expatriate Commonwealth teams. Despite cricket's reputation as a long game, the games in Evanston (you can get there on the red line of the El, transferring to the purple line) are played on Saturday and Sunday afternoons from June to September (several different games, not the same game played over several months.)

You can catch the sport of kings at the **Polo and Equestrian Club of Oak Brook**, 1000 Oak Brook Road in Oak Brook (630/990-2394), near the headquarters of McDonald's. The

action begins at 1:00 PM on Sundays from mid-June to September. When England's Prince Charles is in the States, he can frequently be found playing in Oak Brook. Admission begins at \$8 for a grandstand seat.

Polo isn't the only sport which relies on horses. Chicago has horse racing for betting fans. Harness racing can be seen at **Maywood Park, Sportsman's Park, Balmoral Park, and Hawthorne Race Course**. Thoroughbreds run here as well. Thoroughbred racing has also returned to **Arlington National Race Course**. All of these race tracks are located in the suburbs. Maywood Park is at 8600 W. North Avenue in Maywood (708/343-4800); Sportsman's Park, 3301 S. Laramie (708/652-2812), and Hawthorne Race Course, 3501 S. Laramie (708/780-3700) are in Cicero; Balmoral Park is at Highway Illinois 1 and Elms Court Lane in Crete (708/672-7544); and Arlington International Race Course is at Euclid Avenue and Wilke Road in Arlington Heights (847/255-4300). Arlington International reopened this year after having been closed for several seasons.

If you like racing but are allergic to horses, you can catch NASCAR racing at the **Santa Fe Speedway** in suburban Hinsdale (9100 S. Wolf Rd., Hinsdale, 630-839-1050). The track here is clay, not asphalt, so the cars have a tendency to go slower, but strategy tends to play a larger part in determining who wins.

Just north of the Illinois border



you can see sleek greyhounds (dogs, not buses) chase little rabbits (lures, not VW's) at **Dairyland Greyhound Park** in Kenosha, Wisconsin (800/233-3357). Of course, we would much rather you spend your money at the con, or, failing that, at Illinois vendors, but Dairyland is only about 90 minutes north of Chicago. On the way, you can stop along I-94 and buy some cheese at the Mars Cheese Factory, a small shop that gives the word "Cheesy" several new meanings.

If you find yourself staying in the Fairmont Hotel with a lake view, you'll also find yourself looking over the **Illinois Center Golf Course and Driving Range**. This nine-hole course was built in 1994 when plans for an office building fell through. Tee times may be



No, you can't take your bike out on the Elgin-O'Hare Expressway—even in the mythical, suburban "land beyond O'Hare." Drivers around Chicagoland note that there are only two seasons—winter and road repair. The suburbs look a lot like this with about 10,000 nearly identical cars and houses in a space meant for 5,000.



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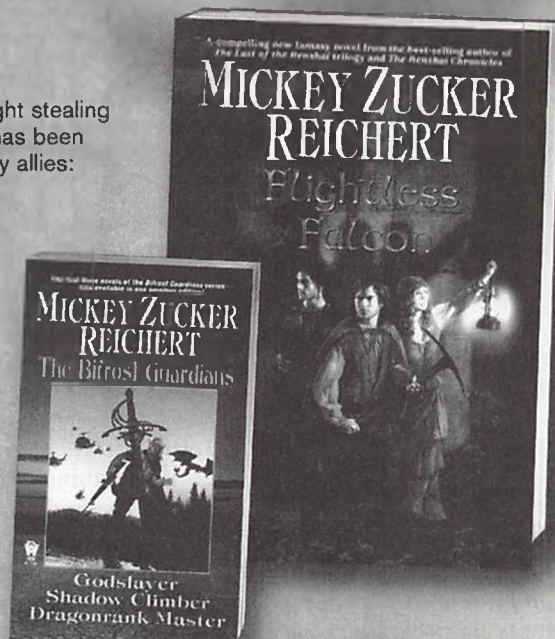
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booked through the concierge at the Swissôtel, one of Chicon's official hotels. The **Chicago Park District** (312/294-2200) has six relatively inexpensive golf courses scattered throughout the city. These include **Marovitz**, Lake Shore Drive and Waveland, modeled after some of the most challenging holes around the country. The only 18-hole Park District Course is **Jackson**, Lake Shore Drive and 63rd. Several other courses are in the suburbs outside Chicago.



Your typical Amish Vampire.

THE SUBURBS

I've been focusing my attention on things to do within the city limits. I thought I would expand my scope to look at some of the many things to do outside of the city of Chicago. Chicago has a plethora of suburbs which are home to attractions, shopping and restaurants. I can only begin to touch on a handful of the wonderful things the Chicago suburbs have to offer.

You can find organized chaos at the **Kohl Children's Museum**, 165 Green Bay Road in Wilmette (847/256-6056). This two-story museum is built to appeal to children of all ages, from my daughter, who has played there since she was less than a year old, to my parents, who frequently take their grandchildren to explore the museum. Some of the highlights at the museum include a fully-stocked grocery store, computers, a water park, and a maze. Throughout the day, there are craft projects for kids designed to supplement the interactive exhibits. In addition to entertaining the kids, the museum provides helpful hints for the parents (signs near the exit explain how to deal with a child who doesn't want to leave). Next door to the Kohl Children's Museum is one of Chicago's premier pancake houses, **Walker Brothers**, 153 Green Bay Road (847/251-6000). I highly recommend stopping in for either their German or Apple pancakes.

Other Chicagoland children's museums include the **DuPage Children's Museum** in Wheaton, 1777 S. Blanchard Road (630/260-9960), and the **Bronzeville Children's Museum** in Evergreen Park, 9500 S. Western (708/636-9504), a children's museum with an African-American focus.

On July 17, 1999, the **Grosse Point Lighthouse**, 2601 Sheridan Road in Evanston (847/328-6961), built in 1873, became the eighth lighthouse listed as a National historic landmark. This once

functioning lighthouse offers tours from June through September, and houses a maritime museum, a nature center and an extensive wild flower garden. It is open afternoons from 2:00 to 5:00 PM.

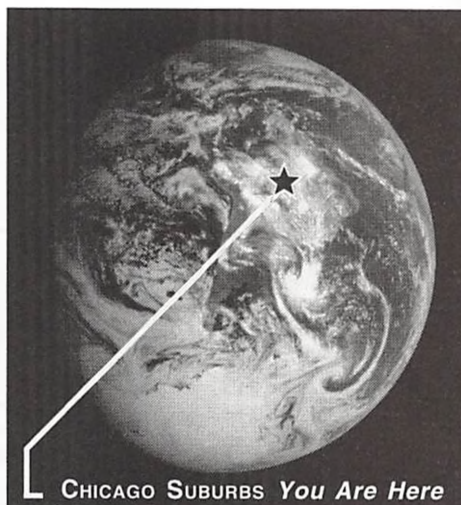
Four decades ago, eight-year-old Dave Douglass developed an interest in fossils and began collecting them. The result of his collection is the family-owned and run **Prehistoric Life Museum** in Evanston, 704 Main Street (847/866-7374). The museum features only real fossils, no casts, and is set up to provide a chronological view of the evolution of life on earth dating back 1.5 billion years. Such wonders as a piece of fossilized algae, the age of the dinosaurs, represented by a fossilized femur and eggs, and the rise of mammals, eventually culminating in more recent fossils are on display. The museum is free to the public.

Des Plaines is home to the **McDonald's Museum**, 400 Lee Street (847/297-5022). This small museum is on the site of the first Ray Kroc-owned McDonald's. Although a replica (the original was torn down when larger facility was built across the street) this is as exact as the builders could make it. When the weather is good, vintage cars dating to 1955 sit in the parking lot. In the basement is the first McDonald's business ledger and other mementos of the restaurant's opening. Chicago DJ Dick Biondi, who can still be heard on FM 104.3, broadcast the first McDonald's commercial.

Chicago is home to two wonderful zoos. I've already mentioned the free zoo in Lincoln Park. The other zoo is located in the town of Brookfield. The **Brookfield Zoo**, First Avenue and 31st Street (708/485-2200), is as much a park as it is a zoo. Make sure you wear good walking shoes when you go because the animals are separated by vast open spaces, in contrast to the more tightly clustered animals in Lincoln Park. That said, Brookfield Zoo is also as much a museum as it is a zoo. With exhibits such as the "Seven Seas," which includes a dolphin show, the "Swamp," which recreates a southeastern US wet-

land complete with live animals and explanations, and "Tropic World," an enormous recreation of a primate habitat as large as two football fields, Brookfield Zoo is almost more a museum than a traditional zoo. A few years ago, Brookfield Zoo made national news when a small child fell into one of the gorilla exhibits. A female gorilla named Binti Jua moved the child to the human-access door and protected him until zookeepers could pull him from the exhibit.

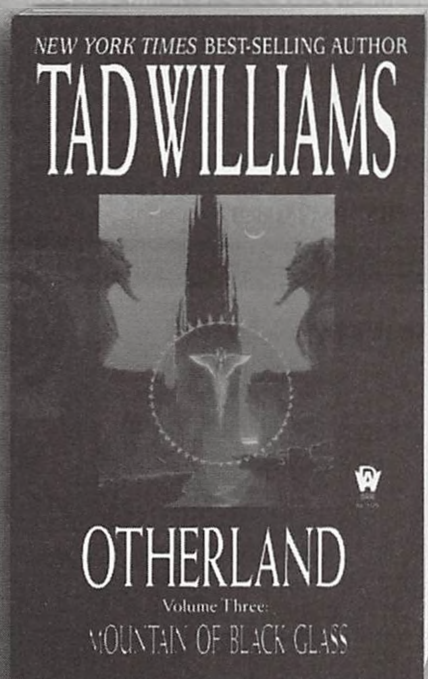
The **Graue Mill**, York and Spring Road in Oak Brook (630/655-2090) began func-



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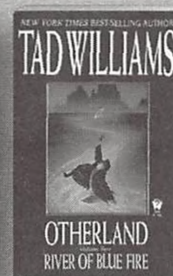
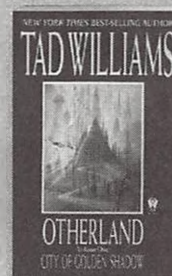
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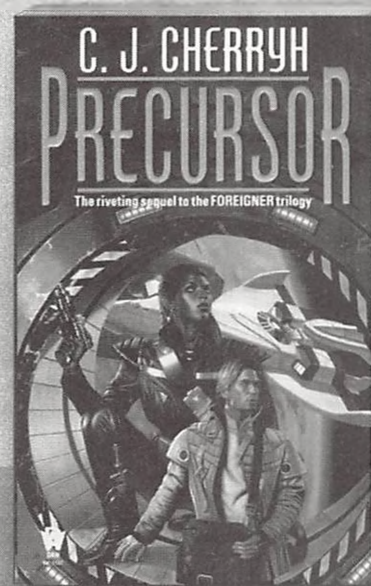
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THE TRAIN OF THE FUTURE WAS HERE YESTERDAY

The 1941 twin Electroliners, the World's first all-electric streamliners, featured magnetic induction ranges in the kitchens and temperature and humidity control that had a 3% tolerance. They were built for a maximum speed of 150 miles an hour, but in practice usually operated between 90 and 100 mph. In the early 1950's, they served as rolling test-beds for Japan's Bullet Trains, and on one test run in 1952 over a measured distance near Racine, Wisconsin, an Electroliner made 127 mph. It was still accelerating when the operator "chickened out" and shut off the power. Running between Chicago and Milwaukee between 1941 and 1963, each Electroliner racked up over 2.5 million miles before they were withdrawn from service. If you'd like to see one of these trains, you can visit the **Illinois Railway Museum** in far northwest suburban Union, Illinois (oddly enough this location is not accessible via public transportation, instead it is about a 70 minute drive from the city). IRM, with nearly 400 antique trains and light railway cars, is one of the largest railroad museums in the World. Additional information can be obtained at www.irm.org or by calling 1-800-BIG-RAIL.

tioning in 1852. For the next 60 years, the Graue family ran the mill, grinding corn and wheat into flour for the local farmers. By World War I, however, the mill had become archaic and was closed, eventually being reopened as a museum and put on the register of historic places. Tunnels leading into the basement of the Graue Mill were used to help move slaves to freedom during the days of the "Underground Railroad," one of only three such stations known to have existed in Illinois.

A Chicago native, Eugene Cernan, was the last man to leave a footprint on the Moon. It is fitting, therefore, that a local space museum, the **Cernan Earth and Space Cen-**


ter, has been named for him. The museum, at 2000 Fifth Avenue in River Grove (708/456-0300) has a planetarium theatre and exhibits to introduce people to the wonders of both the earth and the sky. In addition, Cernan has a laser light show combining colored lasers with pop music.

Morton Arboretum, Route 53 and I-88 (630/719-2400), is west of the city in the town of Lisle. The park covers 1,700 acres, and includes more than 3,600 different types of plants. The Arboretum was founded in 1922 by Joy Morton, the owner of the Morton Salt Company. The grounds of the Arboretum were originally Morton's estate, but he turned it into an educational arboretum. Re-

cently, plans were drawn up to add major renovations and improvements to the Arboretum's grounds in an effort to further its purpose of education.

The **Chicago Botanic Gardens**, 1000 Lake Cook Road, 1/2 mile east of I-94 in Glencoe (847/835-5440), covers 385 acres. There are 23 gardens on the grounds including indoor and outdoor varieties. Some of the more spectacular gardens include a waterfall garden built around a 45-foot tall waterfall; a mile-long garden along the Skokie Lagoons; "Sansho-en," a Japanese garden; and a fruit and vegetable garden. The greenhouses contain topiary gardens which include representations of dinosaurs and other animals. The Botanic Gardens stages frequent festivals and temporary exhibits. The best way

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Fri. Sept. 1—Dedication of commemorative plaque at a significant ERB site. At the Pleasant Home: Tours of the historical society facility, its Burroughs exhibit... evening reception. **Around town:** ERB sites in Oak Park.

Sat. Sept. 2—At the Pleasant Home: Showing of Tarzan movies... marathon reading of Burroughs's works...

Public transportation: Oak Park Conservatory: Take the subway Blue Line to Oak Park Ave., exit the stop via East Avenue and there it is! Pleasant Home (corner of Pleasant and Home, hence the name): Take the "E" Green Line to Oak Park Ave., walk south to Pleasant then west to Home.

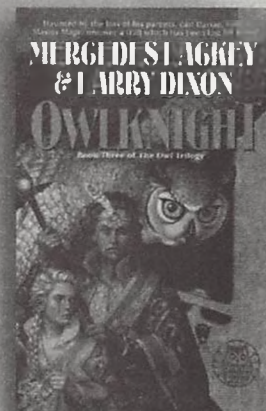
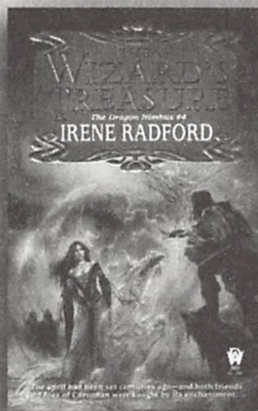
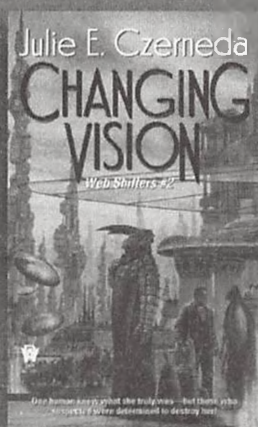
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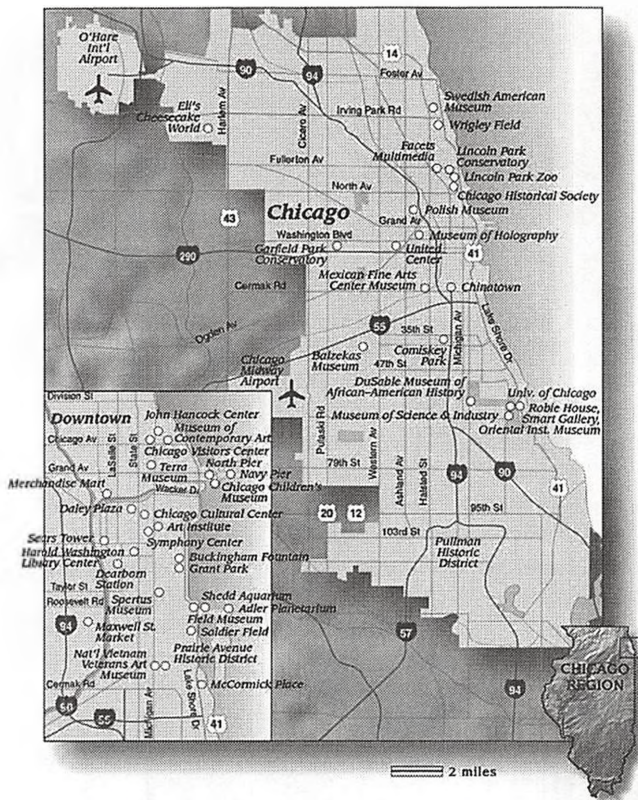
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to discover what is happening at the Gardens during Chicon will be to call the them.

Located relatively close to the Botanic Gardens, in the village of Wheeling, is a stretch of Milwaukee Avenue which is called Restaurant Row. Along this stretch of road are some of Chicagoland's finest restaurants, including **Le Francais**, 269 S. Milwaukee Avenue in Wheeling (847/541-7470), which has received five diamonds from AAA since 1990. The **94th Aero Squadron**, 1070 S. Milwaukee Avenue in Wheeling (847/459-3700), overlooking Palwaukee Airport, is reminiscent of a World War I French farmhouse. Replicas of period planes are parked in front; and you can watch private planes take off and land as you eat. **Bob Chinn's Crabhouse**, 393 S. Milwaukee Avenue in Wheeling (847/520-3633) serves an average of 3,000 people a night. **Buca di Beppo**, 604 N. Milwaukee Avenue in Wheeling (847/808-9898) serves Italian food family style, and is made up of many small dining rooms. During the Big Band era, one of the places to eat in Chicago was Don Roth's Blackhawk. Long closed, the family had another restaurant which is still open at 61 N. Milwaukee Avenue (847/537-5800) **Don Roth's** keeps the memories of the Blackhawk alive including the 13-ingredient spinning salad prepared at table side and lovingly described by the waiters. Several other restaurants line this stretch of road and must be tasted to be believed. If you will travel as far north as the wilds of Lake Forest, you may dine at **Lovell's of Lake Forest**, 915 S. Waukegan in Lake Forest (847/234-8013). This is an elegant dining room and wine bar. Frequently, the owner's father and partner, Jim Lovell, commander of Apollo 13, can be found at the restaurant.

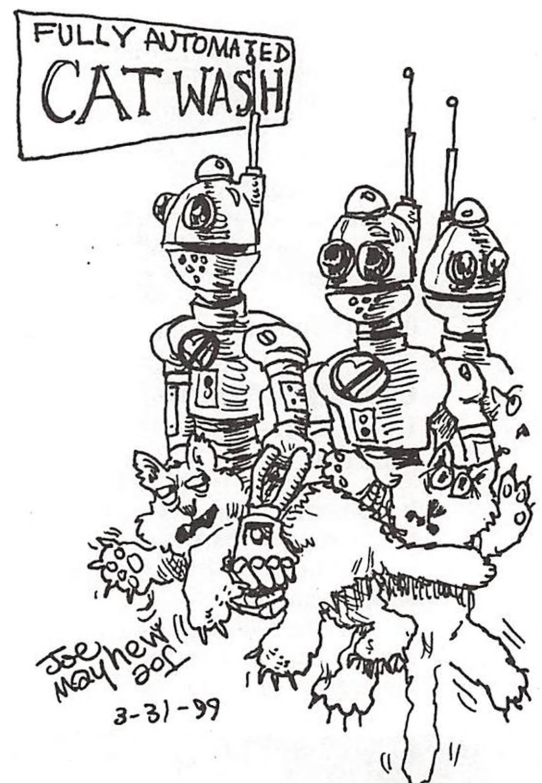
While in the northern suburbs of Chicago, another place to stop to enjoy the outdoors and music is **Ravinia**, 301 Ravinia Park Road in Highland Park (847/266-5100),

one of the premiere music festivals in the country. Each summer, Ravinia hosts a very full schedule of concerts ranging from classical music played by the Chicago Symphony Orchestra to the folk music of Peter, Paul & Mary to medleys of Broadway musicals. Seats are available in the pavilion or on the lawn where it is traditional to bring a picnic and eat while waiting for the music to begin. Ravinia is easily accessible from the train [METRA], with a depot just outside the park's entrance. During Chicon, the schedule includes Noche Flamenca (8/31), The Temptations and the Spinners (9/1), Harry Belafonte (9/2), Garrison Keillor (9/3) and a Labor Day Spectacular featuring classical music and ending with the 1812 Overture (9/4).

Lamb's Farm, I-94 and Rockland Road in Libertyville (847/362-4636) began as a storefront pet shop in 1961. It now is located in a turn-of-the-century barn, and offers a petting farm, hayrides, miniature golf and dinner on their 63 acres. "The Lambs" was designed to offer jobs and support to mentally retarded adults, and more than 200 currently work there.

Chicago is home to many amusement parks, large and small. Among these is the **Three Worlds of Santa's Village**, Routes 25 and 72 in Dundee. Santa's Village is home to three amusement parks in one. The first two are aimed more at children: Santa's World has a Christmas theme, Old MacDonald's Farm is a petting zoo. The third, Coney Island is a more traditional amusement park and includes the 63-foot tall *Typhoon* roller coaster.

Another kids-oriented theme park is **Kiddieland**, 8400 W. North Avenue in Melrose Park (708/343-8000). This is the original Kiddieland, founded in 1929. The name



was subsequently used by several other parks which catered to children. The more than 30 rides are crowned by a carousel which dates back to 1925, but the park has also added more recent rides to the mix. Most rides are designed for children who are shorter than 54 inches.

The largest Chicagoland amusement park is **Six Flag's Great America**, I-94 and Grand Avenue in Gurnee. Great America is heavily into roller coasters, including one of their newest coasters, *Raging Bull*. *Raging Bull* has a 200-foot drop and six-inclined loops on a track which is nearly a mile long. *ShockWave*, another roller coaster, rises 170 feet while *Batman: The Ride* lets the passengers hang in the air from a shoulder harness. It is billed as the world's first inverted, outside-looping coaster. In addition to its eight roller coasters, Great America has numerous other rides and shows as well as a section of the park devoted to kids.

Just down the road from Great America is **Gurnee Mills**, I-94 and Grand Avenue in Gurnee. This outlet mall has more than 220 stores under its roof. Other area malls include **Old Orchard**, I-94 and Old Orchard Road in Skokie, an outdoor mall in Skokie with anchor stores such as Marshall Field's, Lord & Taylor's, Bloomingdale's and Nordstrom's. The country's largest mall is the Mall of the Americas in Bloomington, Minnesota, right? Wrong. In 1995, **Woodfield Mall**, Route 53 and Golf Road in Schaumburg, completed an expansion which increased its retail space to 2.7 million square feet and added 65 new stores.

The Baha'i Faith was founded in Iraq in 1863, and believe that all religions honor the same deity. The **Baha'i Temple**, Linden Road at Sheridan in Wilmette (847/853-2300), is an example of religious architecture of this group. The temple was dedicated in 1953, and took more than 40 years to build. The nine-sided dome was designed by Louis Bourgeois. Baha'i was first mentioned in the U.S. during the World's Columbian Exposition in 1893, which resulted in its first American convert, Chicago insurance salesman Thorton Chase. The temple is open to the public with visiting hours from 10:00 AM to 10:00 PM.

Frank Lloyd Wright (1867-1959) developed *Prairie Style* architecture in Oak Park, where 25 houses he designed between 1889 and 1913 still stand. Wright lived and worked at 951 Chicago Avenue, and the house is open for tours seven days a week (708/848-1976). The **Wright Museum** also offers maps which allow the visitor to take a walking tour of Oak Park to see 15 of the houses he designed. Other Wright houses, such as the **Robie House**, 58th and Woodlawn in Chicago, or the **Willits House**, Sheridan Road in Highland Park,




which is the first true example of *Prairie Style* that can be found throughout the area.

In 1914, Samuel Insull, formerly the manager of Thomas Edison's industrial holdings and founder of a mammoth interlocking system of power companies which included Chicago's Commonwealth Edison Company, built a Victorian mansion in Vernon Hills, a distant suburb of Chicago. His empire col-

lapsed in 1932 following lengthy government hearings. In 1937, Insull sold the house to John Cuneo, the founder of Cuneo Press and Hawthorne-Melody Farms, in whose family the house remained until 1990. Guided tours of the **Cuneo Museum and Gardens**, 1350 N. Milwaukee Avenue (847/362-3042), are given Tuesday through Saturday, and self-guided tours of the 75-acre grounds are permitted. In the mansion, the visitor will see some of the treasures collected by the Cuneo family, including a 16th Century Italian table which was a gift to John Cuneo from William Randolph Hearst. The mansion was designed by Benjamin Marshall, who also designed the Illinois Theatre which stood on Jackson Boulevard until 1936.

One of Chicago's most famous authors was **Ernest Hemingway** (1899-1961). Hemingway began publishing with *Three Stories and Ten Poems* (1923) and went on to publish such classic novels as *The Sun Also Rises* (1926), *A Farewell to Arms* (1929) and *The Old Man and the Sea* (1952). Hemingway was born at 339 N. Oak Park Avenue in Oak Park (708/848-2222). The house in which he was born recently underwent an extensive renovation to commemorate the 100th anniversary of Hemingway's birth in 1999. Just down the street from Hemingway's home, at 200 N. Oak Park Avenue, is the **Ernest Hemingway Museum**. This museum contains photographs, writing samples and other



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mementos of Hemingway's life. The focus is on the 20 years he spent in Oak Park and how this period affected his later life. Other Hemingway sites in Chicagoland include his homes at 600 N. Kenilworth Avenue, 1030 N. State Street, and 100 E. Chicago Avenue. While none of these places are in the city and will require the rental of a car to see, all of them are worth the effort if you have the time and the interest.

That's odd; most of
our dirty jokes
are about
food.



ETHNIC CHICAGO

Chicago is a multi-cultural town with thriving populations of Poles, Irish, Greeks, Koreans, Mexicans, Ukrainians, and several other cultures. To welcome in the year 2000, Mayor Richard Daley elected to celebrate Chicago's diversity by inviting two citizens from every country in the world to start the new year in Chicago. All of them had good things to say about the city when they left, although one is known to have returned home with a slight cold.

Even before Jean-Pierre Baptiste du Sable settled in Chicago, the Native Americans lived in Chicago (whose name comes from an Iriquois word believed to mean "Land of the Big Onion"). In remembrance of them, you can drive out to Evanston and visit the **Mitchell Museum of the American Indian**, 2600 Central Park (847/475-1030). The museum features exhibits on the different regional cultures of pre-Columbian America ranging from the Arctic to the southwest. In addition to artifacts such as Kachina dolls, pottery and tools, the museum houses a full-size birchbark canoe and a lightweight walrus intestine parka.

At times, the Polish population of Chicago has outnumbered the Polish population of Warsaw, so it should

come as no surprise that Chicago has declared *Casimir Pulaski's Birthday* (March 4) a holiday. In addition to having a street named after him, Pulaski (1747-1779) was a Polish officer who served as General of the Cavalry for the Colonial forces during the Revolutionary War. Pulaski was wounded at the Battle of Savannah and later died at sea. The road leading to the Adler Planetarium was renamed Solidarity Drive in commemoration of Lech Walesa's ultimately successful movement to bring renewed freedom to Poland and is lined with statues of Poles such as Thadeusz Kosciuszko (1746-1817) and Nikolai Kopernick (1473-1543). Chicago's Polish heritage can be seen at the **Polish Museum of America**, 984 N. Milwaukee Avenue (773/384-3352). This museum was founded in 1935 and serves to promote knowledge and understanding of Polish art. The Museum also has a detailed exhibit on Ignacz Paderewski (1860-1941), the pianist and one-time prime minister of Poland who was buried at Arlington National Cemetery in Washington until the Communist government of Poland was overthrown and his remains were removed to Poland.

The current president of Lithuania, Valdas Adamkus, lived in Chicago until the eve of his election. Chicago's Lithuanian community is spotlighted at the **Balzekas Museum of Lithuanian Culture**, 6500 S. Pulaski Road (773/582-6500). The museum was founded in 1966 at the height of the Cold War and was dedicated to preserving all aspects of Lithuanian culture. In addition to the standing exhibits, there are many hands-on workshops which teach how to scratch-carve Easter eggs and how to weave. The museum building also houses the **Children's Museum of Immigrant History**, including an area where kids can dress like immigrants from a variety of nations.

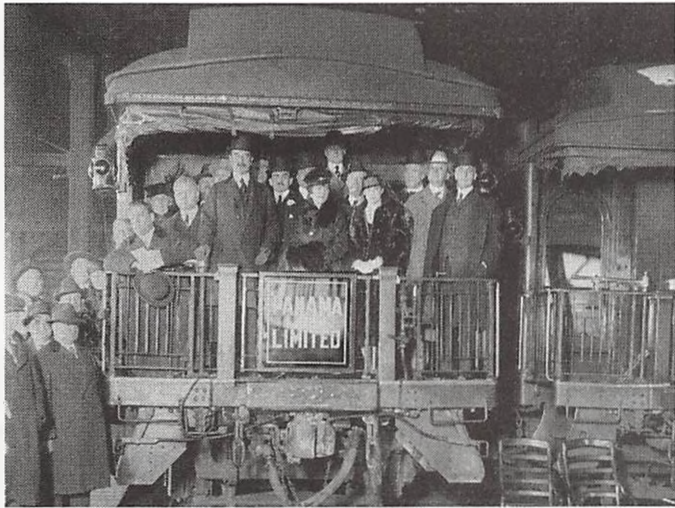
While the Balzekas Museum may demonstrate how to scratch-carve Easter eggs, the **Ukrainian National Museum**, 721 N. Oakley Boulevard (312/421-8020) has an exhibit on Easter eggs in the Ukraine which points out that colored eggs predated the arrival of Christianity in that part of the world. The museum covers more than 5,000 years of Ukrainian history and culture and is set in the heart of Chicago's Ukrainian community.

Chicago is also home to the **Ukrainian Institute of Modern Art**, 2320 W. Chicago Avenue (773/227-5522). This museum features art by living artists from Ukraine or who have Ukrainian descent. In addition to their standing exhibits, they feature temporary exhibits of major Ukrainian artists.

The **Swedish American Museum Center**, 5211 N. Clark Street (773/728-8111), was founded in 1976 by Kurt Mathiasson, a leader of Chicago's Andersonville community. The museum was dedicated by King Carl XVI Gustaf of Sweden during a bicentennial visit to Chicago. King Carl returned in 1987 when the museum moved to its current location. The museum documents the history of Swedes in Chicagoland dating back to the late 18th century. While special exhibits focus on such famous Swedes as Knute Rockne, Charles Lindberg, and Gloria Swanson, the museum is mostly concerned with the mass of Swedes who came here in an attempt to make



Chicago is the railroad capital of the United States. This 70-year-old night photograph of racing steam locomotives was posed just about where the Hyatt Regency Hotel stands today. There are a number of railway museums and displays in the Chicago area including the Historic Pullman Foundation Visitor Center, 11141 S. Cottage Grove Avenue, opened in 1993 on the site of the famous Pullman Arcade Building, which provides area tours as well as an ever-expanding exhibit: Pullman: The Man, The Car, The Model Town, The Strike, The Company, The Landmark Community in Chicago and a 20-minute historical video. Hours are Saturday 11:00 AM to 2:00 PM and Sundays 12:00 Noon until 3:00 PM. Guided walking tours are held at 12:30 and 1:30 PM.



better lives for themselves.

The Latvian Folk Art Museum, 4146 N. Elston (773/588-2085), has a standing exhibit of traditional Latvian clothing and toys. In addition, exhibits show some of the tools used to create Latvian folk art.

The Hellenic Museum and Cultural Center, 168 N. Michigan Avenue (312/726-1234) is directly across the street from the convention. This is a small museum which specializes in Greek American heritage and the immigration experience. Although there is no permanent exhibit, some temporary exhibits for 2000 will focus on Thomas Xenakis, a contemporary Greco-American iconographer, Anna Cristofurides, a sculptor who has been commissioned to carve busts of Greek immigrants, and the role of the gyros and gyros stand in the Chicago experience. The gyros exhibit does not have dates set at the time of this writing,

but is likely to run concurrently with Chicon.

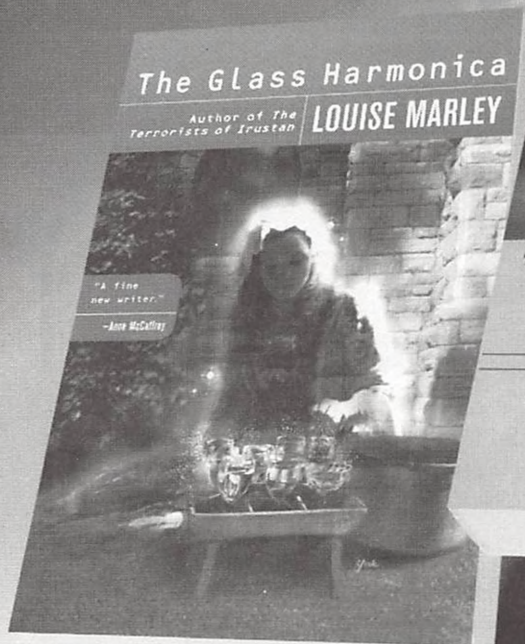
The Mexican Fine Arts Center Museum, 1852 W. 19th Street (312/738-1503) is the only Midwestern museum dedicated to Mexican and Latino artists. The museum contains three galleries which host temporary exhibits on major Hispanic artists as well as emerging artists. There are facilities for concerts and lectures as well.

The name "Pullman" should come to mind when you think of sleeping cars on railroad trains. The **A. Philip Randolph/Pullman Porter Museum Gallery**, 10406 S. Maryland Avenue (773/928-3935), is dedicated to the days when sleeping on trains was an integral part of transportation. More importantly, the museum remembers the Brotherhood of the Sleeping Car Porters, the first African-American labor union chartered in the United States in 1937. A. Philip Randolph was the union's president. Prior to their unionization, the only way the Pullman porters could earn a respectable wage was to receive tips from their passengers.

Surrounding the A. Philip Randolph/Pullman Porter Museum is the historic **Pullman District** of Chicago. Railway magnate George Pullman built the town of Pullman as one of the first company towns. Although Pullman had high hopes for his town, he quickly discovered that his workers did not always agree with what Pullman thought was best for them. In 1889, the workers voted to annex the town of Pullman to Chicago, and in 1894 there was a major General Strike which resulted in President Cleveland sending in troops. In 1898, a year after Pullman's death, the Illinois Supreme Court divested the Pullman Company of their interest in the town. After his death, Pullman was so reviled that he was buried in a Pullman sleeper in a concrete tomb lined with railway ties in Grace-



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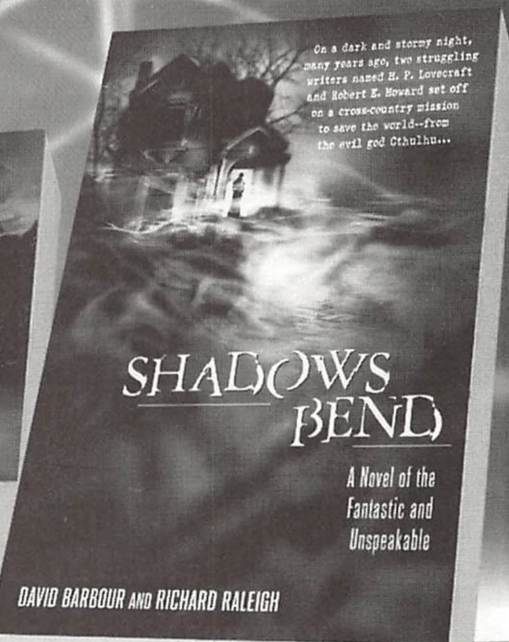
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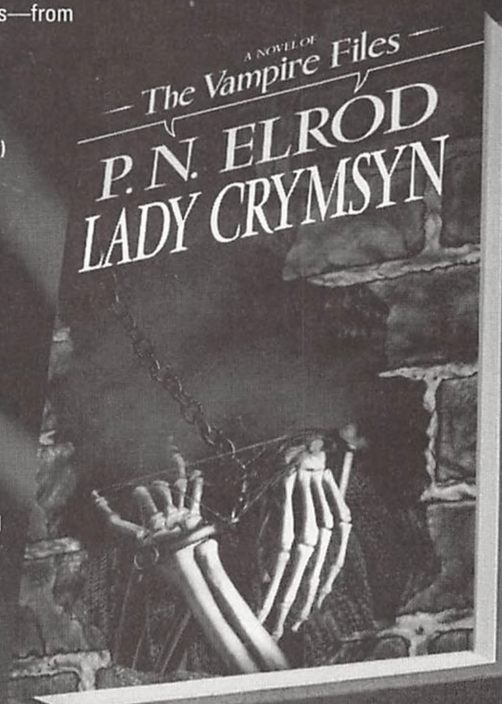
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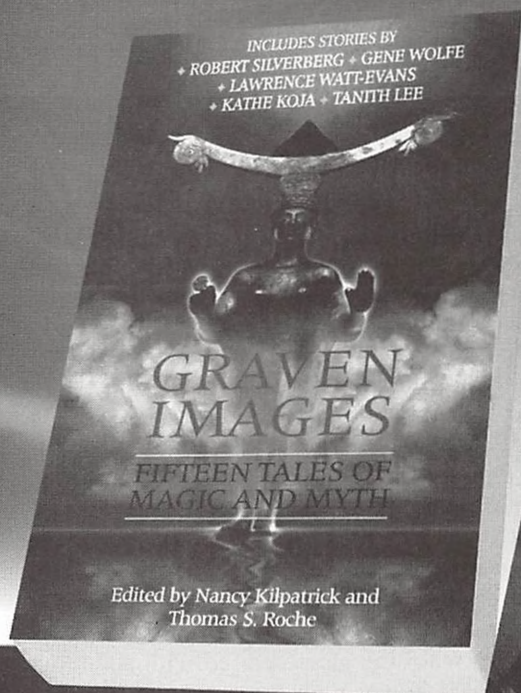
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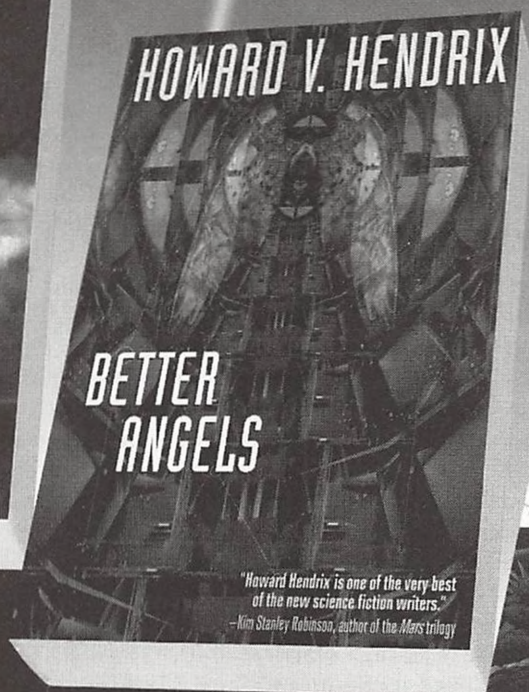
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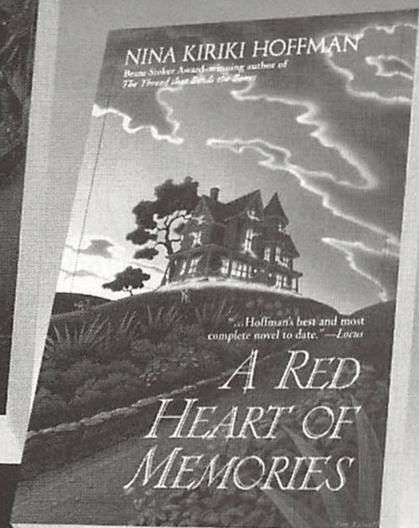


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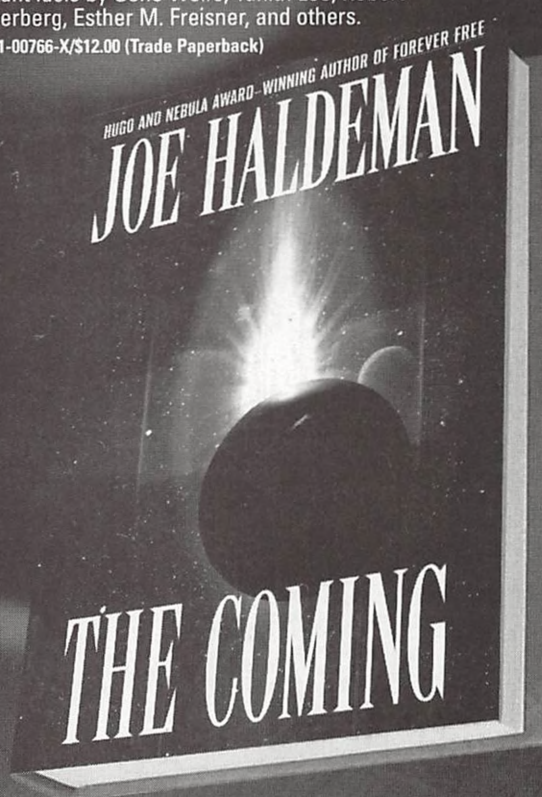


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Just north of the Chicago River is an area known as **Streeterville**, named for Captain George Wellington Streeter, one of Chicago's many flamboyant characters from the 19th Century. Something of a drifter, in 1866, when Streeter's steamboat ran aground, he declared it a city unto itself and began operating bars and gambling dens. Streeter's widow continued to claim the land until 1921, and it wasn't until 1940 that Streeter's heirs lost all rights to the land, which is now home to many of the locations described below.

According to legend, the Water Tower, located on an island in the middle of Michigan Avenue, was the only building to survive the Chicago Fire of 1871. This isn't true. The fire supposedly began in the barn of the O'Leary family on DeKoven Street (currently the home of the Chicago Fire Academy). Neighbors covered the walls of the O'Leary house with wet blankets to keep it from burning. The fire spread due to strong winds which were blowing north and west, causing most of the city to the north of DeKoven Street to burn. Much of the city to the south managed to survive. Recent evidence, including a deathbed confession, suggests that the fire was begun by gamblers in the O'Leary barn, most notably Daniel "Pegleg" Sullivan, who was also credited with sounding the alarm. The Water Tower now serves as the Chicago Welcome Center.

land Cemetery to prevent grave desecration.

A common feature of the immigrant experience was coming to America in the hopes of finding a new life and finding oneself living in squalor, dark tenements, and trying to eke out a living without the support of the community which had been left behind. The **Jane Addams Hull House Museum** honors the Nobel Prize-winning work of Jane Addams (1860-1935). Addams and her colleague Ellen Gates Starr opened Hull House, a neighborhood settlement house, at 800 S. Halsted (312/413-5353), in 1889. It eventually grew to contain an art gallery, a music school, nursery schools, and classrooms. Among the "graduates" of Hull House was jazz clarinetist Benny Goodman. Hull House closed its doors in 1963, but in 1967, the building was restored and opened as a museum.

MICHIGAN AVENUE AND STREETERVILLE

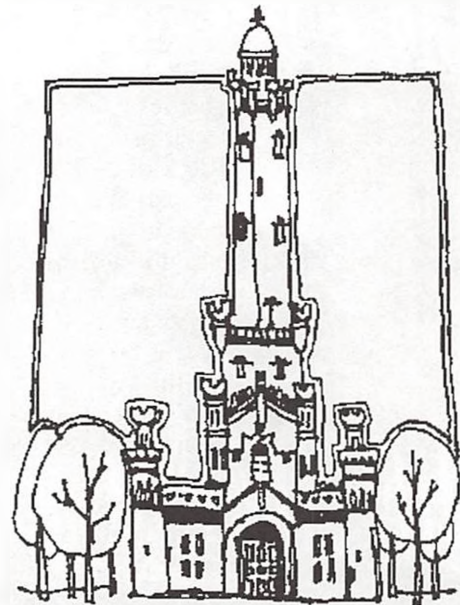
The **Leather Archives and Museum**, 6418 N. Greenview (773/761-9200), moved to its current location in February. In addition to various leather articles, the museum is really an examination of all types of sexual fetishes. Exhibits include erotic pottery dating to 500 BC and posters of Marianne Faithful. Admission is free, but generally by appointment only, so be certain to call ahead.

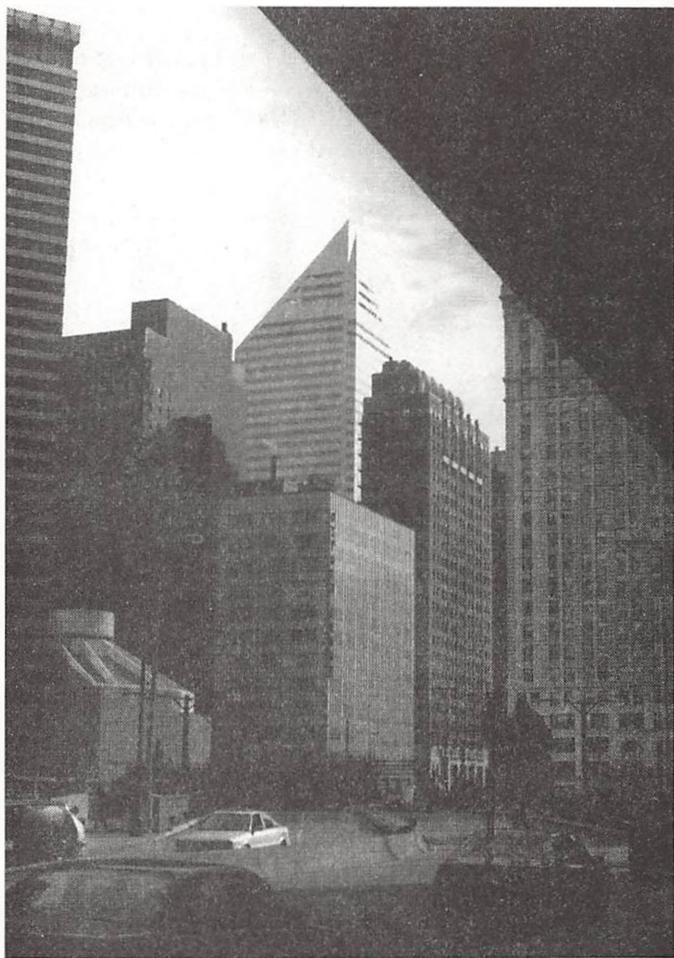
The **Museum of Contemporary Photography**, 600 S. Michigan Avenue (312/663-5554) in Columbia College focuses on American photography since 1959, when Robert Franks published *Americans*. The collection of more than 3,500 photographs is geared toward Midwestern images and artists. In addition to the permanent exhibit, the museum frequently displays images on loan from the artists and has a room which allows the visitor to examine works by up-and-coming photographers.

If you are looking for something even more modern than contemporary photography, you can visit the **Museum of Holography**, 1134 W. Washington Boulevard (312/226-1007). Loren Billings founded the museum to examine this new (at the time) art form. Now, of course, holographs are all around. While the museum explains how holographs are made, the main part of the museum is its collection of strange and clever holographs.

Water Tower Place, 835 N. Michigan Avenue (312/440-3165) is a seven-story mall topped by apartments on Michigan Avenue named after the nearby Water Tower. In addition to over 120 stores, including a Marshall Field's and Lord & Taylor, the building houses the Ritz-Carlton Hotel.

The Water Tower stands at one end of the **Magnificent Mile**, which stretches south to the Michigan Avenue Bridge, just outside the Hyatt. This is one of the greatest shopping streets in the world, lined with stores





such as FAO Schwartz, Niketown, Bloomingdale's, Crate and Barrel, and the new Nordstrom's. While the stores are interesting for browsing and shopping, the Mag Mile is more than just a shopper's heaven.

In 1999, Disney opened **DisneyQuest**, 3301 N. Ohio at Rush Street (312/222-1300). A five-floor high indoor amusement park with over 250 attractions, games, and rides such as a virtual roller coaster which allows riders to design and ride their own creations, ignoring the conventional laws of gravity. "Sid's Create-a-Toy" takes its inspiration from the evil child who lived next door to Andy in *Toy Story*. "Ride the Comix" allows you to enter a virtual reality world of superheroes and battle the forces of evil. "Hercules in the Underworld" is a virtual recreation of the Disney film. Tickets are \$34 (\$26 kids 3-7, \$17 seniors 55+); Friday and Saturday night the park is open until midnight with a 50% discount available after 9:00 PM.

Navy Pier juts 3,000 feet out into Lake Michigan at the end of Grand Avenue. Originally called Municipal Pier No. 2 (No. 1 was never actually built), the pier was built to accommodate package-freight vessels and double as a public entertainment area. By the 1930's, the spread of motor cars and the Great Depression caused the pier to fall into disuse until it was taken over by the US Navy as a training facility in World War II. From 1946 to 1955, the University of Chicago used the pier as an academic setting. The pier was reconverted to public use in 1976. Some of the diversions on Navy Pier include a 15-story-tall Ferris wheel, a carousel, a 3-D Omnimax theater (which, if you've never seen IMAX in 3-D, is well worth

the cost of tickets), and a 1,500-seat outdoor theater (which can get a little chilly at night, even in the summer). **Navy Pier Crystal Garden**, 600 E. Grand Avenue (312/595-7437), is filled with palm trees and gardens to provide a break from Chicago's sometimes odd weather. During Chicon, Navy Pier is scheduled to play host to the "Tall Ships," although tickets to walk onto the ships are required. Strolling performers occasionally will break into song, comedy, or dance. Several tour boats leave from Navy Pier. Perhaps the easiest way to get to Navy Pier from the Chicon hotels is to walk up Michigan Avenue to Illinois Street. A free trolley will stop to give rides to Navy Pier every 20 minutes.

The **Chicago Children's Museum**, 700 E. Grand Avenue at Navy Pier (312/527-1000), is a hands-on museum for kids that features a variety of educational play areas for children under five as well as more advanced exhibits for older children. Exhibits on dinosaurs are sure to appeal to all children, but the museum also has areas devoted to construction equipment, inventing, and a water room. The "Info-Tech Arcade" allows the children to see what is involved in producing a television broadcast and the "Face to Face Exhibit" uses games to teach about prejudice and discrimination.

The **Smith Museum of Stained Glass Windows**, 600 E. Grand Avenue at Navy Pier (312/595-PIER), opened in early 2000 to document the boom in stained glass windows which occurred in Chicago following the Great Fire of 1871. There are more than 150 works displayed including 19th century synagogue windows and futuristic illusions. The museum was founded by Edward Byron Smith, Jr. Although about 80% of the exhibits were created in Chicago, the museum also exhibits works by Louis Comfort Tiffany, F.X. Zettler and John La Farge.

North Pier, 453 E. Illinois Street, is a converted warehouse which currently houses three levels of stores, restaurants and a couple of museums, such as the **Bicycle Museum of America**. Begin your tour of the **Bicycle Museum of America**, North Pier, 435 E. Illinois Street (312/222-0500), by watching a 15-minute long film about the history and social significance of the bicycle before wandering through the galleries to view the 140 bicycles on display. These bikes date back to 1818 and the museum frequently has prototype models from bike manufacturers. Although Chicago bike manufacturer Schwinn is no longer around, you can see many of their products in the museum.

The **Museum of Contemporary Art**,





In late 1999, Tree Studios and the nearby Medinah Temple became two of the latest additions to the 10 most endangered historic places in Illinois. Developers look down at this 1894 structure from nearby towers and can see only underutilized space.



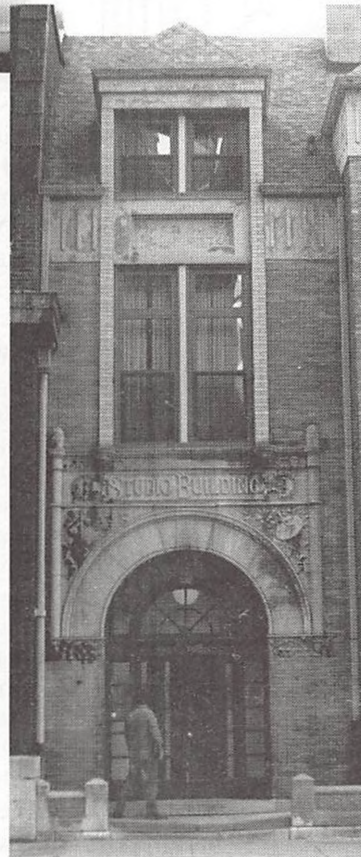
During the 1893 World's Columbian Exposition, philanthropist Judge Lambert Tree commissioned these studios to entice visiting artists to settle in Chicago. They are the oldest existing artist's studios in the country. Most Chicagoans do not realize that only one small section of the complex, 600 N. State, has been granted landmark status. The owner wants to build a high-rise tower on the block and most of the structures would have to be either greatly altered, "skinned" for parts, or demolished.

220 E. Chicago Avenue (312/280-2660), is located in a former armory along with a sculpture garden. Dedicated to presenting the latest in visual arts, this museum has a variety of sculptures, paintings, photography, and architecture in its displays. Artists range in style from Andy Warhol and Robert Mapplethorpe to opera set designer Alan Hockney and architect Josef Paul Kleihues.

The **ABA Museum of Law**, 740 N. Lake Shore Drive (312/988-5730), displays exhibits on famous trials in American history. These include many of the Trials of the Century, such as Bruno Richard Hauptmann, O.J. Simpson, Brown v. the Board of Education, and Lizzie Borden. Not content to just look at the trials, there is also an exhibit on the way the media covers the judicial system.

The **Peace Museum**, 314 W. Institute Place (312/440-1860), is dedicated to the proposition that war is not the natural state for mankind and we should all, in the words of John Lennon, whose artwork is on display, "Give Peace a Chance." Exhibits profile pacifists throughout the ages such as Martin Luther King, Jr. In addition to their exhibits, the museum sponsors workshops and role-playing seminars to promote peaceful resolution to possible conflicts.

The **Terra Museum of American Art**, 664 N. Michigan Avenue (312/664-3939), features more than 800 paintings covering more than two centuries of American art.



Wyeth, Whistler, and Sargent are only a few of the well-known artists who have works represented at the Terra.

The **Phyllis Kind Gallery**, 313 W. Superior Street (312/642-6302), features artwork by contemporary artists, many of whom are on the verge of making a big name for themselves. The gallery is comprised of two exhibit areas. The larger is used for single artist exhibits or artist groupings while the smaller gallery is used to display paintings, prints and sculptures by a variety of lesser known artists.

The Spanish Romanesque building at 60 W. Walton Street houses the **Newberry Library** (312/943-9090). Built in 1892 on the former site of Mahlon Ogden's mansion (which had survived the

Great Fire of 1871), the Newberry Library has a collection of over 1.5 million books, 5 million manuscripts, and 75,000 maps. Its educational outreach programs include courses and seminars on book binding, Irish poetry and





Peeking out from behind the Wrigley building and its famous clock tower is the ornate Tribune Tower modeled on the Butter Tower of the Rouen Cathedral. The smaller tower is a Gothic revival building, with great flying buttresses. Its design was the result of an international competition held by the Chicago Tribune in 1922.

The Tribune Tower is faced with Indiana limestone and has a base inset with stones from famous structures around the world. In addition to the stones set in its base, the smaller tower has a number of relics and interactive displays.



the Beer Barons of Milwaukee.

A few years ago, the **Medinah Temple**, 600 N. Wabash, and the attached artist colony were threatened with demolition. Now, these landmark buildings may have been rescued from a wrecking ball, although their ultimate

fate is undecided. The temple, which once hosted concerts and circuses, has interesting architecture and is worth walking around. The lofts behind it hide a pleasant courtyard and many of Chicago's finest artists.

The *Chicago Tribune* is published from the **Tribune Tower**, 435 N. Michigan Avenue. Although they give tours, the real attraction is the building itself. In 1922, Robert McCormick sponsored an international contest to design the building. The three-story archway includes depictions of animals from *Aesop's Fables* as well as Robin Hood and a howling dog, representing Howells and Hood, the architectural firm which won the contest. Around the exterior of the building are 136 stones which have been brought from landmarks around the world. In fact, the newest addition is from beyond the world: a lunar sample went on display next to the front door on July 21, 1999. This is the first Moon rock on permanent loan to a corporation. In the base of the building is the windowed broadcast studio of WGN radio (AM 720). To the left of the tower is a statue of Nathan Hale, created by B.L. Rall.

Does your chewing gum lose its flavor on the bedpost overnight? The gleaming white **Wrigley Building**, 410 N. Michigan Avenue, is located directly across the street from the Tribune Tower. This was Chicago's first air-conditioned office building.

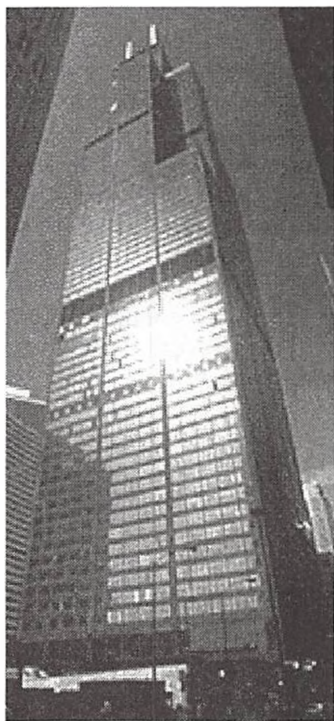
If you walk through the center doors, you will find yourself in a secluded park area overlooking the Chicago River. About halfway up the building, you'll see a bridge connecting the two towers. This was put in by Wrigley in order to connect offices of the National Boulevard Bank in one tower with the offices in the other and avoid any accusations of illegal branch banking. At night, the building is brightly lit with floodlights. At the base of the southern tower is a staircase leading down to a boat dock where boat tours of the Chicago River and Lake Michigan originate.

"Chizboogah, chizboogah, chiz-boogah! No Coke, Pepsi!" was one of the taglines from Saturday Night Live in the 1970's when the original Not Ready for Prime Time Players were appearing on the show. That skit was based on the **Billy Goat Tavern**, located at 430 N. Michigan Avenue (on the lower level, directly below the Wrigley Building). This tavern is a regular watering hole for *Chicago Tribune* reporters, politicians, and former Saturday Night Live comedians. It also figures into Chicago baseball lore. Currently owned by Sam Sianis, in 1945 his father tried to bring his pet billy goat to Wrigley Field to watch the Chicago Cubs in the World Series. Sianis and the goat were turned away and he cursed the Cubs, saying they would never play in another World Series. So far, the curse has held up, although the Cubs have allowed the



goat into Wrigley Field since, when they've been in the playoffs or had particularly bad losing streaks.

Chicago is known for being a food town, and, while I don't want this letter to turn into a catalog of Chicago eateries (I believe someone else will write that), I have to mention **Pizzeria Uno**, 29 E. Ohio, and **Pizzeria Due**, 619 N. Wabash. The three foods which are probably the most associated with Chicago are hot dogs (eaten on a poppy seed bun with mustard, relish, tomatoes, pickles, hot peppers, onions, celery salt and *NO* ketchup), BBQ ribs, and Chicago-style pizza. Now, I know that some towns believe that pizza crust should resemble cardboard, and other places have pizza on a piece of bread, but Chicago-style pizza is a real meal. It was invented by Ike Sewell, owner of Pizzeria Uno, in 1943. This pizza is shaped like a bowl with two-inch tall sides. Toppings are tossed into the bottom of the bowl, covered with cheese, a second crust and, eventually, sauce. Lines tend to be long and the Pizzerias don't take reservations, but they are only a block apart. When you get there, put your name in at one, then run down the street and put your



Sears Tower

name in at the other (this works best with parties of four or more). Take your seat at the restaurant that has a place for you first. Although Uno has begun to franchise in recent years, trust me when I say the original is leagues ahead of the franchises.

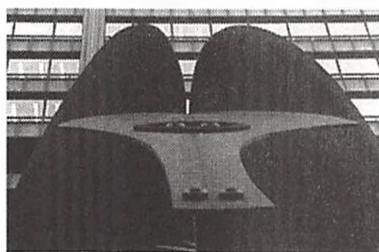
Chicago has long been known as a city of tall buildings. Currently, there are plans to build a tower which would dwarf the Petronas Towers in Kuala Lumpur, which wrested the title away from the **Sears Tower**, 233 S. Wacker Drive (312/875-9696), can no longer claim the distinction of being the world's tallest building, it still holds the record for the highest

roof, the highest inhabitable floor, and the tallest antennae. The roof is 1,454 feet above street level with an observation deck at the top of the building's 110 stories. On a clear day, you might not be able to see forever, but you can see several neighboring states. Before taking the ear-popping ride to the observation deck, which was renovated in 1992, a five-minute presentation explains how the tower was built and what can be seen from the top.

The **John Hancock Building**, 835 N. Michigan Avenue, stands overlooking the Magnificent Mile. At the top

name in at the other (this works best with parties of four or more). Take your seat at the restaurant that has a place for you first. Although Uno has begun to franchise in recent years, trust me when I say the original is leagues ahead of the franchises.

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John Hancock Building

of the Hancock is an observation deck, recently renovated to allow the visitor to feel the wind whipping past the 94th floor. The 95th floor is home to a restaurant which provides an excellent view of the city and allows the diner to watch planes flying below as they come in to land at Meigs Field. The Ninety-Fifth, as it was known then, was featured at the end of the Tom Cruise/Rebecca De Mornay movie *Risky Business*.

Although dwarfed by many of the surrounding buildings now, when the **Monadnock Building**, 53 W. Jackson (312/922-1890), was built in 1891, this 16-story, 197-foot-tall building was the world's tallest building. Even to this day, the Monadnock Building is the tallest wall-bearing structure in Chicago, with walls six feet thick at the base. The building was erected in two parts, with the second southern part using a conventional full steel frame. The two halves were designed by two architectural firms. The wall-bearing northern half was designed by Burnham and Root, while the southern half was designed by Holabird and Roche.



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**Door Prizes! Spoo! Time Travel!
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-Commander Ivanova

"Summoned I take the place that has been prepared for me." -Ambassador Delenn

"Zathras does what Zathras is told."

-Zathras

"I have Always gone." -Ambassador Sinclair

"My whole life has been leading to this."

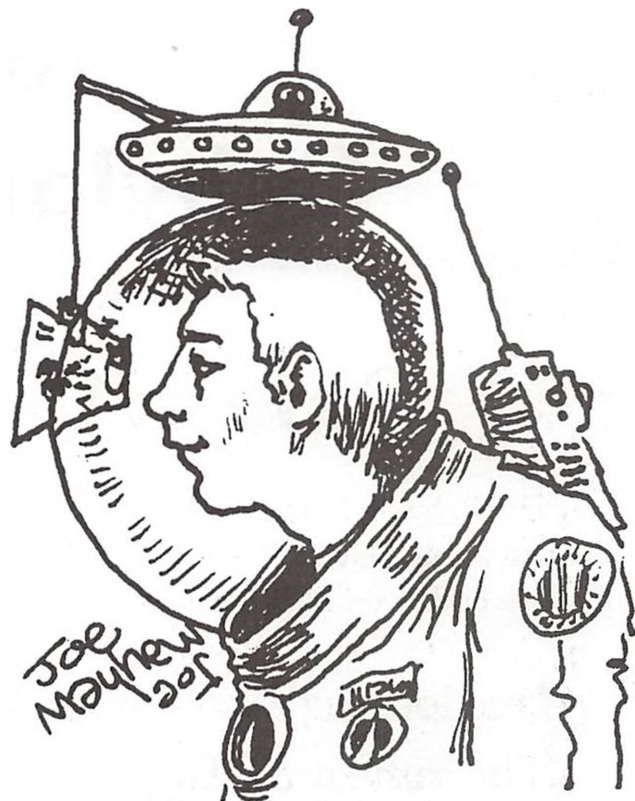
-Ambassador Sinclair



SCULPTURE IN CHICAGO

In addition to world class museums, sculpture and cultural events, Chicago also hosts several well-known and interesting pieces of outdoor art. Perhaps the most famous is the enormous Picasso located in front of **Daley Plaza**, Dearborn and Randolph), a gift from Pablo Picasso to the City of Chicago in 1967. More than 30 years later, arguments still rage over what Picasso thought he was depicting. Nevertheless, the Picasso has become a symbol of the city of Chicago. There are year-round concerts held in Daley Plaza, the "Music Under the Picasso" series, every day at lunchtime.

Claes Oldenburg's *Bat Column* has nothing to do with Batman, but is rather a steel-frame baseball bat which stands more than 100-foot tall at 600 W. Madison Street. As



Gotta get away?

Rock Hunt

Here are 136 "rocks" which can be found in the Tribune Tower for those with a little time on their hands.

1. **Revolutionary War Battlefield**, Princeton, NJ (where George Washington's troops defeated a large British force in 1777)
2. **Washington's Landing Place**, Delaware River, NJ (site of crossing of Delaware, 1776)
3. **Reims Cathedral**, Reims, France
4. **Revolutionary War Battlefield**, Trenton, NJ (site of major victory after Delaware crossing)
5. **Pilgrims' Settlement**, Leyden, Holland (Pilgrims here stayed before Mayflower voyage in 1620)
6. **Quarry**, Mt. Pentelicus, Greece (source of pure white marble for Parthenon)
7. **Fortress walls**, Cartagena, Colombia
8. **Butter Tower**, Cathedral of Notre Dame, Rouen, France
9. **Mosque, Suleiman the Magnificent**, Istanbul, Turkey
10. **Battlements of Fortress Ehrenbreitstein**, Rhineland, Germany (12th Century stronghold occupied by American troops during WW II)
11. **Bridge in the Forbidden City**, Beijing, China
12. **Santo Domingo Monastery Church**, Panama City, Panama
13. **St. Stephen's Cathedral**, Vienna, Austria
14. **Tomb of Abraham Lincoln**, Springfield, IL
15. **Shrine of Hibiya Daijingu**, Tokyo, Japan (from carved lantern that stood for 600 years in temple's courtyard)
16. **The Alamo**, San Antonio, TX
17. **Trondheim Cathedral**, Trondheim, Norway
18. **Wartburg Castle**, near Eisenach, Germany (castle where Martin Luther finished translation of the New Testament into German in the early 16th Century)
19. **Great Wall of China**, Nankow Pass, China
20. **Berlin Wall**, Berlin, Germany
21. **Hamlet's Castle**, Elsinore, Denmark
22. **Taj Mahal**, Agra, India
23. **Chillon Castle**, Vaud, Switzerland (medieval castle where a Swiss hero commemorated by Byron in "Prisoner of Chillon" was imprisoned)
24. **Massachusetts Hall**, Harvard University, Cambridge, MA
25. **Westminster Abbey**, London, England
26. **Edinburgh Castle**, Edinburgh, Scotland
27. **Stone Cannonball**, Pevensey Castle, England (located in village where William the Conqueror made historic landing in 1066)
28. **Wawel Castle**, Krakow, Poland (monarchs castle)
29. **Royal Castle**, Stockholm, Sweden
30. **Köln Cathedral**, Cologne, Germany (two stones from legendary Gothic edifice begun in 1248)
31. **Fort San Antonio**, Manila, Philippines (Spanish-American War site)
32. **Parthenon**, Athens, Greece
33. **Santa Lucia Barracks**, Manila, Philippines (relic from an old Chinese gravestone used in construction)
34. **"David's Tower"**, Jerusalem, Israel (also known as The Citadel)
35. **Fort Santiago**, Manila, Philippines (where Spanish executed a Filipino patriot in 1896)
36. **Cathedral of Notre Dame**, Paris, France
37. **Ancient temple**, Hunan province, China (relic of stone guardian angel found in ruins, believed carved in 564 AD)
38. **Old General Post Office**, Dublin, Ireland (used by Irish troops during Easter Week insurrection of 1916)
39. **Temple**, Forbidden City, Beijing, China (two stones)
40. **Temple**, Forbidden City, Beijing, China
41. **Winter Palace**, Forbidden City, Beijing, China
42. **Hagia Sophia**, Istanbul, Turkey
43. **Arc de Triomphe**, Paris, France
44. **United States Memorial**, Mont Sec, France (near World War I battlefield of St. Mihiel)
45. **Tower of Tears**, Amsterdam, Holland (where weeping wives and sweethearts bade farewell to sailors leaving on voyages of exploration during the 15th and 16th Centuries)
46. **Flodden Field**, Northumberland, England (where English defeated Scots in 1513)
47. **Clementine Hall**, Pontifical Palace, Vatican City, Italy (residence of Catholic Popes)
48. **Christ Church**, Philadelphia, PA
49. **Powder Tower**, Riga, Latvia
50. **Abraham Lincoln's home**, Springfield, IL
51. **Beaumaris Castle**, Wales, England (where King Edward in 1295 invited Welsh Harris to banquet, then put them to death)
52. **Union Stock Yards gate**, Chicago, IL
53. **Fort Sumpter**, Charleston, SC (where Civil War began)
54. **Tainitzkaya Tower**, Kremlin, Moscow, Russia
55. **Bunker Hill battlefield**, Boston, MA (Revolutionary War battle site)
56. **World's Columbian Exposition**, Chicago, IL
57. **Fort Marion**, St. Augustine, FL (17th Century fort renamed for Revolutionary War hero Francis Marion)
58. **Birthplace Col. Robert R. McCormick**, Chicago, IL
59. **Douglas Hall**, first University of Chicago, Chicago, IL (named for Stephen A. Douglas).
60. **St. John's Episcopal Church**, Richmond, VA (where Patrick Henry spoke the immortal words, "Give me liberty or give me death" in 1775)
61. **White House**, Washington, DC (a stone obtained during alterations in 1950-51)
62. **Kensington Rune Stone**, Kensington, MN (which bears inscription indicating Norsemen had visited as early as 1362)
63. **The Colosseum**, Rome, Italy
64. **Stabian Baths**, Pompeii, Italy (seaport/resort buried by eruption of Mt. Vesuvius in AD 79)
65. **Badlands**, SD
66. **The Holy Door**, Basilica of St. Peter's, Rome, Italy
67. **Great Pyramid**, Giza, Egypt.
68. **Great Wall of China**, Shan-hai-kuan, China (another chunk, from oldest part)
69. **Houses of Parliament**, London, England
70. **Dome of St. Peter's**, Rome, Italy

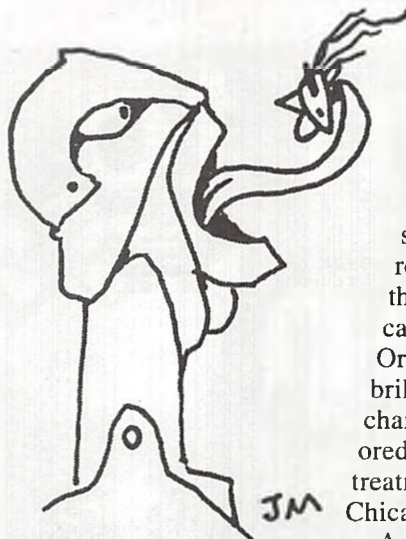


noted above, Chicago is a baseball town with original teams from both major leagues as well as three minor league teams, making the *Bat Column* an appropriate addition to Chicago architecture.

Looking like a Coke bottle with a fork stuck in it, Joan Miro's *Miss Chicago* has stood at 69 W. Washington since 1981.

Another strange-looking sculpture is located in front of the James Thompson State of Illinois Building. The glass building was destroyed for the 1986 film *Running Scared*, a few years before Jean Dubuffet's *Monument with Standing Beast* was installed. In 1999, a runaway car almost struck the black and white sculpture, but the sculpture emerged from the incident unharmed.

When Alexander Calder's brilliant orange *Flamingo* was installed in front of the Federal Building at 219 S. Dearborn in 1974, the claim was made that the strange, curved sculpture was indestructible. More than 25 years later, the *Flamingo* does not show any signs of age. Of course, it doesn't particularly look like a flamingo either, but then, it never did.



Unfortunately, not all of Chicago's outdoor art is as indestructible as Calder's. Marc Chagall's mosaic masterpiece, *The Four Seasons*, located at Dearborn and Monroe, has not aged well and shows signs of being 33-years-old, despite reconstruction work. In even worse shape is the Agam sculpture, *Communication X9*, located across Michigan Avenue from Chicon. Originally a mirrored surface covered with brilliantly colored squares which seemed to change as the viewer moved, many of the colored squares have flaked off. Despite this poor treatment, Agam will be presenting the City of Chicago with a new sculpture in the near future.

A booklet, *Loop Sculpture Guide* and a companion *Chicago Public Art Location* is available from the Chicago Department of Cultural Affairs at 78 E. Washington Street (312/744-7487). These booklets offer suggestions for personal tours of Chicago's public art displays.

Obviously, there is a lot to do in Chicago when you are not attending Chicon. If your travel plans don't give you the opportunity to see more on this trip, please consider coming back another time to see what the city does have to offer.

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|--|--|---|
| <p>71. Fort Ticonderoga, NY (captured by Americans led by Ethan Allen during Revolutionary War)</p> <p>72. William Henry Harrison Mansion, Vincennes, IN</p> <p>73. Mark Twain Cave, Hannibal, MO (where Injun Joe buried treasure later found by Tom and Huck in Twain's classic <i>The Adventures of Tom Sawyer</i>)</p> <p>74. Mammoth Cave, KY</p> <p>75. Independence Hall, Philadelphia, PA</p> <p>76. Walls of Derry, Northern Ireland (town that in 1689 withstood English siege)</p> <p>77. Nassau Hall, Princeton University, Princeton, NJ</p> <p>78. Chimney Rock, NE</p> <p>79. International Peace Garden, ND (park commemorating peaceful relations between US/Canada)</p> <p>80. Little America, Antarctica (site of Admiral Richard Byrd expeditions from 1920's to 1940's)</p> <p>81. John Brown's Cabin, Osawatomic, KS</p> <p>82. Port Louisa, IA (where settlers led by Pere Jacques Marquette and Louis Joliet set foot on what is now Iowa soil in 1673)</p> <p>83. Gaspee Point, Narragansett Bay, RI (where patriots destroyed British armed schooner in 1772)</p> <p>84. Old Swedes Church, Wilmington, DE (one of America's oldest churches, 1698)</p> <p>85. Sir Walter Raleigh's colony, Roanoke Island, NC (where 116 English settlers disappeared in late 16th Century)</p> <p>86. Nelson House, Yorktown, VA (headquarters of Lord Cornwallis during final days of siege of Yorktown)</p> <p>87. Old Fur Trading Post, Prairie du Chien, WI</p> <p>88. Old Chapel, Yale University, New Haven, CT</p> <p>89. Ancient Town Hall, Stockholm, Sweden.</p> <p>90. Fort William & Mary, New Castle, NH (scene of early blow struck for American liberty, when a British garrison surrendered in 1774)</p> <p>91. Sibyl's Cave, Cumae, Naples, Italy (where Sibyl, priestess of Apollo, uttered her prophecies)</p> <p>92. John Brown's Fort, Harpers Ferry, WV (where abolitionist Brown and followers took refuge after 1859 raid)</p> <p>93. Chimney Point, Lake Champlain, VT (where explorer</p> | <p>Samuel de Champlain gave his name to lake in 1609)</p> <p>94. Confederate Prison, Andersonville, GA (where more than 13,000 Union prisoners died)</p> <p>95. Custer Battlefield, MT</p> <p>96. Fort McHenry, Baltimore, MD (where Francis Scott Key was inspired to write "The Star-Spangled Banner")</p> <p>97. Battlefield, New Orleans, LA (from area occupied by Andrew Jackson during War of 1812)</p> <p>98. Cumberland Gap, TN (historic mountain pass for early settlers)</p> <p>99. Petra, Jordan (from ancient city ruin carved into rocks)</p> <p>100. The Shirley House, Vicksburg, MS (spared by Union troops during the Civil War after pleas by its occupants).</p> <p>101. Fort Brady, Sault Ste. Marie, MI (historic military outpost, named in honor of Colonel Hugh Brady).</p> <p>102. Tawasa Indian Town, near Montgomery, AL (visited by Hernando de Soto in 1540).</p> <p>103. Birthplace of Elijah Lovejoy Albion, Maine (ardent abolitionist and martyr in the cause of freedom of the press)</p> <p>104. Battle of Lake Erie, Put-in-Bay, OH (relic from scene of Commodore Perry's decisive victory over the British in the War of 1812)</p> <p>105. Ancient gate, walls of Suwon, South Korea (city captured by American troops during Korean War in 1951)</p> <p>106. Site of De Soto's Landing, near Helena, AR (where the explorer first set foot on Arkansas soil during a historic voyage down the Mississippi)</p> <p>107. Ludendorff Bridge, Remagen, Germany (key bridge destroyed by Allies in 1945)</p> <p>108. Town Hall, St. Lo, France (building leveled by Americans during 1944 liberation)</p> <p>109. German Pillbox, Omaha Beach, France (WW II D-Day fortification)</p> <p>110. City Hall, Aachen, Germany (from city that was second capital of Charlemagne's empire; heavily bombed during World War II)</p> <p>111. Medieval portal, Aachen, Germany (from one of tower gates built in city walls)</p> <p>112. Mt. Tapotchau, Saipan, Northern Mariana Islands</p> | <p>(peak from which Japanese directed severe fire on US troops in 1944)</p> <p>113. Bloody Nose Ridge, Peleliu, Palau (relic of rugged coral ridge on island captured in 1944)</p> <p>114. Pearl Harbor, HI (relic from shore of harbor, near site of Dec. 7, 1941, attack)</p> <p>115. Kwajalein, Marshall Islands (heavily fortified coral atoll captured in 1944)</p> <p>116. Orote Peninsula, Guam (site of bloody battle in 1944)</p> <p>117. Luxembourg Palace, Paris, France (where Napoleon was crowned emperor in 1804)</p> <p>118. Petrified Redwood Forest, Calistoga, CA</p> <p>119. Anzio Beach, Italy (where WW II Allied drive on Rome began in 1944)</p> <p>120. House of Commons, London, England (badly damaged by German air raids in 1941)</p> <p>121. Lewis & Clark's Fort Clatsop, OR (site of the blockhouse and stockade from Lewis and Clark expedition in 1805)</p> <p>122. Mosaic Hall Reichschancellery, Berlin, Germany (office of Germany's chief minister damaged in WW II)</p> <p>123. Toyotomi Castle, Osaka, Japan</p> <p>124. Mt. Rainier, WA</p> <p>125. Columbus' Landing Place, Santa Maria Island, Azores (from return on first voyage to New World)</p> <p>126. Corregidor, Philippines (last holdout after Japanese invasion)</p> <p>127. Old Washoe County Courthouse, Reno, NV</p> <p>128. Hans Christian Andersen home, Odense, Denmark</p> <p>129. Mormon Temple, Salt Lake City, UT</p> <p>130. Craters of the Moon National Monument, ID</p> <p>131. Yellowstone Park, WY</p> <p>132. Petrified Forest, AZ</p> <p>133. Aztec Ruins National Monument, NM (relic from a 12th Century building of Pueblo Indians)</p> <p>134. Mesa Verde Cliff Dwellings, CO (from Pueblo ruins)</p> <p>135. Boston Avenue Church, Tulsa, OK (completed in 1929, first modern building with stone embedded in Tribune Tower)</p> <p>136. Moon Rock, (brought from the Apollo 15 Mission)</p> |
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Queen to Queen's

3



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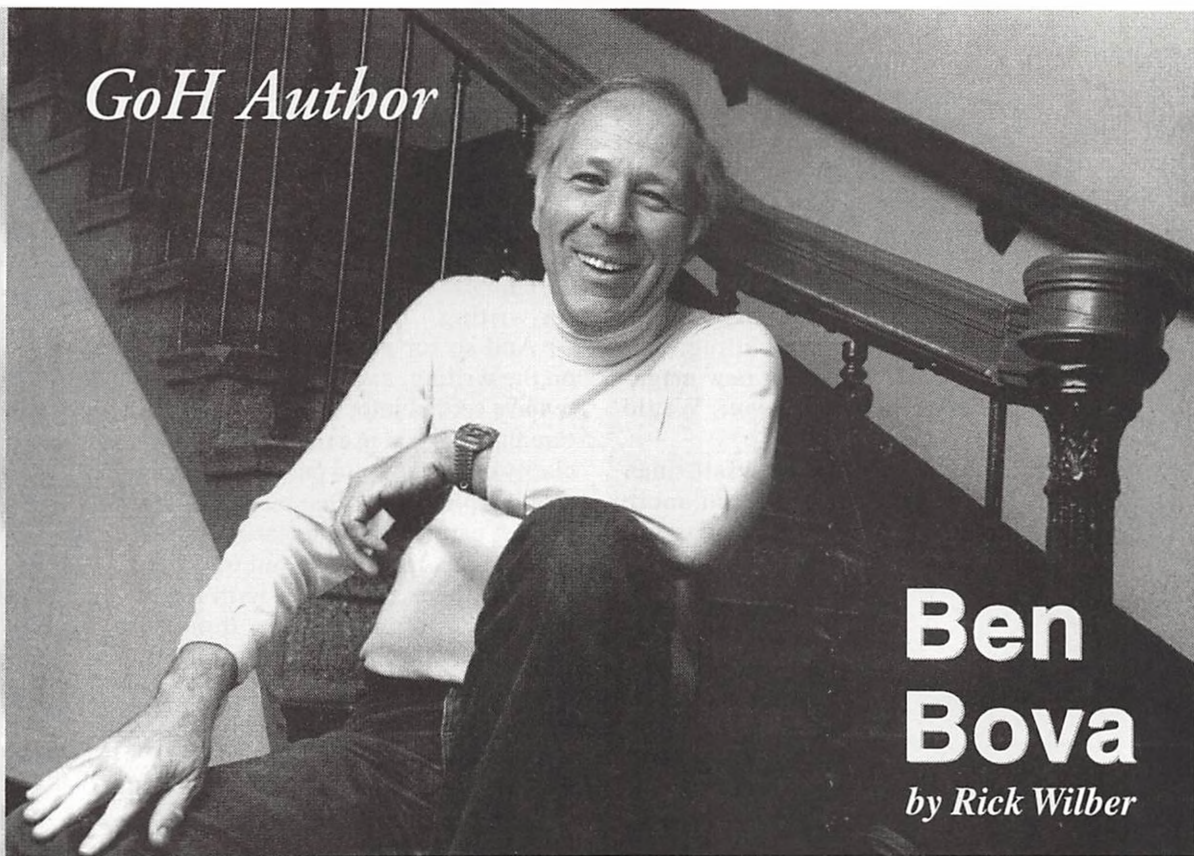
Members of Queen to Queen's Three are proud to be participating in all levels of Chicon 2000 from Associate Chairman to Division Management (three divisions) to staff and gopher level positions.

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GoH Author



Ben Bova

by Rick Wilber

On a pleasant, sunny Florida morning, Ben Bova sits near the open window as he writes, the rapid click of the keys a counterpoint to the background murmur of the Gulf of Mexico's gentle surf washing through the room.

Not that Ben hears any of that.

You and I might walk firmly here on planet Earth and find the murmur of salt water against sand a seductively pleasant sound to read or write to. But Ben? He's sitting there, sure enough, but he doesn't hear a thing. Sound, as you know, doesn't travel in a vacuum, and right now Ben—physical appearances to the contrary—is Elsewhere, busy storytelling his way through the open reaches of the Solar System.

As you probably now, he's been to the Moon twice in recent years (*Moonrise* and *Moonwar*) and to Mars twice, as well (the bestselling *Mars* and its successful sequel *Return to Mars*). In the spring of 2000, he took us all on a visit to the second planet with *Venus*, and he recently turned into his publisher the next stop on this extended tour, *Jupiter*. And that's just a small part of the more recent work.

(In case you're worried that he might run out of interesting planets, by the way, he's started work already on a novel set on an asteroid. The asteroids, he notes with that famously wry smile, "should keep me busy for years.")

It's been quite a journey for a Depression kid from South Philly whose biggest trip in his early years was over to the South Philadelphia branch of the Philadelphia Free Public Library or, maybe, on a very lucky day, to Shibe Park for a Philadelphia A's game. As Ben recalls, in those days the joke was "Are you a Phillies

fan or an Athletics supporter?" Ben and his father were, then, staunch supporters.

Ben started his writing career as a high-school journalist, and graduated from there to being a college journalist, and graduated from there to the big time—the *Upper Darby News*, a suburban weekly. We might be honoring him as guest of honor at some Pennsylvania journalism convention if something new and exciting hadn't lured him away from the joys of reporting.

That something new was Project Vanguard and the fledgling US space program, where Ben—interested in science since his first visit to the Fels Planetarium in junior high—convinced the powers that be that they needed a writer to tell the world about those satellites they planned to launch. They believed him (hey, he's a very believable guy) and hired him, and so Ben started getting a regular paycheck for writing with clarity and accuracy about science.

Meanwhile, he'd been writing fiction, too, and after the usual struggles sold his first novel, *The Star Conquerors*, to a publisher in Philadelphia. That was more than 100 books ago, most of them science fiction, some of them science fact, all them entertaining, and all of them marked by the same clarity of language and accuracy of detail that he started with in those early days in Philadelphia.

By the mid-1960's Ben was regularly selling shorter work, too, science-fiction and science-fact stories, first to *Amazing* and not long after that to *Analog*. In 1971, when John Campbell died, someone had to take over as editor at *Analog*, follow in the footsteps of the immortal John Campbell, who could do that?

Ben Bova could, and did, and soon won the first



of six Hugos for best editor. During this time he met and married his wife Barbara, a writer and editor, too, who turned her talents to agenting and soon had some of the biggest names in the business on her client list—including that Ben Bova fellow.

By the late 1970's he'd decided to leave *Analog* in the good hands of Stan Schmidt and follow the dream of writing full-time. He quit the editing job, sat down to write, and darned if the phone didn't ring. Bob Guccione and wife Kathy Keeton were calling, and they needed someone to help out with their new magazine called (after a false start as *Nova*) *Omni*. Would he be fiction editor?

He turned them down. He wanted to write full-time.

A few months went by and they called again, more insistent. They *really* needed someone to sit in as fic-



Dr. Bob Blackwood and Ben Bova at Windycon XXII.

tion editor. Just for a little while. Honest.

So, OK, he took the job as fiction editor, temporarily you understand, just helping out.

Two years later he took the job of top editor for the magazine, presumably still just helping out. Within a couple of more years *Omni* was a huge success, with a circulation around the one-million mark. Through this whole period he'd been writing, with 1976's *Millennium* the most successful of his novels to date, followed by novels like *Colony*, *Kinsman*, the first of the *Voyagers* series—you can find the whole list elsewhere in this program.

Of course he was still writing science-fact books, too, and a long string of very fine short stories, and any number of science-based essays and articles, and was busy editing various anthologies and collections, and contributing articles and essays to a wide range of newspapers and magazines. With *Omni*'s phenomenal success, and with all the various fiction and non-fiction getting published, things were going great.

But it was all maybe a little crazy, and Ben wanted to write full time, you'll recall. So in 1982 he walked

away from *Omni* and decided to buckle down on what *really* mattered, giving up the editing work to focus on writing full-time (bear in mind that all that preceding very fine work was done by a part-time writer!). Writing, you see, is what Ben is all about. Writing, he'll tell you, is where he wants his reputation to rest.

All those Hugos that march along the top of his bookshelf in his office? "I'd give them all up for one for writing," he says.

And so for nearly 20 years now he's been focused on the writing, and we're all the luckier for it. He seems to have settled into, for the most part, a series of near-future thrillers that use that great strength of his writing, his clarity of language, to put vivid, memorable characters into riveting plots that often pit man's ingenuity and courage against nature's cold, uncaring hard realities.

It seems to average out at a book or so each year, most of them novels but with the occasional non-fiction added in just to shake things up, like 1998's *Immortality*, which took full use of Ben's science background to discuss how long you and I just might live, which could be a very, very long time.

And now he's taken on another new role, as publisher of *GalaxyOnline*, the web-based company that wants to lead us all into the converged future, with on-demand original science-fiction television shows, movies, short stories, articles and a whole lot more coming right into your home where you can watch, or read, or comment whatever you want, whenever you want.

Ben sees *GalaxyOnline* as the future rushing at us, fiction into fact. Having spent his career predicting the near future and hitting it on the nose a whole lot more often than he misses, you can see why the lure of things like *GalaxyOnline* would be irresistible.

The day may be coming soon, he says, when "paper publications will dwindle away to nothing, and stories will come right into your home, on demand."

You don't believe him? Shame on you. This is a guy, remember, who thought in the early 1950's that the Russians would launch the first satellite and it would lead to a space race, and later predicted the Star Wars missile-defense program, and talked, early on, about international peace-keeping forces and nanotechnology and virtual reality, and the coming immortality of us all.

Ben's made a very good living seeing the future before it gets here. Not all of the things he's seen coming have gotten here yet. But if Ben Bova—sitting at that computer in his Florida home and ignoring the sound of the surf while he's off on his own explorations—says we'll live forever, and pretty soon we'll get to Mars, and we'll read our favorite new Bova novel right off the Web. Well, I, for one, sure wouldn't bet against him.

Rick Wilber's short stories and the occasional poem appear regularly in magazines like Asimov's and Fantasy & Science Fiction. His novel Bone Cold is forthcoming from Tor Books, and several other novels are under contract. He is fiction editor at GalaxyOnline.





A Ben Bova Bibliography

compiled by Steven H Silver

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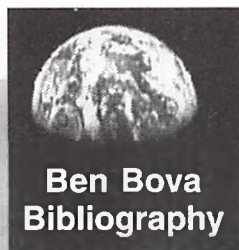
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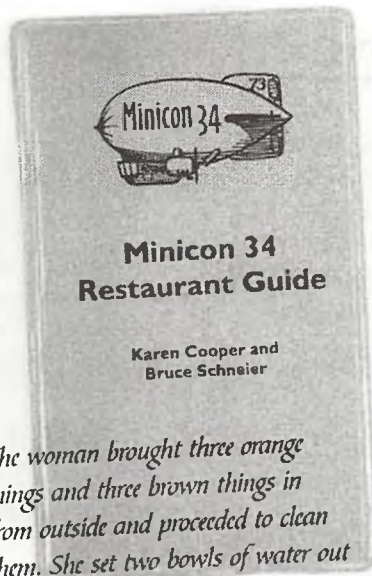
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from "Restaurants at the End of the World"
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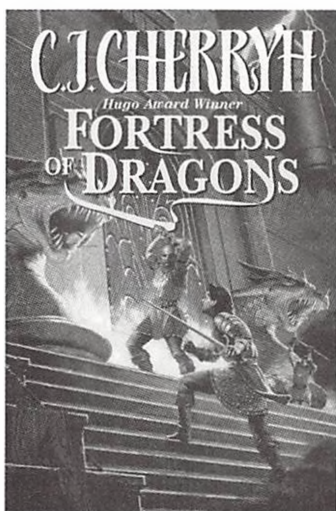
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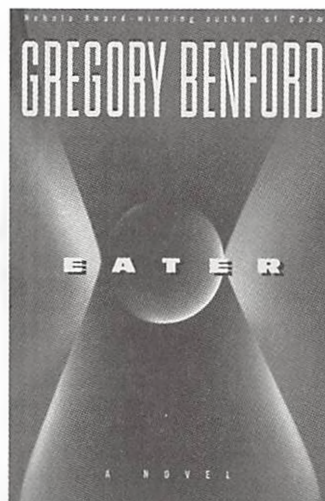
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Fortress of Dragons

C.J. Cherryh

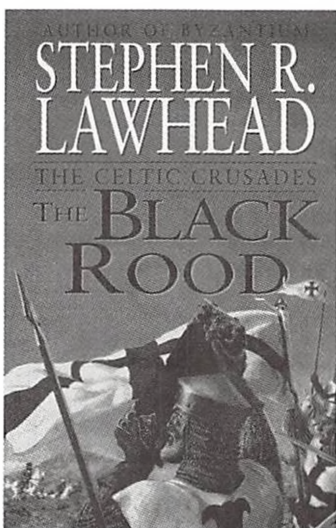
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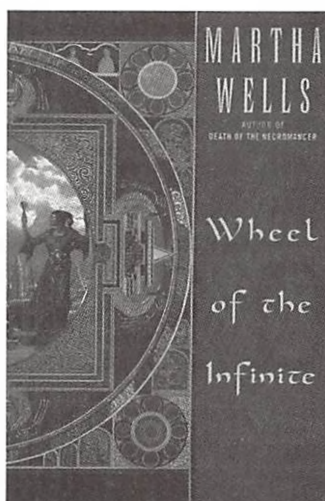


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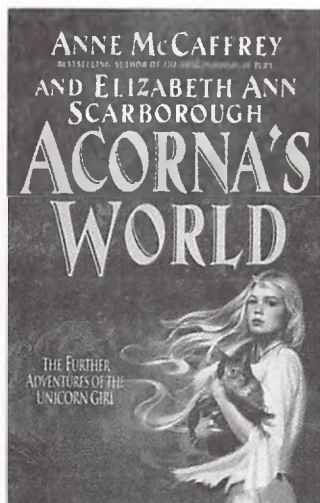


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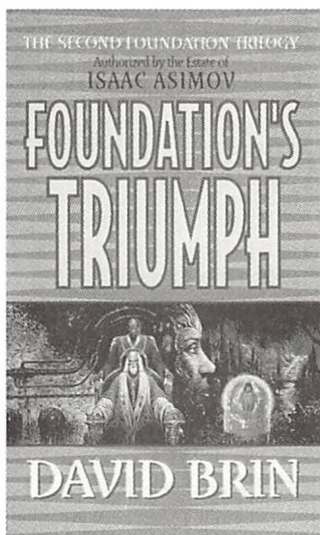


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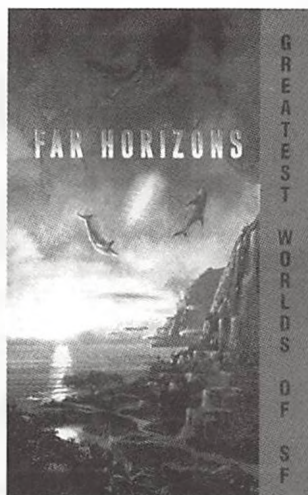


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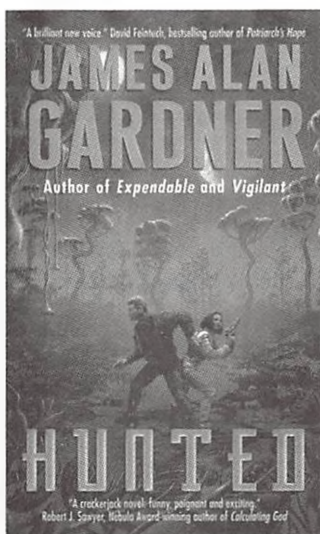


Year's Best SF 5

All New Amazing Stories

Ed. David G. Hartwell

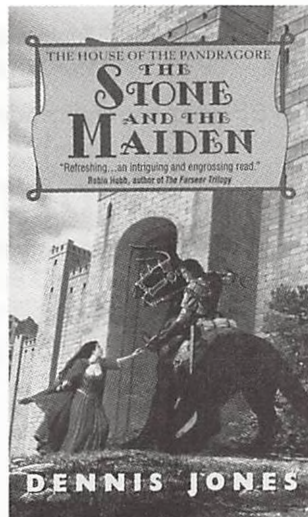
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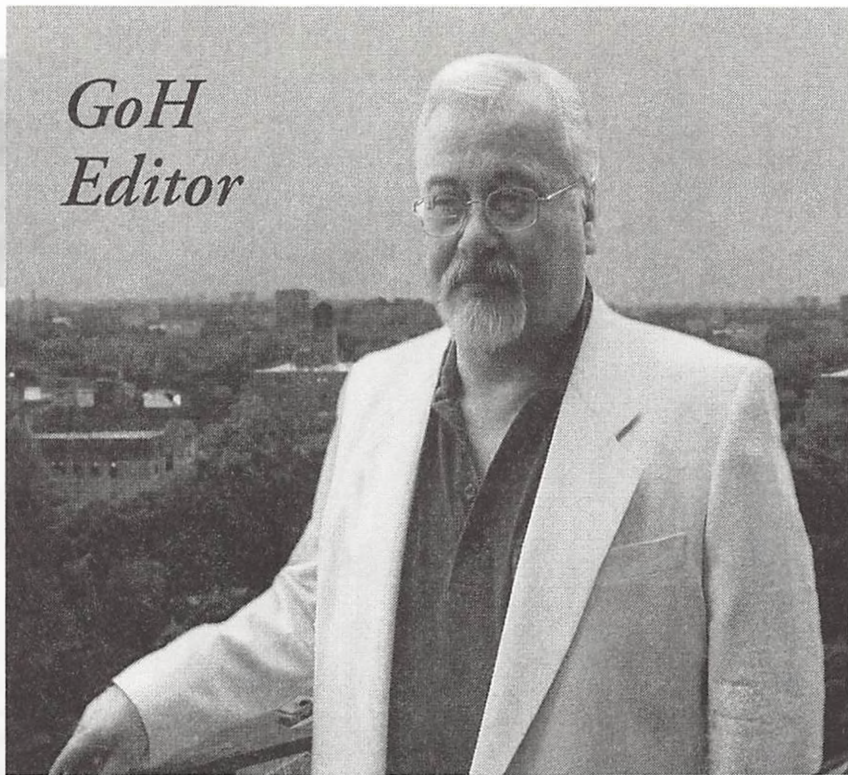
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Jim Baen

by David Drake

*GoH
Editor*



Jim was born October 22, 1943, in upstate New York. (He was christened James Patrick Baen, though the signature he uses on checks is *Jsquiggle*.) He was introduced to SF early through the magazines in his step-uncle's attic.

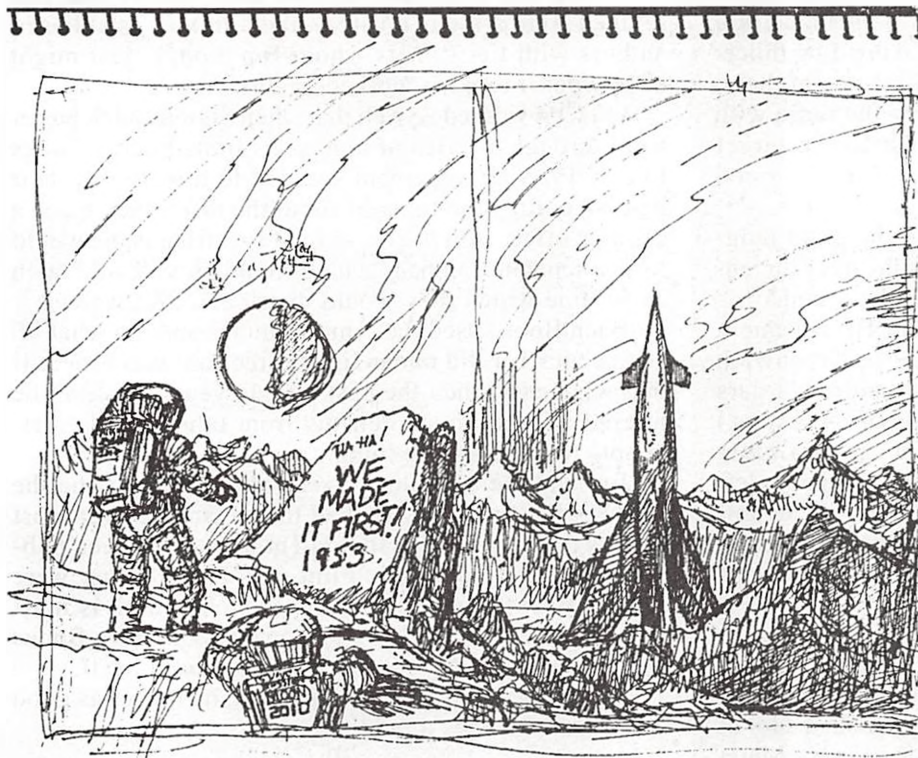
The two books Jim most remembers as being formative influences were *Fire-Hunter* by Jim Kjelgaard and *Against the Fall of Night* by Arthur C. Clarke. I note without comment that the theme of both short novels is that a youth from a decaying culture escapes the trap of accepted wisdom and saves his people despite themselves.

It is worthy of comment that Jim doesn't forget his friends. In later years he arranged for the expansion of *Fire-Hunter* so that he could republish it (as *The Hunter Returns*, originally the title of the Charles R. Knight painting Jim put on the cover). Sir Arthur doesn't need help to keep his books in print.

After high school, Jim left home to seek his fortune. The months immediately following involved him losing a lot of weight that he couldn't at the time afford, then enlisting in the army, still at age 17, as the only avail-

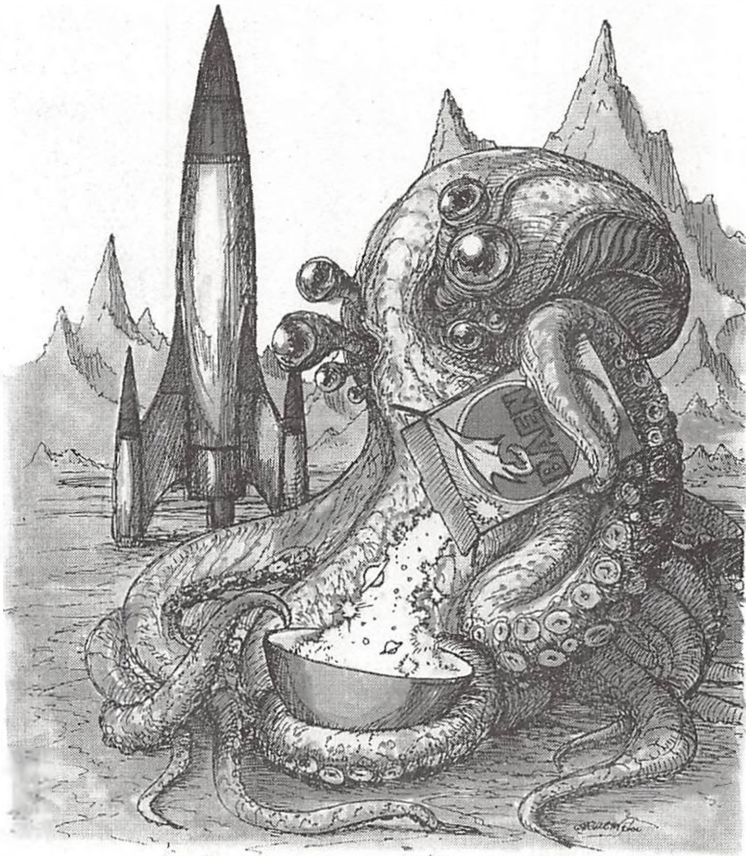
able alternative to starving to death.

Jim spent his military career in West Germany, where he doesn't recall meeting his fellow-soldier Elvis Presley. He was a Morse Code Intercept Operator for the Army Security Agency, picking up transmissions from a Soviet call sign. Not decoding transmissions—maybe somebody else did that, though I wouldn't count on it. Jim wasn't even sure what formation used that call sign, though it almost certainly was an armored group. (You



"We Made It First" rendering for Chicon 2000 Souvenir Program by Bob Eggleton. Chicon's Artist Guest of Honor. Bob began his career as a science fiction artist in 1984 with Baen Books.





Eggleton artwork for Baen Books ad.

thought being a spook was romantic?)

Because of his obvious abilities, Jim was offered a chance to get in on the ground floor (so to speak) of something which was new and exciting in 1960. There were these people called Green Berets. They parachuted into jungles in a place called Vietnam and did thrilling things in the cause of freedom. Jim could become one of them, because they *really* needed guys to carry the radio with the antenna waving high overhead just like a target marker... and by the way, the radiomen weren't armed because their radios were so heavy.

Jim turned the offer down, showing the good judgment which generally to this day triumphs over the enthusiastic side of his character. (Generally, I said.)

The GI Bill put Jim through CUNY. He became a Hippie and among other jobs managed a Greenwich Village coffee house: "Come in and see tomorrow's stars today!" (No, none of them did become tomorrow's stars.)

Jim's interest in SF led him to apply for a job at *Galaxy* and *If* magazines in 1973 when Judy-Lynn Benjamin left (to marry Lester Del Rey and quickly remake the SF universe). Jim was assistant to Eljer Jakobson and Bernie Williams, by whom he was taught the elements of slash and burn editing.

Unfortunately, this was a necessary skill for an editor in Jim's position to learn. The publisher wasn't in a hurry to pay authors, so established writers who could sell elsewhere preferred to do so. *Galaxy* and *If* published a lot of first stories and not a few rejects by major names. Mate-

rial like that needed and got editing that concerned itself more with intelligibility and the printer's deadline than it did with nuances of prose style.

Apart from basic technique Jim had very little to learn from his senior, who shortly thereafter left to pursue other opportunities. Jim's first act as editor was to recall stories that his predecessor had rejected over Jim's recommendation. When in later years I thanked Jim for retrieving the first two Hammer stories he responded, "Oh, David—Jake rejected much better stories than yours!" (Among them was Ursula K. LeGuin's Hugo and Nebula winner, *The Day Before the Revolution*.)

Ace Books, in many ways the standard bearer of SF paperback publishing in the Fifties, had fallen on hard times in the Seventies. Charter Communications bought the company and installed Tom Doherty as publisher. Tom hired Jim to run the SF line. The first thing the new team did was to pay Ace's back (and in some cases, *way* back) royalties. (By the time the famous SFWA audit of Ace Books was complete, the money had already been paid to the authors; a matter of some embarrassment to the SFWA officers who were aware of the facts.)

Ace regained its position as an SF line where readers could depend on getting a good story. (To Homer, that was the essence of art; not all writers and editors of more recent times would have agreed.) As well as pleasing readers, the Ace SF line made money for the company; unfortunately (due to decisions from far above the level of publisher)

SF came to be the only part of the company that did make money. Tom left Ace in 1981, founded Tor Books, and hired Jim to set up the Tor SF line.

Which Jim did, following the same pattern that had revived Ace: a focus on story and a mix of established authors with first-timers whom Jim thought just might have what it took. It worked again.

In fact it worked so well that when Simon and Schuster went through a series of upheavals in its Pocket Books line in 1983, management decided to hire Jim as their new SF editor. Jim thought about the offer, then made a counter-offer: with the backing of two friends, he would form a separate company which would provide S&S with an SF line which they would distribute. S&S agreed.

Baen Books used the same formulas and did what SF at Ace and Tor did under Jim's direction: succeeded. If that were easy, then the past 20-odd years wouldn't be littered with so much detritus from other people's attempts to do the same thing.

Jim had the advantage over some editors in that he knows what a story is. He had the advantage over most editors in being able to spot talent before it's been published (Lois Bujold, Eric Flint, and Dave Weber were all Jim Baen discoveries). And (which I think is most important) he had and has a personal vision. Baen Books isn't for everybody, but it *is* always true to itself.

So is Jim. And for what it's worth, he makes as good a friend as he does a publisher.

-30-



Ode to a Grecian Hugo

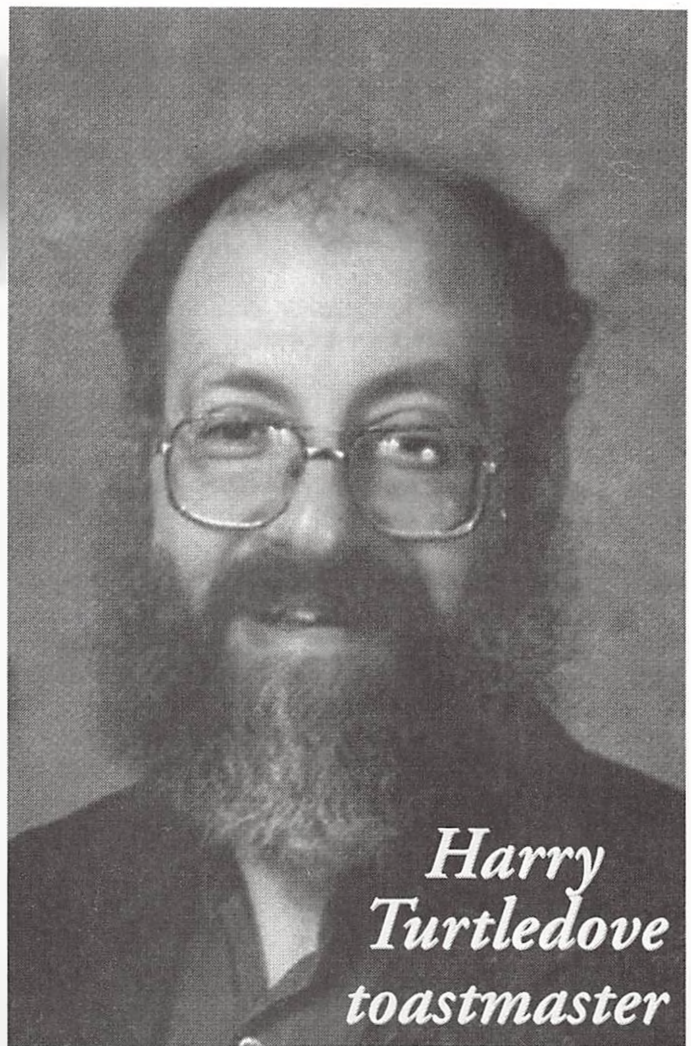
by Richard Foss

On a shelf in Harry Turtledove's living room, a Greek amphora sits next to a Hugo. "That's the one that survived the Northridge earthquake," Harry explained. "It is, of course, a copy. I got it at Pier One Imports about 30 years ago." The Hugo? "No, that's genuine. It's for *Down in the Bottomlands*, the best novella of 1994." The Hugo and amphora—along with the telescope which sits nearby and the heaps of books that clutter every horizontal surface—are fitting symbols of a career that has had many turnings.

Harry could well have been an academic—he was on track to be an astronomer in college, but while browsing in a used bookstore he found a copy of L. Sprague De Camp's *Lest Darkness Fall*. The book changed his life, leading him away from matters stellar and toward a fascination with history and cultural conflicts. He flunked out of Caltech at the end of his freshman term, spent a year at Cal State LA getting his grade-point average to the point where it was visible to the naked eye, then relaunched himself on a dedicated study of Byzantine history.

He got his degree and teaching credential, but along the way something unexpected happened—he discovered a skill at writing and actually managed to sell a fantasy novel. Success followed success, and he abandoned the halls of academia for good. If he had stayed on that path, where would he be now? "A mercenary academic, struggling for tenure, I guess," he mused. "Positions in Byzantine history only come available when somebody dies, sometimes not even then. I'm happier doing what I'm doing, telling lies for a living. I was a perfectly competent teacher, but I think I'm a more than competent writer. I'm doing exactly what I want to do. It's a happy accident that I was born into a society that is wealthy enough, that has enough people reading the same language, that someone can make a living as a writer. There aren't many languages in the world even now where that's true, and throughout history most writers have had to have another job to pay the bills." The study of Greek culture did come in handy, though—many of Harry's early works involved cultures which resembled both contemporary and ancient peoples of the Middle East.

Harry's recent works show less influence of ancient societies. "I've done about what I can do with it for now," he explained. "I wrote a straight historical novel a few years ago set in the Byzantine Empire under the pseudonym H.N. Turteltaub, and I'm using the same pen name for a set of seafaring adventures set in Hellenistic times. That will allow me to keep my Greek fresh—I was reading the *Odyssey* in the original last night, which was kinda fun. It has been 30 years since I formally studied Greek, and it was nice to know the grammar still works even if



my vocabulary has shrunk." In Harry's pleased smile it is easy to see the scholar he might have become, a historian teasing meaning from some forgotten fragment of a manuscript.

Harry's skills at academic research have been useful in many of his other projects, notably the acclaimed Civil War novel *The Guns of the South*, in which he used an incredible wealth of historical detail. Harry modeled the Southern regiment on a real one, with results that were quite unexpected. One of the major, and seemingly unlikely, characters of the novel was suggested by a real person—a private who fought with distinction until a military policeman's search brought forth the revelation that this particular soldier was a woman disguised as a man. "I saw that incident in the record of the regiment and just said thank you to the universe," Harry remembered. "It was too good not to use. I used all sorts of other things too—I found a detailed description of a ring worn by Jefferson Davis's wife, and I found a place in the book where it fit in perfectly. Nobody who reads the book is going to really know all the things in there that are true, but hopefully the whole book will have the ring of truth."

Harry has written many works in other periods, always with a twist—an Eighteenth Century America in which ancient humans never crossed the Bering strait and the forests teem with animals which survived as a result—



such as mammoths, giant sloths, even Neanderthals. A modern world in which the government tries, and mostly fails, to regulate the use of magic. A Second World War in which the Allies and Axis united against a common enemy that came from space. Other books are set in worlds that never were, a mystic and ancient Asiatic landscape in which the gods play with human fate, a fragmented planet in which every sliver of land has been fought over for generations. Every printed piece has the depth and vividness of real cultures, real people, and that is what is at the heart of a Turtledove story.

Standing in the cheerful clutter of the house in not-particularly magical or mystical Canoga Park, it can be hard to connect Harry the man with Harry the scholar and author. Scholarly authors are supposed to be imposing, a bit distant, definitely on the serious side. This doesn't quite fit Harry's tendency to interject puns and jokes into even deep discussions, or his modest, unassuming personal style. "I speak to the world through what I put out on paper. That's one of the nice things about being a writer rather than an actor or musician," he explained. "I'm not a public person, a Harlan Ellison or Steven King. I wouldn't want to be Steven King, the man can't even go outside in his own town without being mobbed. The science fiction community does have celebrities, but on a much smaller scale. " Harry seems to revel in his quiet life, in the fact that he can spend time with his family.

In fact spending time with the whole Turtledove family

is a delight—like Harry, his wife Laura and their three daughters are writers, all possessed with sharp wits and a talent for barbed humor. "Straight lines are dangerous in this place," observed Harry on an occasion when his wife and middle daughter had both hit me with zingers. The lively repartee within the household is vastly entertaining, and shows a closeness and intelligence that are several cuts above the average American family's dinner table conversation.

Seeing Harry so comfortable in this environment, it's inevitable to ask if he has ever wished to live in any of the worlds he has created. His answer is unequivocal. "No," he said with finality. "For one thing, comfort and any time before the middle of this century are mutually exclusive. Little details like antibiotics, dentistry, and anesthetics make a big difference, one which is grossly underestimated in most fiction. For another, I delight in the incredibly easy access to information we have now. Even before the Internet I could go down to the UCLA library and find out just about anything I wanted to know. Most times before now, if you were curious, you stayed curious, or you invented your own bizarre explanation for something."

Harry Turtledove has the best of two worlds, one the modern and accessible society we all live in, the other the wonderful, often primitive, but exciting worlds that live within his own head. Civilization and Harry Turtledove's career both started with the Greeks, and like both they move onward in wonderful directions, one day at a time.

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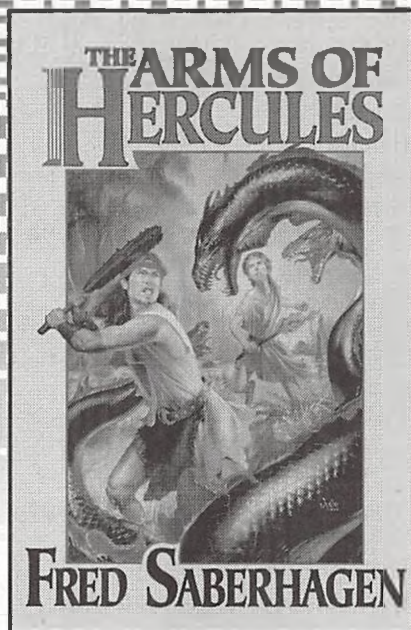
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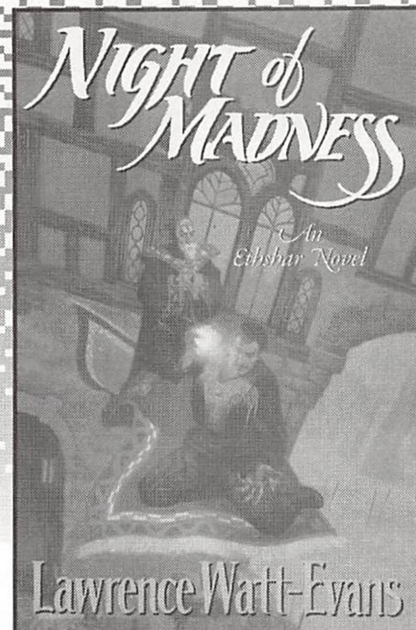
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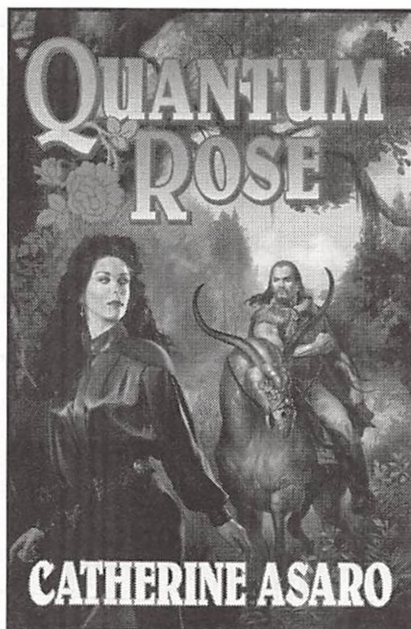
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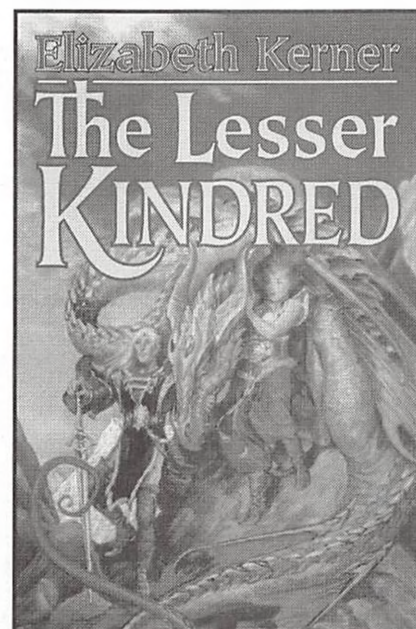
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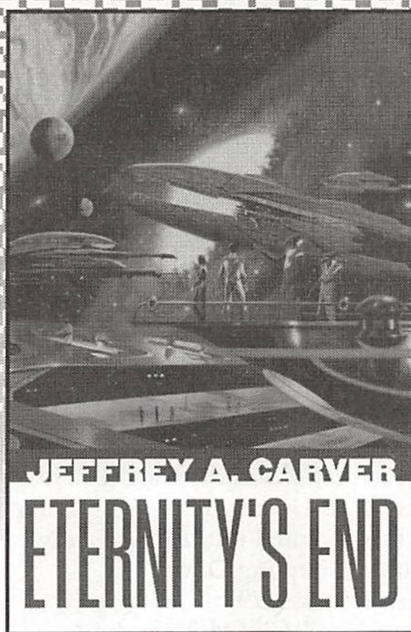
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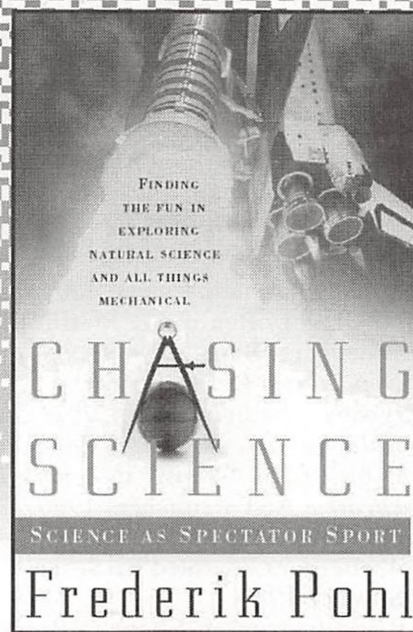
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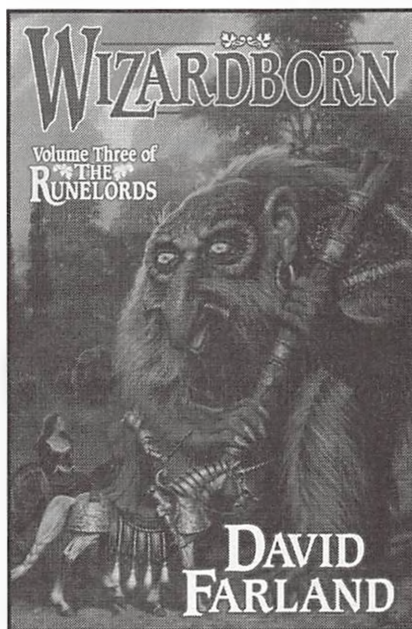
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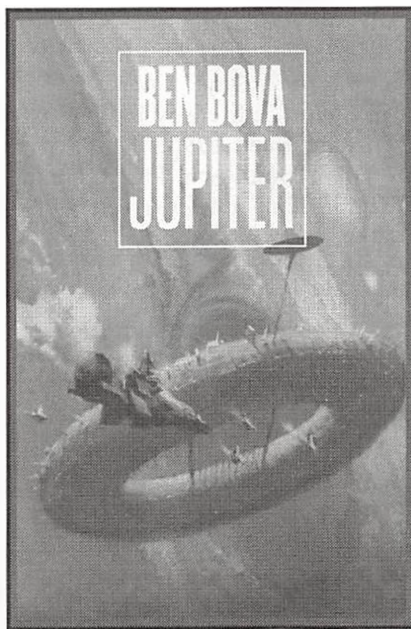
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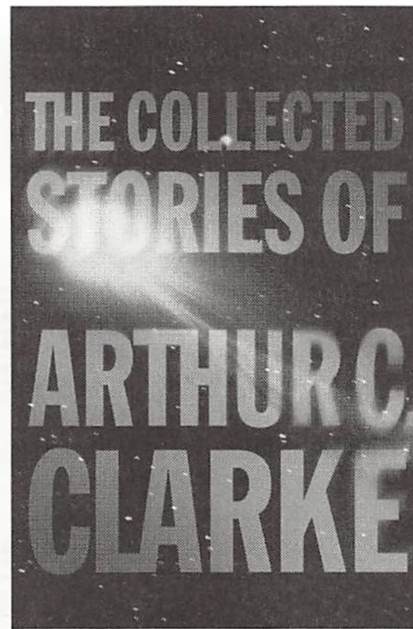
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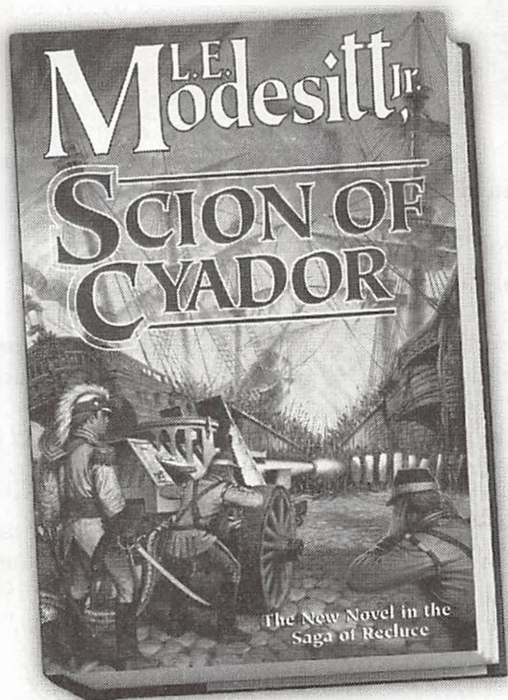
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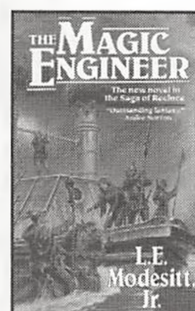
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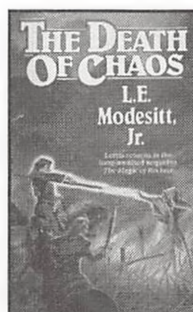
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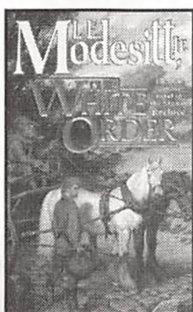
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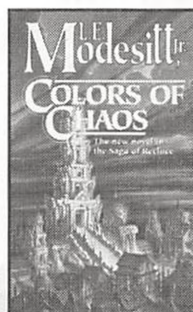
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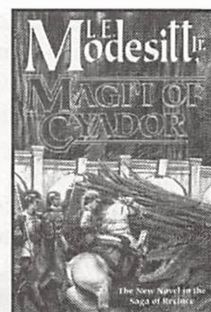
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Anne and Bob Passovoy

by Bill Roper

In the end, we'll blame it all on Don Blyly, so we may as well do it at the beginning.

Don's car, *Lurch*, would from time to time leave him in the lurch by failing to actually run. But he had a friend who had a car and read science fiction. Certainly he could work it out with her so that she would drive him to a science fiction convention.



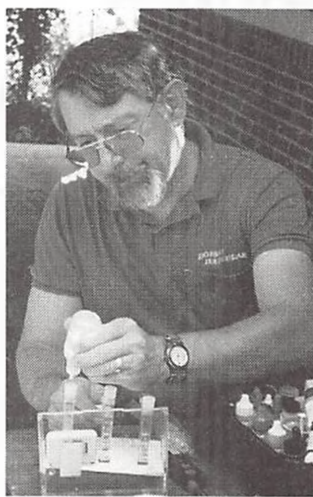
Now, Anne had never been to a science fiction convention before, but it sounded like a reasonable idea. So off she went to the Worldcon in St. Louis, Missouri, in 1968. Now, the first thing that you have to recognize is that this was an entirely different era in fandom. There were remarkably few unattached women who came to

conventions. There were certainly very few unattached young attractive blond women who were coming to conventions. Anne was all of these things—save one.

That thing was “unattached.” Anne had a perfectly good boyfriend who was busy being an *E. coli* wrangler at the time. He was a med student. He didn't have a choice about it. (Wrangling *E. coli*, that is. He was perfectly happy to be Anne's boyfriend.)

Many of the male fans at the con were reluctant to believe that Anne actually had a boyfriend. This was obviously a camouflage, a subterfuge, a mere ruse to keep them at the appropriate distance. They continued to believe this for years, even as Anne announced that she was now engaged to said boyfriend. She was obviously running under deep cover, because there was no sign of this so-called mythical boyfriend.

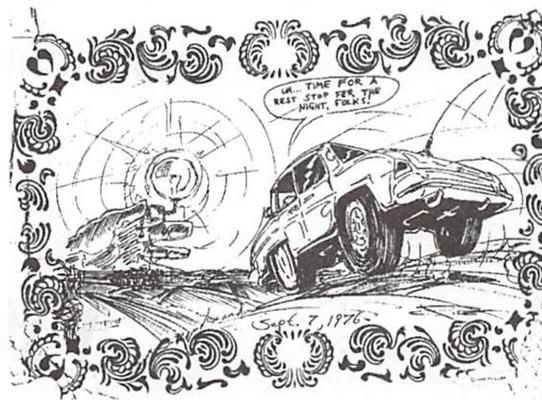
Meanwhile, the mythical boyfriend was safely hidden in Baltimore, Maryland, which was much too far away from Champaign-Urbana, Illinois, where Anne had stayed and continued to work after graduating from the University of Illinois. For a myth, he and Anne were certainly exchanging a lot of mail—*snail-mail*, this being the era



before cheap long-distance calling and long before everyone had e-mail. Now, the problem with the US Post Office was that it took a fair amount of time to get mail back and forth, which meant that you could drive from Champaign to Baltimore before the mail could get there.

The mythical boyfriend, Bob, was sitting around his room being pretty thoroughly bummed when there was a

“Uh...Time for a rest stop for the night, folks.”
1976,
Doug Rice
(pen on placemat)



knock at the door. He opened the door to see an obvious hallucination, his fiancée, Anne. “Pack a bag,” she told him.

“What?”

“We're going to Boston.”

“Why are we going to Boston?”

“We're going to Worldcon. Pack a bag.”

Bob had read science fiction for a very long time—in fact, he'd first met Anne when she was demonstrating stage makeup in a U of I dormitory snack bar where she proceeded to make him up as Mr. Spock—but, despite references that he'd seen in Anne's letters to these science fiction convention things, he hadn't realized that it would be reasonable or possible for him to actually attend one. He quickly weighed the situation and decided that spending a weekend with Anne anywhere would be a lot more fun—and better for his long-term survival—than staying here in his medical student housing. So he packed a bag.

There were demoralized men everywhere at Noreascon. “Oh, my God. He really does exist!” So much for hundreds of male fantasies.

Bob, meanwhile, was having a great time. Not only was



he getting to spend time with Anne that he hadn't planned on, but since he was staying in a room with 17 other people, it wasn't like he was spending a lot of money on lodging. And since living in student housing was relatively cheap, he even had a bit of money that he'd saved up that he was able to spend at the art auction, buying a Ken Fletcher cartoon about the *Great Staple War* that a lot of fanzine fans desperately wanted. It wouldn't have been so bad if they'd been sure that he actually understood the joke. (He did. Bob and Anne still have the cartoon squirreled away.)

By the following year, Bob had finally graduated from med school. He'd come back to the Midwest to do his residency at Rush in Chicago, living with Anne in hospital housing. This made it much easier on the abused postal system and much easier for Bob and Anne in general. It certainly made it easier to get to Torcon, the 1973 Worldcon, even if they had to drive to central Illinois to kidnap Bob Tucker at zap-gun point. (Robert Bloch, an old friend of Tucker's, was the GoH and Bob and Anne weren't going to let them miss the chance to see each other.) Despite the fact that every time that Tucker lit his stogie, something else caught on fire—the last one being an oil tanker, causing Anne to politely ask him to not light it again—they eventually made it to the con.

Bob, having had a good time thwarting Minneapolis fandom at his first art auction, made sure to attend the auction at Torcon. John Trimble was serving as the only auctioneer and was starting to look more and more tired as time went on. Bob decided that John needed a break and asked if he could help him out by auctioning for a while. John looked at him and said, "Sure, kid. Here's what you do."

The rest—eventually—became history. Bob took to auctioneering like a fannish duck to bheer and has been doing it ever since.

Meanwhile, Anne was singing—a lot. Filking was coming out in the open at Torcon where more fans could find it and Anne was having a great time. She was carrying her guitar on an elevator one day when a gremlin-like fellow and his lovely wife popped through the open door. He looked at her, read her name badge and said, "You're Anne Passovoy and I've been looking for you for two years. You know all the verses to 'Your Mother Swims After Troopships.' Where are you going to be singing?"

It was like at first sight. Anne and Kelly and Polly Freas showed up at one room party or another, and another, and another. The pros developed an interest in filking which certainly helped make it more respectable. By later that weekend, they were filking in the SFWA suite.

There were other events occurring at Torcon which would also affect Bob and Anne's life. Someone walked up to the Art Show desk and announced "One of Kelly's

cover proofs is missing." Although there was a rent-a-cop at the entrance to the Art Show who had been told to make sure that no one entered without a badge, he hadn't been told that he had any responsibility for interior security or for making sure that no one carried anything out without the proper receipt. It might not have helped anyway, since the painting was small enough to fit into a shopping bag. Certainly no one connected with the con had thought that fans would just take something that belonged to someone else, but Worldcons were getting bigger and fans weren't what fans used to be—or what they would be in the future, for that matter. The Trimbles—who were running the Art Show—were quite upset, as were a lot of the other fans attending the convention. This sort of thing simply shouldn't be happening in science-fiction fandom and something would have to be done about it.

And a year later at Discon, something would. But, in between the two Worldcons, fannish life continued. For example, there was the dinner at the Red Wheel in Champaign with Tucker and Foglio over Thanksgiving weekend. On Friday, the Red Wheel would serve all-you-can-eat fish. Foglio, being an unemployed fan artist at the time, thought this was a fine idea, as did the rest of the group. And it was a fine idea, right up until the kitchen caught on fire. It was quite a scene, with Anne blaming Tucker for the fire, Tucker announcing that he hadn't even brought his stogies with him, and Foglio never taking his face out of the fish.

Winter then fell across the Midwest and nothing much happened fannishly (at least to Bob and Anne) until Discon, the 1974 Worldcon in Washington, DC. Bob and Anne were working the Masquerade at Discon when Bob Asprin hit the stage with his costumed group of *Dorsai Irregulars*, announcing that they were available to provide fannish security for conventions to prevent anyone from stealing art as had happened at Torcon. (See, we did pick up



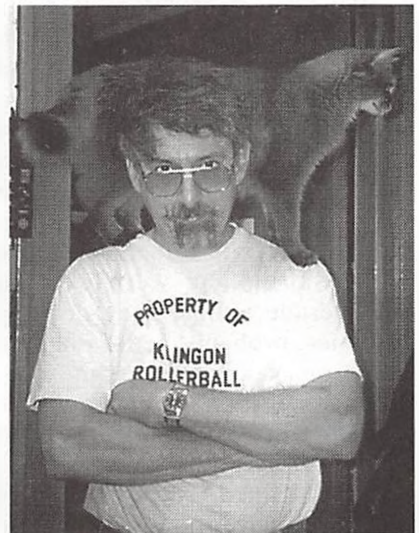
Anne Passovoy by Frank Kelly Freas 1975, marker on construction paper



Frank Kelly Freas Torcon II, 1973



Frank Kelly Freas Torcon II, 1973



the thread.) Asprin arrived at the bottom of the stairs, where Bob and Anne announced, "We're in." Joni Stopa was the costume entry following Asprin. When she came off stage, she said, "We're running a regional in Chicago and we want security. Are you serious or are you just blowing smoke?"

Well, Asprin may or may not have been blowing smoke, but if he was blowing smoke, his bluff had been called. A cadre of *Dorsai* showed up at Windycon I where—mercifully—very little happened that required their attention. Bob, on the other hand, had registered with the front desk as a physician. The less said about the disimpaction episode, the better.

Events between Windycon I and MidAmeriCon blur together. Anne and Bob went to as many cons as they could manage, working security with the *Dorsai*, filking, and auctioning. The two big Star Trek conventions in Chicago and New York were the most notable, as the *Dorsai* worked in their alter-egos, the *Klingon Diplomatic Corps*. The New York Strekcon was probably one of the strangest conventions in history, finally being closed down by the fire marshal because there were many more people there than were allowed to occupy the space. Adventure is sometimes described as someone having a very bad time, far away from where you are. This was definitely an adventure. Parts of the con were certainly a very bad time, but happily others were certainly a great deal of fun. If nothing else, there were some nice small filks in the evening. (And a lot of stories. More than we can tell here. Catch Bob and Anne in person. It's more fun that way.)

MidAmeriCon was the first of the really big Worldcons. As usual, Bob and Anne were working the con. The concom was seriously worried about how they were going to handle the crowd and, as a result, had come up with some novel ideas for crowd control. This included putting all of the fans into hospital bracelets for ID, which bemused everyone. Then there was the handling of the Masquerade where, if you left the room, you would not be allowed to reenter. After the initial presentation of the entrants, the judges retired to find themselves deadlocked (as Tucker voted for the naked women, Katherine Kurtz voted against the naked women, and Roger Zelazny hid under the table). The concom had engaged the services of an exotic dancer to entertain the massed fans who were waiting for the judges to return. Unfortunately, there were only a finite number of garments that she could remove, and the judges remained deadlocked.

Bob and Anne were working backstage at the Masquerade, where they got a good look at all the costumes, probably better than most of the fans in the hall. Anne was, in fact, getting an excellent look at Carol Resnick's costume, which consisted of a large number of black feathers and one lost contact lens. Bob offered to hold the flashlight for Anne as she looked for the lens, but she declined. The search might have continued for some time, save for Joni Stopa arriving, handing Anne

her guitar, and telling her to get out there and fill.

It was, in fact, the biggest filksing in the world, as Anne and Bob entertained thousands of fans for about 45 minutes. Eventually Anne ran out of material and she invited Bob Asprin up to help out. Asprin's style was, of course, vastly different from Anne's, which made for more variety.

At some point during the proceedings, Anne and Bob launched into the "Chicken Song." If you're not familiar with this song, it's nominally about a barnyard rooster, but is actually the vehicle for some of the most atrocious puns that you're likely to find. (Sample: *I had an old SF writer, nothing would he write. I had an old SF writer, nothing would he write. One day this rooster come into our yard and caught that old SF writer right off his guard. Now we've got Bob Henlein just like we use ter, ever since that rooster come in our yard. Also, Bob Clucker, Gordon Chickson, Arthur C. Cluck—well, you get the picture. Do you know what you get when you cross Marion Zimmer Bradley with the rooster? Darkover easy.*)

For years thereafter, Anne and Bob would get postcards with more verses for the "Chicken Song." Fans never could resist a good pun. And, for the record, the contact lens was never found and the judges did break the deadlock. Otherwise, they'd probably still be singing.

But they did stop singing. And the result was kids.

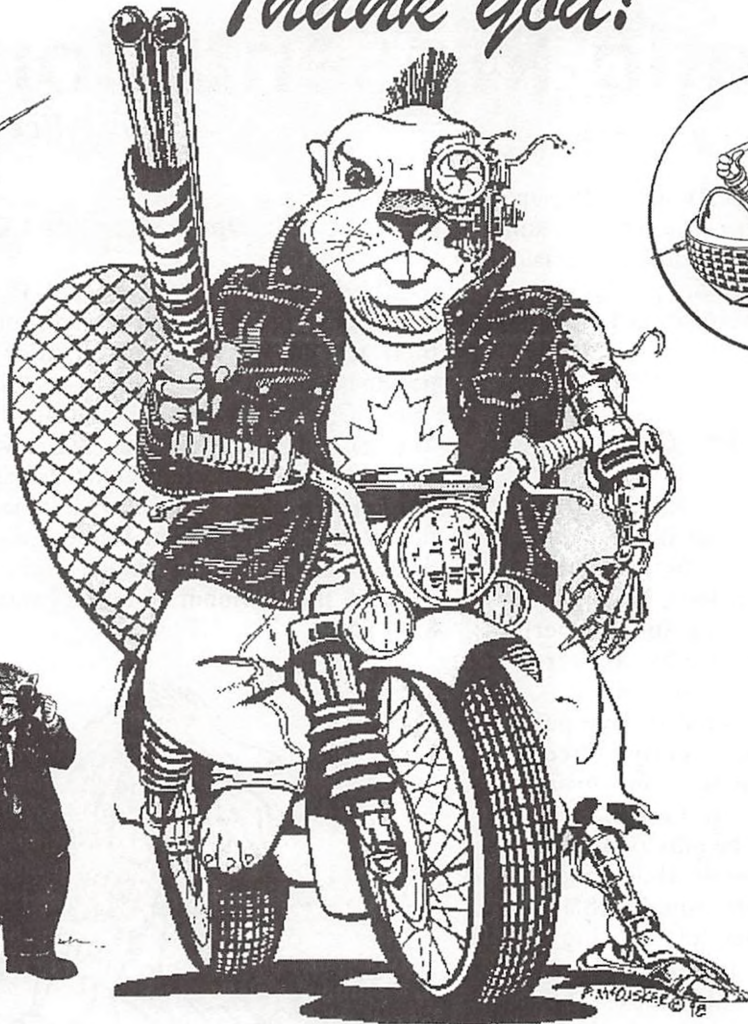
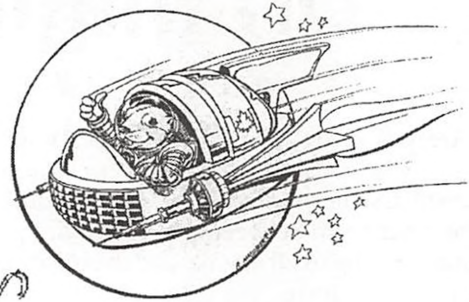
Kids will change your life. Bob and Anne still went to conventions, but fewer and closer to home. And they went to bed earlier, because the kids are going to get up early no matter what time you went to bed. Mixed in among the three kids, Bob's mother moved in; then Anne went back to work to help make ends meet. Despite this, they never gafiated. They'd make it to cons whenever the opportunity arose, including Confederation, the 1986 Worldcon in Atlanta. They promised themselves that this was going to be a vacation. That they were going to relax, talk to people, and conspicuously not work the con.

This lasted about one day before they got terminally bored and volunteered to help. They ended up helping with the Masquerade, the Hugos, and anything else that got in their way. Because, after all these years, what they've found is that they're happiest when they're helping out at the con.

And that, above all, is why we're proud to have them as Chicon's Fan Guests of Honor. (If you're looking for Bob and Anne at Chicon, you'll most likely find them down at bag check for the Art Show, helping work the convention. I'm told that they'll have their pies from the Chicago in 2000 bid with them. Now, the way this works, they're allowed to select a member of the committee to hit with the pie. So if Anne or Bob asks you if you want to volunteer to be on the committee, this either means that you're an incredibly competent person that they'd like to recruit, or else that you've been annoying enough that they think you deserve a pie. It's up to you to figure out which category you fall into.)



Thank you!



From the

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To all who have supported our bid

And for those who have not, there is still time before the vote!

Toronto in '03

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More 2003 Reasons to visit Toronto & Southern Ontario: *The Royal York, site of the 1973 Worldcon, with all the shops, restaurants, and services, a return visit is long over due...*

#195 4,000 - 6,000 meals served per day at the hotel, #134 Terry Cloth Bath Robes for use in your room, #155 Iron & ironing board, #207 The Arcade, #311 The Canadian Pacific Store, #363 The Library Bar, #397 EM Royal Secrets of the World Inc., #598 Modern/Fax Jacks on Room Desks., #661 Pacific Western/Airport Express Bus, #1486 Work Centre @ RYH, #1641 The Xerox Business Centre,

FOOD JUST A BLOCK AWAY: *The following is just some of the 50 eateries within a block, between the Royal York & The Metro Toronto Convention Centre. (less than a 2 minute walk #1459 Tiki Ming, #560 Casey's, #509 York Station Restaurant, #1685 The Acadian Room Restaurant, #1989 The Fish House, #944 The Armadillo Texas Grill, #1043 Lone Star Texas Café & Oyster Bar, #1150 Karma Sushi, #639 Joe Badali's Italian, #1213 Indian Flavour, #537 Planet Hollywood, #1601 Swiss Chalet, #1111 East Side Mario's, #1567 Sky Front Bar & Grill,*

AND REMEMBER: #9 Extremely favourable foreign exchange rates against the Canadian Dollar, #11 over 2,000,000 sq. feet of meeting & convention space, #21 Over 32,000 hotel rooms, #31 over 35 hotels in the downtown area

Hold onto your seats — Dramatic Presentations

by Alice Mendenwald

Are you ready for some fantastic Dramatic Presentations at Chicon 2000? I hope so because we have some great stuff, so be prepared to make some difficult decisions about what to do between programming, parties, dances, eating, sleeping (well maybe) and the traditional events that all Worldcons have.

MOEBIUS THEATRE — *The Martian Chronicles*

First, we are proud to offer you a full length stage production by Moebius Theatre. For those who may not have heard of Moebius (those who have been on another planet or in another dimension), Moebius Theatre has been creating science fiction for live performance for 23 years. Moebius Theatre has appeared at previous Chicons and numerous Windycons.

The Chicago-area troupe, devoted to live performance of science fiction, will be presenting three performances of Ray Bradbury's *The Martian Chronicles* in Regency Ballroom D in the Hyatt. Please check the pocket program for show times. The play is Bradbury's 1986 stage adaptation of his classic short stories of the first contact between explorers from Earth and natives of Mars, first published separately starting in the late 1940's and then collected in book form. Kate Scotese has been selected to direct this show. This will be the third time she takes the helm for Moebius, and fans of the troupe may recall her most recent project, a radio-style adaptation of *The Island of Dr. Moreau*, performed at several venues during 1999.

Since its inception in 1976, Moebius has mainly performed original short material, such as comedy

sketches and one-act plays, that didn't require extensive sets or

elaborate productions—because the troupe usually performed in hotel ballrooms and other limited venues that didn't allow for lengthy rehearsals or preparations in place. At Chicon, however, the troupe will have exclusive use of its performance space for all five days of the convention, making it possible for the troupe to prepare sets, lighting, and other production aspects that go far beyond what Moebius usually employs. Moebius had a similar arrangement at the previous Chicon, in 1991, when the troupe presented a full-stage production of Karel Capek's play "R.U.R."

While at Chicon 2000, look around for more from Moebius; there is no telling where you might find them.



DON'T QUIT YOUR DAY JOB PLAYERS

The Don't Quit Your Day Job Players will perform 90 minutes' worth of live rock-and-roll music, most from their acclaimed 1999 release, *Blues Spoken Here*. Expect to hear such crowd-pleasers as "Blues Spoken Here," "How Can I Be Old (When You Make Me Feel This Young)," "You're Still Mine," "Brown-Haired Woman," "Blind Man," "Nightrider," plus the band's popular covers of such classics as "Suffer to Sing the Blues," "For What It's Worth," "Knights in White Satin," (note: final set list to be determined) and much more as the DQYDJ Players rock the Fairmont Hotel on Friday night starting at 8:00 PM.



The band includes author/game designer David M. Honigsberg (*Kabbalah Grimoire, Magic: The Gathering: Tapestries*) on vocals and guitar, author/poet Alexandra Elizabeth Honigsberg (*Dreams Of Decadence, The Crow: Shattered Lives & Broken Dreams*) on vocals, violin, and viola, and author/comics writer Keith R.A. DeCandido (*Buffy The Vampire Slayer: The Xander Years Volume 1, Star Trek: The Next Generation: Perchance To Dream*) on percussion and vocals, as well as Steven L. Rosenhaus on vocals, guitar, and mandolin, Tom Laubenthal on drums, and Pat O'Brien on vocals and bass guitar.

MURDER MYSTERY THEATRE — *Camelot 5*

For those who really like audience participation we are pleased to have an original Murder Mystery Theatre

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PRE-SUPPORTING MEMBERSHIPS

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To vote for us you must join the 2001 World SF Con as at least a Supporting Member (\$40). Their address, and checks to, is: The Millennium Philcon, PO Box 310, Huntingdon Valley, PA 19006-0310 (www.netaxs.com/~phil2001). You will then, in 2001, receive a ballot and *probably* must pay an additional \$40. That second \$40 will get you a Supporting membership for the 2004 World SF Con, no matter where it is. If you gave us a \$40 Full Presupport, as well, and we win, you will automatically be converted to an Attending Member.

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WHY CHARLOTTE?

More convention center space than a World Science Fiction Convention can use, in a city that WANTS us. Art Show has 80,000sf of well lighted space. Dealer and other space is 100,000sf with attached offices and auxiliary areas including inside-the-building loading docks. Meeting rooms for a 40 ring circus. Ballroom for 4200 people plus TV coverable. Aggressively A.D.A compliant Center Management.

A variety of hotels and hotel rooms¹ from \$66/night Travelodge, \$99/night most common rate, through \$hundreds/night fancy suite. Main hotels and convention center are connected with "over-the-street" continuous shopping mall. A rebuilt, 1930's Trolley System going through the middle of the Convention Center, through the main backbone of hotels to the north, ending diagonally across the street from the Public Library², and to the south ending at a restaurant complex. Other fun stuff is within easy walking distance.

Easy highway access from I-85 (North-South), I-40 (East-West), I-77 and others (FROM, not TO, twilight zones). Parking ranges from free to \$5/day to \$16/day valet at fancy hotels³. Two rail lines, a bus station and airport are all within 15 minutes of the Convention Center. International Airport with 500 flights per day and 12 airlines.

Because it will be a broadly based World Science Fiction Convention ***for the fun of it.*** (Y'all come...)

¹Rates as of October 1999 without the 12.5% tax.

²Library apparently escaped from a science fiction novel, but runs its own mundane Worldcon size event every October called Novello.

³Rate as of October 1999, and does not appear to have tax added.



ing characters just waiting to be brought to life. So whether you like to sit, watch, and listen or be used as a guinea pig (maybe a poor choice of words) or are a closet actor waiting for that big break, we have something for you!

SCIENCE FICTION MEETS OPERA—*Faith*

Experience an opera at Chicon! Yes that's right, you read correctly, an opera, based on the science fiction short story called *Faith* by James Patrick Kelly. The story is a romantic comedy about a divorced mom's re-entry into the dating scene. Among the men she meets is a plant breeder who may or may not be telepathic, but who is definitely a science fiction fan.



Michael Ching, General and Artistic Director of Opera Memphis, adapted it into a chamber opera with four characters. The opera premiered in Concord, New Hampshire, and recently was done on Off-Broadway. I am really excited about this event and feel very fortunate to have this unique presentation at Chicon 2000.

THE TRANS-IOWA CANAL CO.™ WEST—*The Worldcon Is Not Enough*

The TICC West is a group of cluelessly brazen amateur thespians from Des Moines, Iowa. The troupe has been staging original genre comedies since 1990, including such dubious offerings as "Babblecon V," "Fan of La Mancha," "Pulp Science Fiction," and "The Sciffy Horror Picture Show." Their last WorldCon performance was in San Antonio,



production written by the team of Lilienkamp & Smith. It's called *Camelot 5*, and it's a mix between Camelot and Babylon 5. It's pure schtick and great fun. So bring your imagination and get ready to immerse

yourself in one of many exciting

Texas, in 1997, where they performed "The Channel Surfer's Guide to the Galaxy."

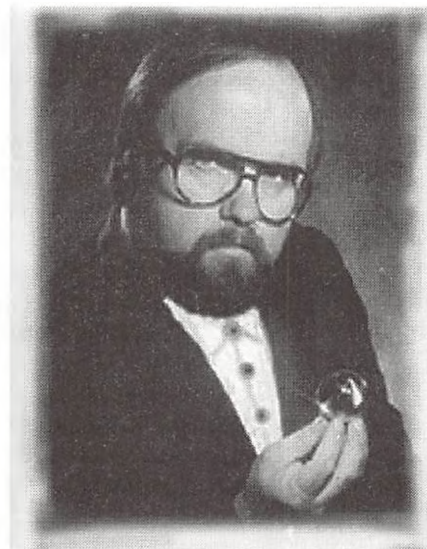
Don't miss this excuse to unload some of the food that spoiled during the car trip on the way to the con; you can witness the histrionics as they perform "The WorldCon is Not Enough (over a decade of decadence)." Combining some of their best sketches from the past decade (and beyond) with new material written especially for Chicon, TICC smashes it's way into your consciousness. Those surviving this onslaught may find much of this material humorous.



So buckle up and please stay in your seat while the car is in motion. Should you need them, sickness bags may be found in the pocket of the seat in front of you. The ride is ready to begin. Any you are about to learn why, "The WorldCon is Not Enough!"

GET HYPNOTIZED! A HYPNOTIC STAGE SHOW WITH LEE DARROW

Get HYPnotized! An audience participation hypnosis show with Certified Hypnotist Lee Darrow, the Official Hypnotist to Sandals Resorts!



The show will feature audience members actually being hypnotized and experiencing the wonders of their own subconscious minds in a show reminiscent of "Whose Line IS It?" where, instead of embarrassing the volunteers, their hidden talents and wildly creative imaginations steal the show! Stage hypnosis is considered one of the safest audience participation events available, according to the Insurance Institute of America, so open your mind and let your imagination flow under the direction of Lee Darrow—*The Man Everyone Sleeps For!*



Picking the Top Ten

SF Films of the 20th Century

by Dr. Bob Blackwood

Personally, I am not one for top ten lists of films, for “grading” films by stars or !!! or cowbells, but I have to take the blame for asking the members of Chicon 2000 to make their picks in 1999. Why?

Well, I wanted to give the film programmers an idea of the sort of films the Chicon 2000 members would want to see. Plus, I wanted to give younger folks the chance to see films which were impressive in their time and influential but which latter-day film critics have dismissed. For example, I have to agree with Fred Pohl that Nyby/Hawks’ *The Thing* (1951) deserves to be dismissed on its own merits.

Some of them, like the top vote-getter, Wise’s *The Day the Earth Stood Still* (1951), are rarely seen on television anymore.

Some of them were pleasant surprises to me too. Take Niccol’s *Gattaca* (1997), which reminded me of one of those good 1950’s novels in its tightly focused plot. Proyas’ *Dark City* (1998) reminded me in its visual approach of Wiene’s *The Cabinet of Dr. Caligari* (1919) and Lang’s *Metropolis* (1926).

But what I really dislike about any top ten list of films is that it always leaves off some films which, and I know you are just like me, certainly should have been included. In my case, I voted for five of the films that made it, but I really felt that some other films should have made it.

And I admit that I voted for two — Godard’s *Alphaville* (1965) and Carpenter’s *They Live* (1988) — which were perhaps eccentric choices.

I placed toward the top of my list Kubrick’s *Dr. Strangelove or, How I Learned to Stop Worrying and Love the Bomb* (1964). Science Fiction needs more satiric films, and, yes, I voted for Kubrick’s *2001: A Space Odyssey* (1968) too. If the allegory in “2001” had been clearer (I was one of the alleged minority who was not smoking pot or dropping acid when I saw it), I would have placed it toward the top of the list.

Whale’s *Frankenstein* (1931) was memorable to me and to all android-lovers, though, literally, I’ll leave that sexual adventure to Harrison Ford’s character in Scott’s *Blade Runner* (1982).

And, finally, I cannot understand the omission of Sharman’s *The Rocky Horror Picture Show* (1975). How many Science Fiction/Horror/Fantasy Parody/Teen Exploitation musicals do we have in the 20th Century? There are just not enough of them to suit me. Whenever I hear “Pomp and Circumstance” at an academic convocation, I long to hear “The Time Warp” too.

Finally, what is the ultimate justification for putting this list together? Perhaps it is the reason why I have been writing film criticism for 40 years.

The motion picture is the visual/aural art that has focused upon the problems and aspirations of humanity and reveled in the human form and our languages in the 20th Century. What we are, what we hope to be and what we fear to become are shown on the screen for future generations of humankind to see and hear within the science fiction films of the 20th Century.



edited by Dr. Bob Blackwood

THE CHICON TOP 10 SF FILM LIST

In Order of Votes

1. *The Day the Earth Stood Still* (1951)
2. *2001: A Space Odyssey* (1968)
3. *Blade Runner* (1982)
4. *Forbidden Planet* (1956)
5. *Aliens* (1986)
6. *Close Encounters of the Third Kind* (1977)
7. *The War of the Worlds* (1953)
8. *Dark City* (1998)
9. *Gattaca* (1997)
10. *The Thing* (1951)

The members of the 58th World Science Fiction Convention, Chicon 2000, as of January 2000, voted for the 10 best science fiction films of the 20th century. The members were also asked to vote for fantasy films, but none made it into the top 10.

To celebrate the contribution of films to science fiction, a brief summary description of the cast, plot, and awards won by each of the top 10 films follows:

Wise, Robert, dir. *The Day the Earth Stood Still.*
With Michael Rennie, Patricia Neal, Billy Gray. Twentieth Century Fox, 1951.



This thought-provoking film tells the story of an alien who arrives by spaceship in Washington, DC, with the message of peace and a stern warning that the people of Earth must change their ways or face the consequences. He is met with doubt by the emissary of the President and decides to escape from the hospital where he is being held after being wounded, to see if there is a way to go among the common people and have his message received. He does finally put his message before world scientists with the prophecy of impending destruction if Earth cannot control its own weapons of war.

This movie is as relevant today as it was in the 1950's with humankind's violence and mass destruction still being, unfortunately, quite possible. The messenger's command to his robot Gort, "*Klaatu barada nikto*," is famous. Winner of a Golden Globe for "Best Film Promoting International Understanding," it was honored by its addition to the National Film Registry in 1995.

— Vanda Thiel, Marero, LA

Kubrick, Stanley, dir. *2001: A Space Odyssey*.

With Keir Dullea, Gary Lockwood, William Sylvester. MGM, 1968.

Proto-man discovers tools assisted by mysterious black monolith. Jump to 2001, where humankind discovers a similar monolith on the moon, and alters a mission to Jupiter to find out more.

Nothing is explained to the viewer. No character ever states, "The monolith is obviously an artifact of an artificial intelligence." Kubrick lets you figure things out without hints.

Other reasons that 2001 is a great film include Douglas Trumbull's startling special effects, the sound editing with its silences and its classical scores — e.g. "The Blue Danube" as the shuttle docks at the space station. Finally, the great enigmas of the film — the aliens, Dave Bowman's whereabouts, the Star Child — are never answered. Kubrick lets you make your own judgments, which is why 2001 sits on almost every critic's list of great films.

Awards include an Oscar for Best Effects, Special Visual Effects, BATFA Film Award for Best Art Director, Best Cinematography, Best Sound Track plus a Hugo Award.

— Erik V. Olson, St. Louis, MO

Scott, Ridley, dir. *Blade Runner*. With Harrison Ford, Sean Young, Rutger Hauer. Warner Brothers, 1982.

This science fiction/film noir mix borrows very little but the basic plot from Philip K. Dick's satiric novel, *Do Androids Dream of Electric Sheep?* Even the title of the film was borrowed from another novel. It tells the tale of a police agent who must hunt and kill five replicants (androids) who have returned to earth illegally, and of his disillusionment and his love for a replicant.

Blade Runner in the early 1990's was the most written-about film on the Internet. One of the critical questions was whether Deckard, the blade runner and replicant killer, was a replicant himself. After the film's release, the director said he was, and Ford said he was not. It is the blend of fatigued humanity, as embodied in Ford, in an award-winning environment of urban decay, that captures the

viewers' attention.

In 1982, it won the BATFA Awards for cinematography, costume design, art direction. Its art direction and visual effects were nominated for an Oscar. It won the 1983 Hugo for dramatic presentation.

— Dr. Bob Blackwood, Chicago, IL

Wilcox, Fred M., dir. *Forbidden Planet*. With Walter Pidgeon, Anne Francis, Leslie Nielsen. MGM, 1956.

In 2200 AD, a spaceship lands on planet Altair-4 to rescue a group of pioneers from Earth. The only survivor is Dr. Morbius (Pidgeon) and his Altair-born daughter Altaia (Francis). Morbius, influenced by the Krell, an advanced extraterrestrial civilization, has created the superb Robby the Robot. After the earth crew lands and delights the lonely Altaia, a monster appears to hunt the crew, a monster from Morbius' id.

A. Arnold Gillespie and others created the special effects which delighted the audience. Their Robby the Robot set the pattern for many other robots. Joshua Meador, a Disney animator, created the Id monster. The electronic music score by Bebe and Louis Barron was a first for Hollywood films. The film borrows from Shakespeare's *The Tempest* with Morbius as a twisted Prospero, Altaia as Miranda, Robby as Ariel and the Id monster as Caliban. Both adults and children love this Eastmancolor Cinemascope production. Some see this film as one of the prime inspirations for *Star Trek*.

Forbidden Planet was nominated for an Oscar for Special Effects.

— Dr. Bob Blackwood, Chicago, IL

Cameron, James, dir. *Aliens*. With Sigourney Weaver and Paul Reiser. 20th Century-Fox, 1986.

In this sequel to Ridley Scott's sci-fi/horror film *Alien*, Ripley (sole survivor, in cold sleep) is rescued from her escape craft 57 years later. She returns to a human colony founded on the planet where the aliens were first found.

This movie continues the theme of suspense and horror introduced by *Alien*. The characters are better developed than its predecessor, with the introduction of the sympathetic character of "Newt" — a child that survived the mauling of the colony.

Ripley again shows that testosterone is not needed to be macho. The Company, the presumed owner of the colony, continues the theme of greed in trying to turn the aliens into an investment. Once more this is a "ten little Indians" film where you're betting to see who survives, and when the "weasel" will go "pop" in a most gruesome way.

Aliens won Oscars for Sound Effects and Visual Effects and was nominated for five more, including Best Director and Best Actress. Other awards include the Hugo and BAFTA Film Award for Visual Effects.

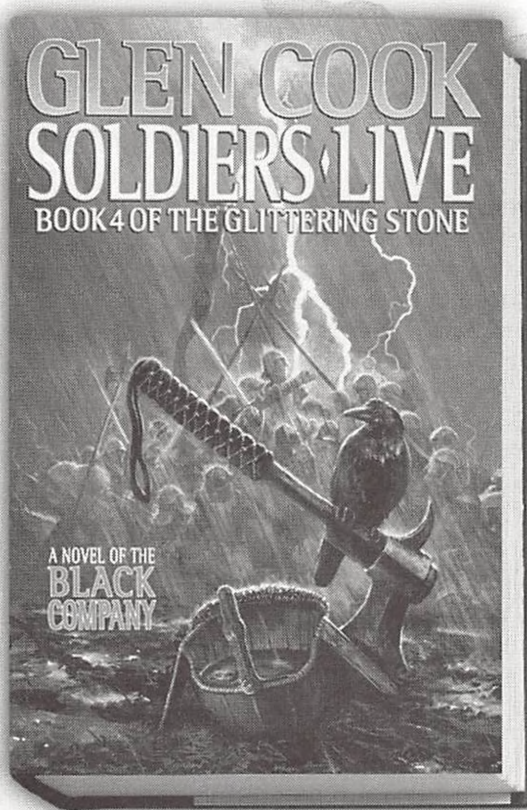
— Bruce Farr, Phoenix, AZ

Spielberg, Steven, dir. *Close Encounters of the Third Kind*. With Richard Dreyfuss, Teri Garr, Melinda Dillon. Columbia Pictures, 1977.

Unexplained occurrences indicate aliens will land in



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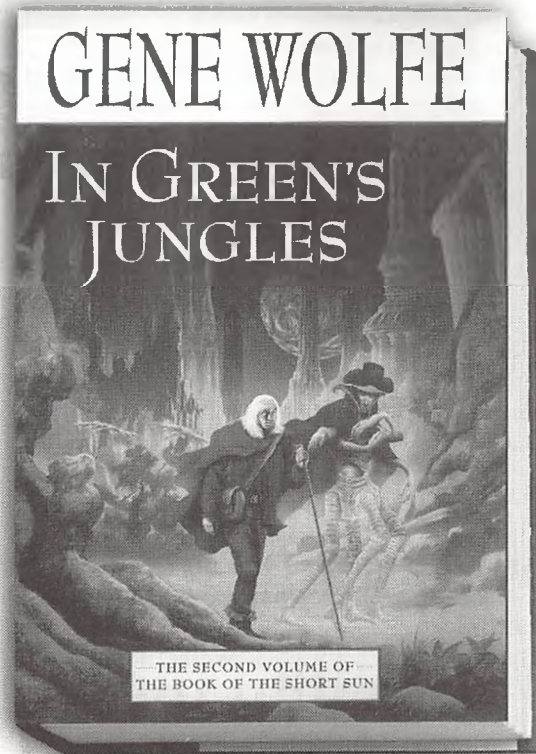
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AUGUST 2000 HARDCOVERS

the desert of the United States. Some people are unaccountably drawn to a mountain landing site by visions and a five-note melody. The aliens are friendly as opposed to most of the earlier SF films. The film contains some warm humor and an acting appearance by French director Francois Truffaut.

It contains both traditional drama and SF themes, e.g. domestic drama, an individual's triumph over the group, plus alien visitation, alien abduction, alien contact, and government cover-up. The fantastic special effects, for its time, ends with the big encounter in the desert with plenty of lights and music. The message: "We Are Not Alone."

Close Encounters won an Oscar for Best Cinematography, and an Academy Special Achievement Award for Sound Effects Editing; it was nominated in the director, supporting actress and five other categories. It won a BAFTA Art Direction Award and was nominated in nine other categories. It won a Grammy for best original film score.

— Kerri-Ellen G. Kelly, Calumet City, IL
and Lee Troutman, Grand Forks, ND

Haskin, Byron, dir. *The War of the Worlds*. With Gene Barry, Ann Robinson. Commentary by Sir Cedric Hardwicke. Paramount, 1953.

Based on the 1899 H.G. Wells' novel, this film was the first big budget attempt at depicting a full-scaled invasion of the earth by aliens from another world. Earth's civilization crumbles as its military proves powerless to defeat the Martians. As the city of Los Angeles falls apart around him, the scientist/hero of the film searches for the woman he loves. As he finds her in a church, all seems lost until the Martians are destroyed by the earth's microbiology.

War of the Worlds was one of the last three-strip Technicolor films shot at Paramount. It had a lengthy five-and-a-half-month special effects shoot. It won two Oscars — for visual (special) effects and for sound (design) effects. It also was one of the first films which was tied in with a heavily marketed play set of toys for children (I wish I still had mine) plus a record album release of the film's musical score by Leith Stevens.

— Joseph G. Grillot, Jr., "The Big Reel," Arabi, LA

Proyas, Alex, dir. *Dark City*. With Rufus Sewell, Kiefer Sutherland, William Hurt, Jennifer Connelly, Richard O'Brien. New Line Cinema, 1998.

In this SF/film noir/surreal thriller, Murdoch (Sewell) awakens with amnesia in a hotel and discovers he is wanted for a series of bizarre murders. While trying to recover his memory, he discovers a group of extraterrestrials, the Strangers, who can stop the people and the machines of his city at will. Murdoch eventually triumphs over the Strangers and discovers the secrets of the Strangers and his city.

Proyas, who directed *The Crow* (1994), again creates an unique environment — sort of a blend of Wiene's *The Cabinet of Dr. Caligari* (1919), Lang's *Metropolis* (1926) mixed with an art direction unmatched since Scott's *Alien* (1979). Every sequence is a treat for the eye, particularly

if that eye has appreciated the *films noir* of the 1940's that dimly illuminated the seediness of the urban environment. This film is a triumph of the imagination.

Dark City won the Saturn Award for SF Film; won the Bram Stoker Award for screenplay; won the Pegasus Audience Award at Brussels and was nominated for a Hugo.

— Dr. Bob Blackwood, Chicago, IL

Niccol, Andrew, dir. *Gattaca*. With Ethan Hawke, Uma Thurman, and Jude Law. Columbia Pictures/Jersey Films, 1997.

In a genetically perfectionist future, a genetically imperfect man tries to beat the system and escape into space.

Gattaca successfully balances ideas and action. Vincent (Ethan Hawke), conceived naturally, has a genetic pattern that confines him to a lifetime of janitorial work while yearning to escape into space. He bones up on celestial navigation while cleaning at the Gattaca space agency — which accepts only the genetically perfect. Via an illegal DNA broker, he assumes the identity of Jerome (Jude Law), a genetically perfect Olympic swimmer semi-paralyzed from an accident. They share space, bouts of despair/anger, evade genetic snooping—even a strand of hair could give them away. Girlfriend Irene (Uma Thurman) eventually apologizes for having Vincent "sequenced." A mission director's murder brings in investigator Anton, Vincent's eugenically planned, perfectionist brother/sibling rival.

Received nominations for Oscar, Saturn, Golden Globe, Hugo, Grand Prix in various categories, it won Best Film and Best Original Soundtrack in the Catalonian International Film Festival and the London Critics Circle ALFS Award for Niccol's screenwriting.

— Stephen K. Metzger, Chicago, IL

Nyby, Christian, credited; Howard Hawks, co-directors. *The Thing from Another World, aka The Thing*. With Kenneth Tobey, Margaret Sheridan, James Arness. Winchester Pictures/RKO, 1951.

Howard Hawks arranged to have film editor Nyby get the directorial credit for this movie as a favor, according to *The Encyclopedia of Science Fiction*. Based on the John W. Campbell short story "Who Goes There?," the film depicts what happens when a UFO is found in the Arctic. Its thawed-out mobile vegetable occupant (James Arness) attacks a base camp full of scientists and military types.

The Thing was the most influential of the films that kicked off the "alien as monster" craze of the 1950's. It also plays on a US Cold War subtext prevalent in SF films of the 1950's. As in most 1950's films, the monster's appearance is disappointing, but the suspense the monster generates and the dialogue is very real. The traditional 1950's "Shoot it before it multiplies" attitude of the military is seen as correct. The scientists who want to communicate with it are dismissed as eggheads. The last line — "Keep watching the skies!" — sets the tone.

— Janine Stinson, Big Pine Key, FL



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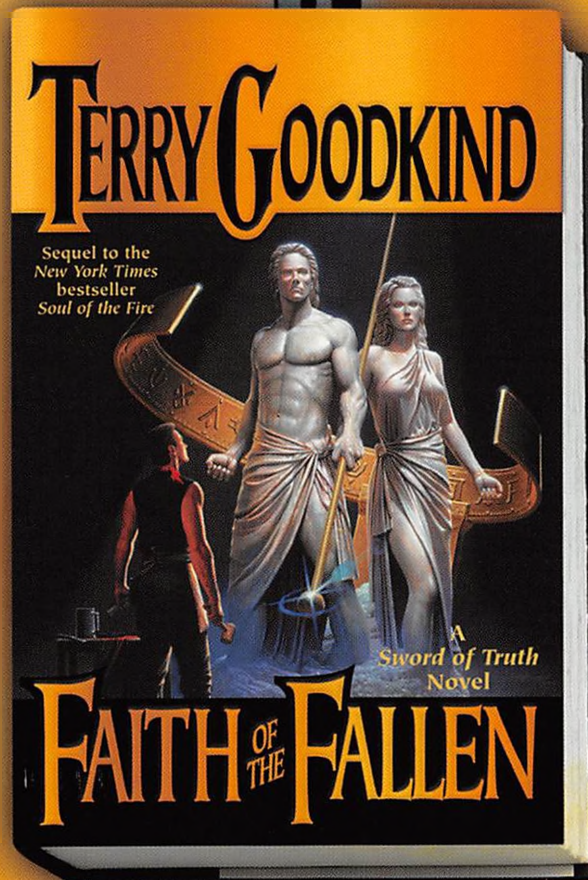
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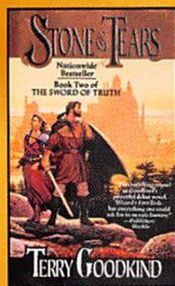


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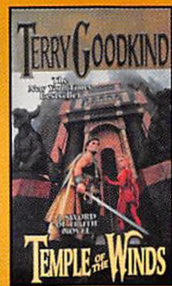
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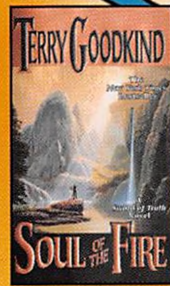
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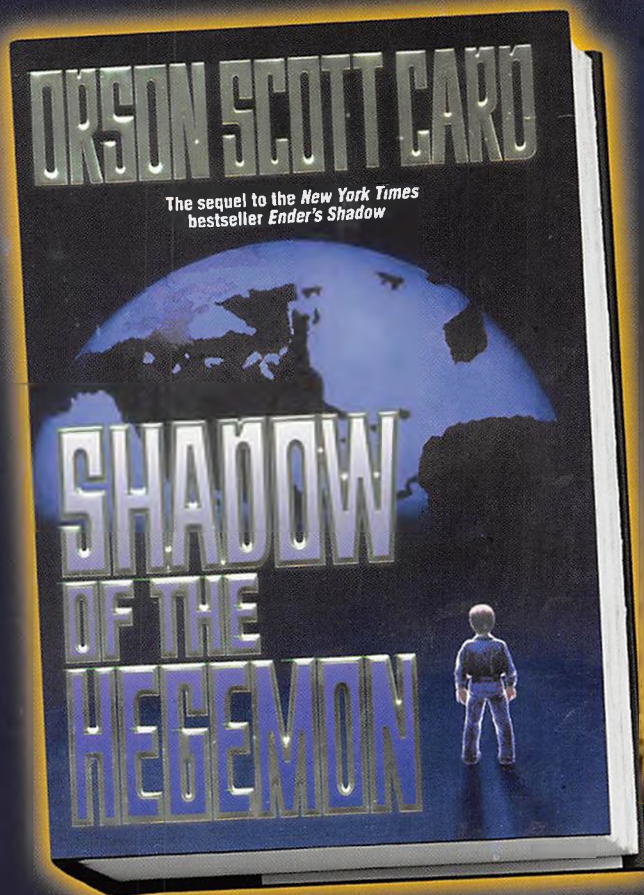
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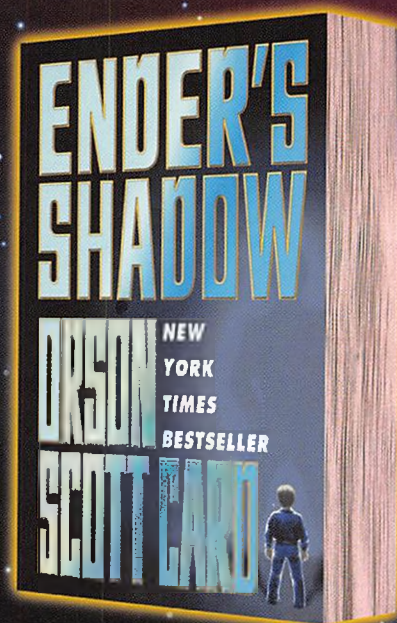
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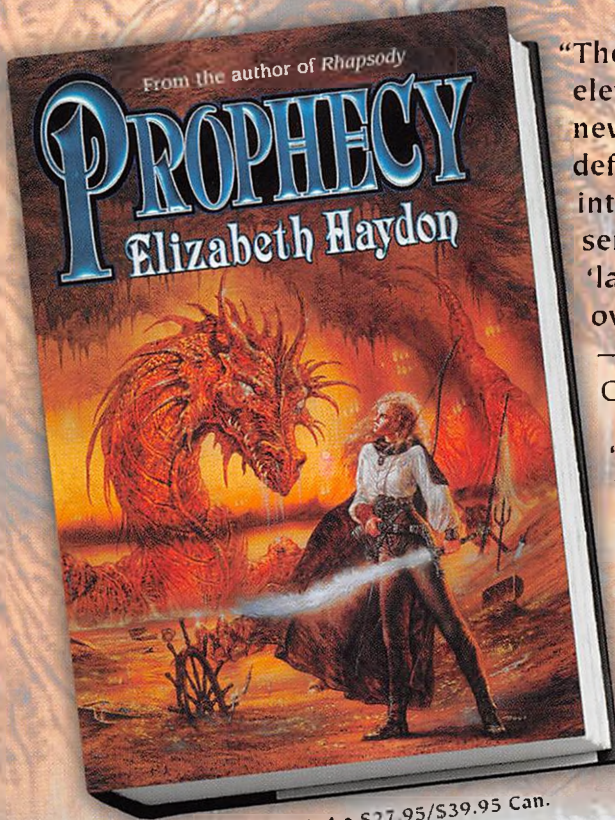


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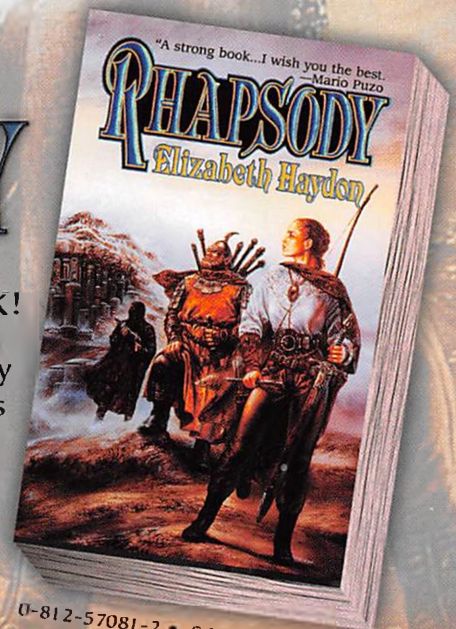
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ILLUSTRATIONS

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Cindy's World
private commission

King of the Monsters
3D work cast in bronze resin

rendering, *Darkness Descending*

Darkness Descending
Harry Turtledove cover, Tor Books

Pegasus
exhibited in the artist's first
Chicon/Worldcon exhibit (1982)

rendering, *Torosaurus*

Sue
Chicon 2000 Cover A

Dragonstorm
private work, executed for
upcoming artbook project

We Got Here First
Chicon 2000 Cover

Retro Rocket #2
private commission

Volcano on Io
private work

Trigger
James H. Schmitz cover,
Baen Books

Over The Rainbow
private work, oil painting using
my Dad's ashes in the white
ground surface

an appreciation

Bob Eggleton

by Don Maitz

In writing an appreciation about Bob, one must also write about the virtues of enthusiasm. Bob brings a remarkable degree of enthusiasm into the areas of his life and to all facets of his work. Not only does he share this excitement with all those he meets, he expresses it in every square inch of every work he has produced. It screams at you from all pencil lines and brush strokes on each drawing and painting that he has created. Even the spray from an airbrush dances to his tune.

In a world that has nourished apathy, mediocrity, and a "don't get involved" life-style, enthusiasm is more than a good thing, it is a *GREAT* thing.

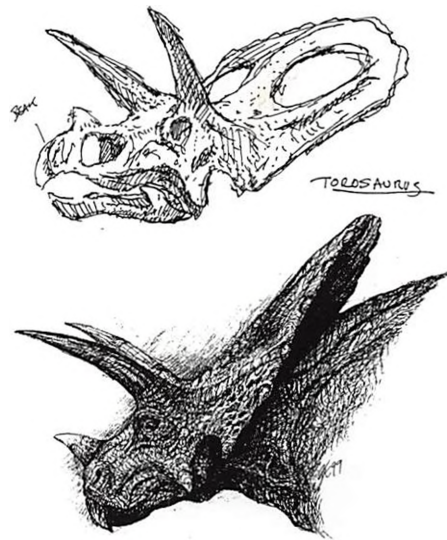
If we cannot put passion into what we do, how can we hope to instill motivation into our lives and inspire the lives of others?





Bob does not just paint terrific space scenes, spacecraft, astronauts, dragons, monsters and imaginary landscapes, he paints energetic and expressive spacescapes, spaceships, astronauts, dragons, monsters and landscapes and, lest I forget, an energetic and expressive *Godzilla* as well. He instinctively knows what to paint, how to paint it, and very importantly, when to stop painting it. This allows for a great deal of productivity as there is little mucking about in Bob's work. It is direct, it is awesome and, it is prolific.

This does not mean he skimps just to get an effect. I said he is enthusiastic, not shallow. Several years ago, Janny and I were doing some tourist related excursions after a convention in Great Britain. I was leaving a bookstore outside London with a somewhat rare and expensive edition of an art book on the work of Jerome and there, unexpectedly, I bumped into Bob





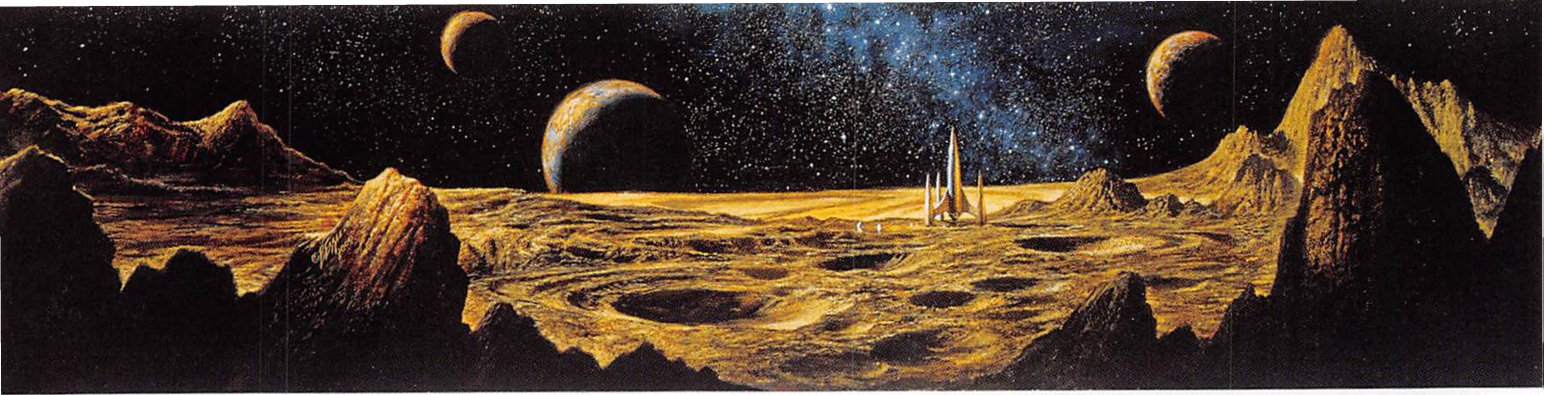
on his way to see the area of the English countryside written into H.G. Wells' novel, *The First Men In The Moon*. He wanted to see and experience the neighborhood that was described in the book to achieve the authenticity that would be a springboard to the illustrated version he was about to begin. I remember being impressed that this artist who had a reputation of



Bob Eggleton inside a lava tube. Maimaunau, Hawaii

painting cosmic activity and spaceships that are by their nature speculative and open to interpretation, would take the time to investigate and experience the down to earth elements of the book project he was embarking upon. I should have known better as Bob has been as conversant and up to date with the explorations within the space program as he has been with the nuances





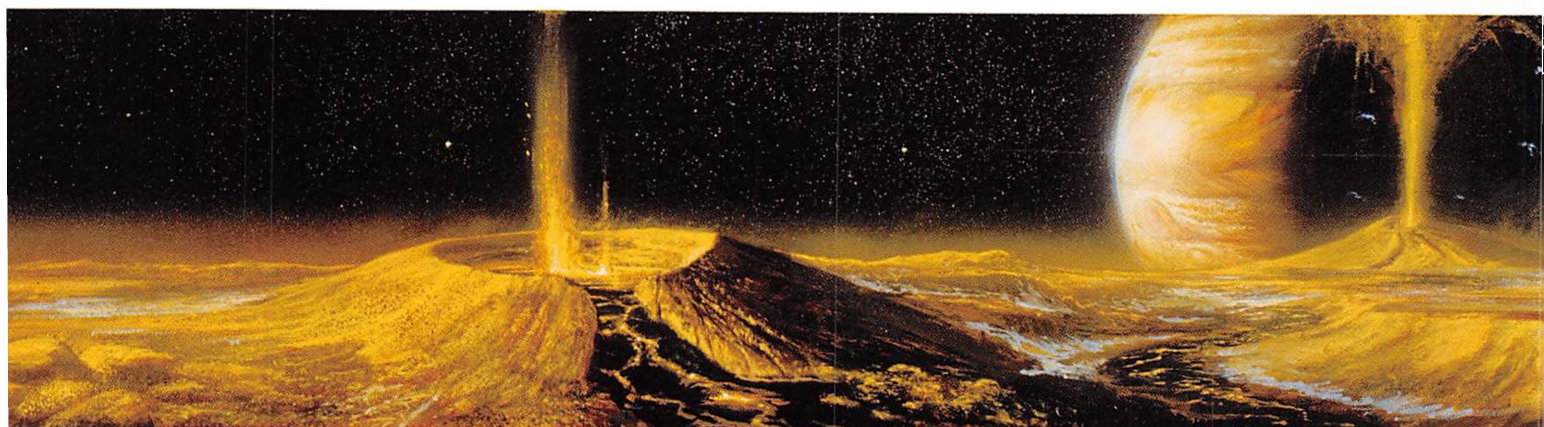
within the various *Godzilla* movie releases. I am actually surprised that Tokyo has not been burned to the ground by Mr. Eggleton so that his *Godzilla* paintings will carry more authenticity!

When Bob creates an image—be it a beautifully airbrushed astronomical scene, a painterly landscape, a horribly grotesque, toothy skull, an alien, a spacecraft, a dragon, or a monster he does not paint it timidly. There is gusto and life in the entire work. He carries this same exuberance with him in his outlook on life. It drifts into his conversations and permeates his professional career. I have encountered Bob on many occasions, in many places for many years and the enthusiasm he has expressed for his various interests has not waned, indeed it has ripened. This is evidenced in our

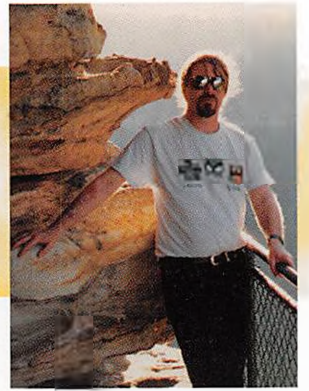


recent mutual participation as conceptual artists on an animated motion picture film and cable network series project titled, *Jimmy Neutron Boy Genius*, to be released in the Fall of 2001. In conversations developing images for the project, I witnessed that Bob was not what anyone would call shy and retiring as to the inspirations directed into the work. I can't wait to see his (and my efforts) animated and expanded to influence this hoot of a feature film.

I believe that when creativity is called upon in honest effort it expresses the soul of the author—you can draw, you can paint, you can generate anything, but you cannot hide. Bob brings this theory enthusiastically to life, or in words more appropriate, *KHOOOOLL!*... Bob's hot!







*Bob Eggleton in Blue
Mountains, NSW Australia*

ABOUT THE ARTIST

Bob Eggleton began his career as a science fiction artist in 1984 with covers for Baen Books. He has since illustrated countless (well, not literally countless, but lots and lots) of books, and has done work for such magazines as Astronomy and Sky and Telescope. His technique uses dramatic angles and dazzling colors to create scenes both dreamlike and starkly realistic.

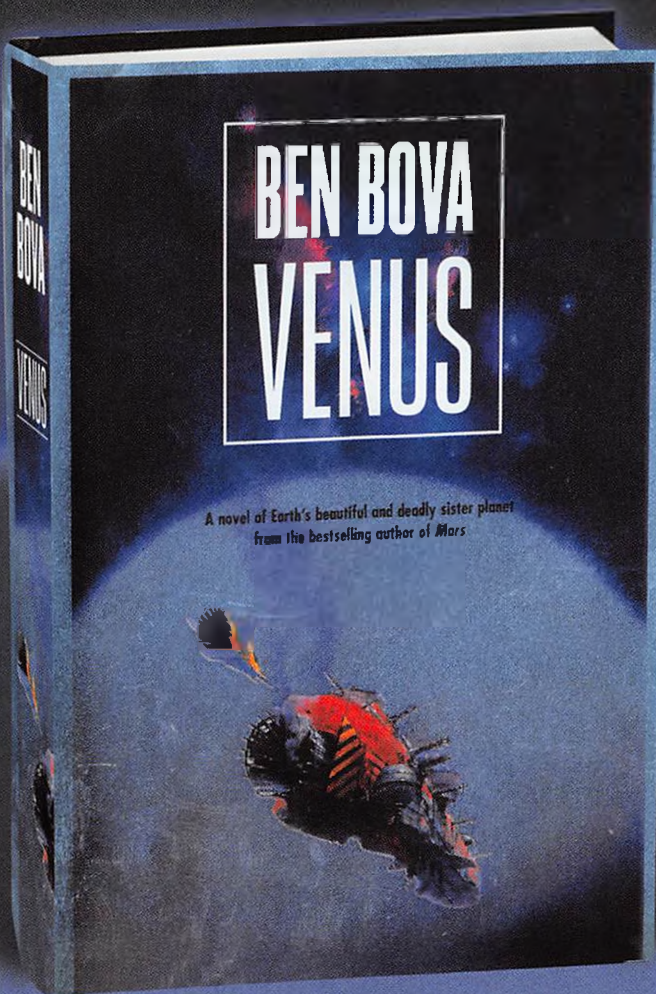


Bob Eggleton has been nominated for the Best Professional Artist Hugo in every year but one since 1988. He received the Hugo Award in 1994, 1996, 1997, and 1998. He was also nominated twice in the now-defunct Best Original Artwork category (1992 and 1996) and has been the recipient of numerous Chesley Awards (sponsored by the Association of Science Fiction and Fantasy Artists). His other interests include Godzilla movies and craters.

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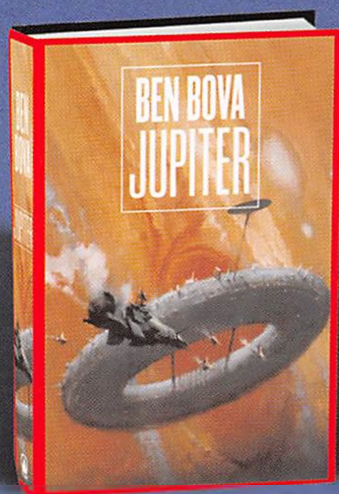
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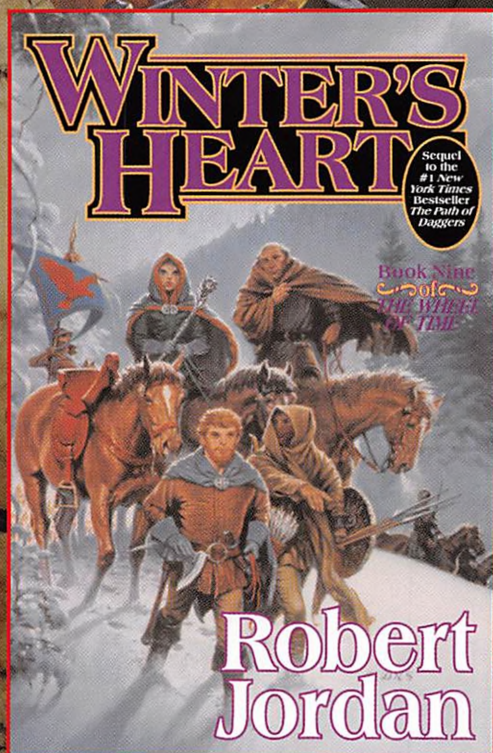
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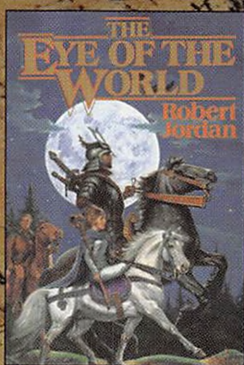
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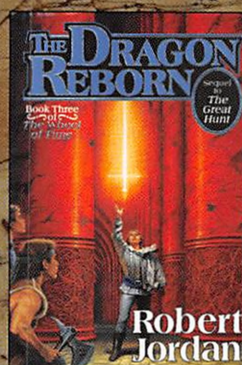
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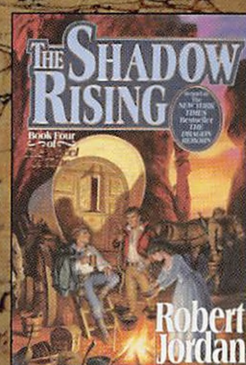
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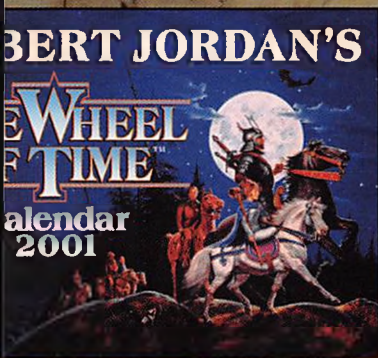
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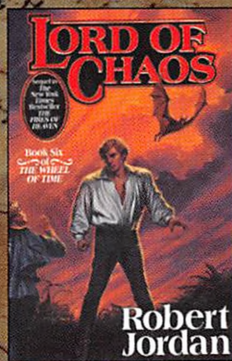


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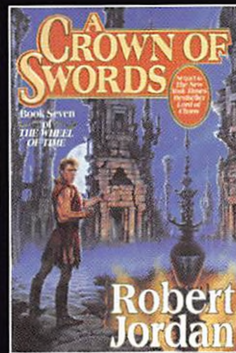
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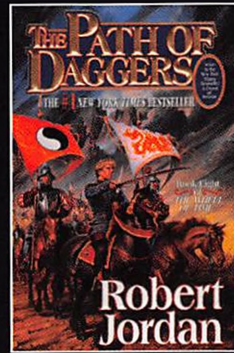
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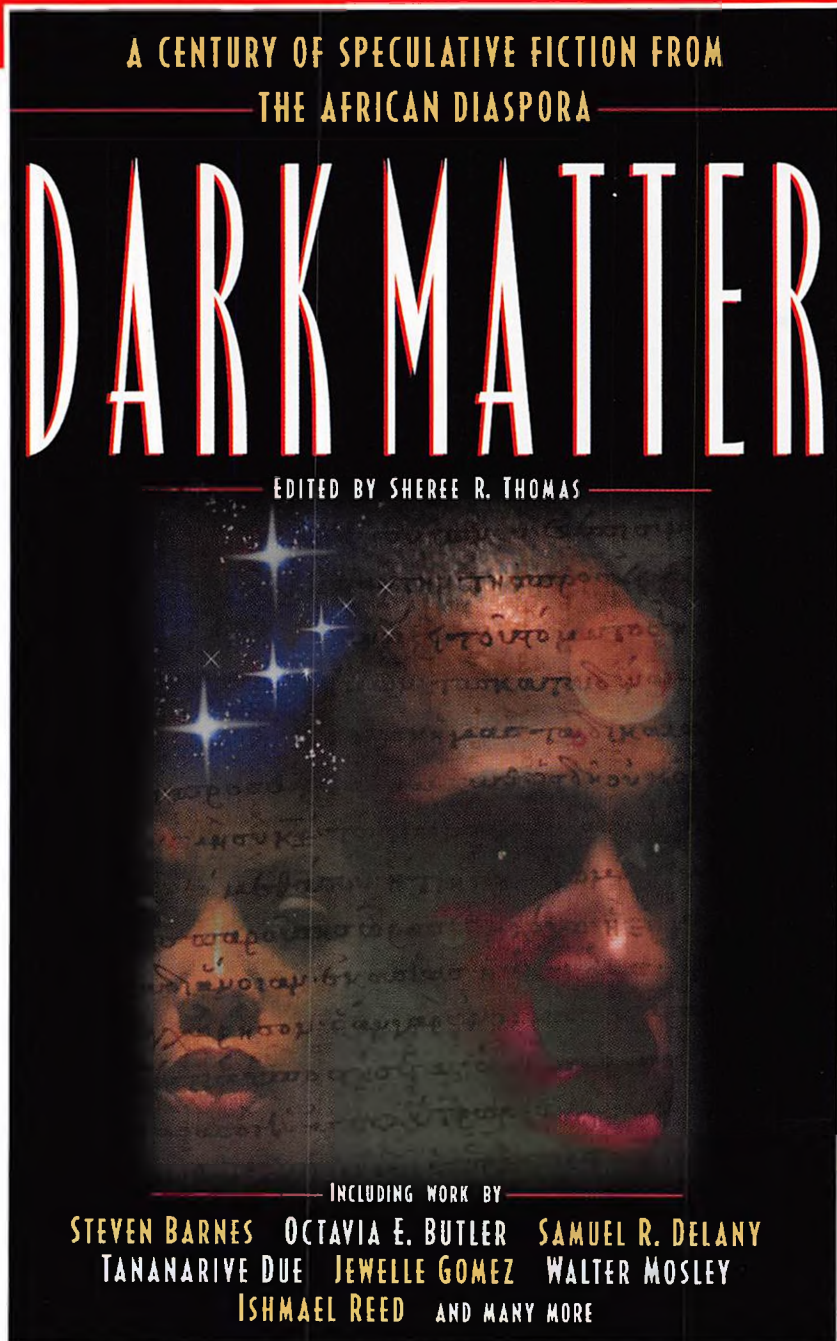
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Bob Eggleton

Veteran Cosmic Rocker

by *Vincent Di Fate*
with illustrations by *Bob Eggleton*

photo by *Beth Gwinn*

I have heard it said of Bob Eggleton, Chicon's multi-talented Artist Guest of Honor, that Bob is fandom's closest thing to a rock star, and I believe wholeheartedly in the accuracy of that statement. Bob is young (barely edging toward 40 by the time the convention rolls around), energetic, articulate, artistically gifted and charismatic.

He has the requisite long hair and flamboyant personality of a rocker and he is quite the raconteur when it comes to the colorful world of low-budget monster movies and things of a pop-cultural and fantastic nature. I would even go so far as to characterize his depth of knowledge in these subject areas as encyclopedic.

And to demonstrate just how articulate a young man

he is, allow me to let Bob tell you about Bob: "I was born on September 13, 1960 in Concord, Massachusetts. I was inspired at an early age by dinosaurs, *Godzilla*, B movies, *The Creature from the Black Lagoon*, 2001, *Star Trek*, the Hammer horror films, anything Harryhausen and the space explorations of the 1960's—a time that will never come again. My dad showed me the joys of drawing and painting at the tender age of four and my life set its course. I got lost in Marvel Comics when I was younger. I loved *The Hulk* and all the great Kirby/Lee monster stories in *Tales to Astonish* and such. I love Japanese non-monster SF movies as well. *Battle in Outer Space* (1959), *The*



"LUIS1020"



Mysterians (1957), *The H-Man* (1958)— all gems to this day—even *The Green Slime* (1969)."

Now for those of us who know Bob—I mean really know Bob, *Godzilla's* the thing! Just in case you've been off planet for a while and don't know the entity of whom I speak, *Godzilla* is that formidable, utterly invincible 400-foot-tall, fire-breathing lizard who takes great joy in rearranging the buildings in downtown Tokyo and, more recently, New York. (*Godzilla* was actually about 200 feet high in the early films, 300 feet in the Heisi films of the 1990's; the US *Godzilla* was 180 feet long, and the new *Godzilla 2000* is 170 feet high. *Godzilla* breathes radioactive gas, not so much fire. Okay, that's straight—*Bob*) He was introduced to the western world in 1956, in a movie made two years earlier by Toho Productions. The American version (entitled, *Godzilla, King of the Monsters*) includes added footage of Raymond Burr and a number of Japanese/American actors who provided the necessary expository dialog-in English—and also doubled for actors in the original Japanese footage. It was, if not the first successful foreign import to break box office records in the US, it was certainly among the first.

No ongoing motion picture series has enjoyed such global popularity. In all, it has had somewhere in the neighborhood of a dozen and a half sequels and several remakes. Of these films, Bob states: "My favorite *Godzilla* films include (other than the 1954 one-originally titled *Gojira*), *Monster Zero* (made in 1965 and released here

in 1970), *Godzilla vs. the Thing* (1964) and its 1992 re-make, *Godzilla vs. Mothra*, and *Godzilla vs. Destroyer* (1995). "I liked Nick Adams in *Monster Zero* so much, I nearly formed the "Nick Adams Fan Club" some 27 years ago [Bob was about 12 at the time] until I found out he was dead. He starred in some gems: *Frankenstein Conquers the World* (1965)—another one in Japan. *And Die, Monster, Die* [with Boris Karloff] in 1965, done in England." You'll note that Bob doesn't mention Nick Adams' appearance in such "straight" classics as *Rebel Without A Cause* (1955), though I'm certain he knows of them, but then, that's the tunnel vision we genre mavens are notorious for.

When Bob's not waxing about things *Godzilla* or sitting in a darkened movie theatre or in the comfort of his own home with his trusty DVD player at hand, he's in his Rhode Island studio painting. His visions of distant worlds, far-flung galaxies, and the dark demons and bizarre creatures of fantasy have made Bob a star in the rarified firmament of fantastic literature. It is for this ever-growing and incomparable body of work that *Chicon* honors him this year. The fact that Bob's a charming fellow, a natural born performer and great guy to boot, is icing on the cake, as they say.

Bob began his career, after a harrowing and unproductive 18 months at Rhode Island College, inauspiciously working in an art supply store that catered to students



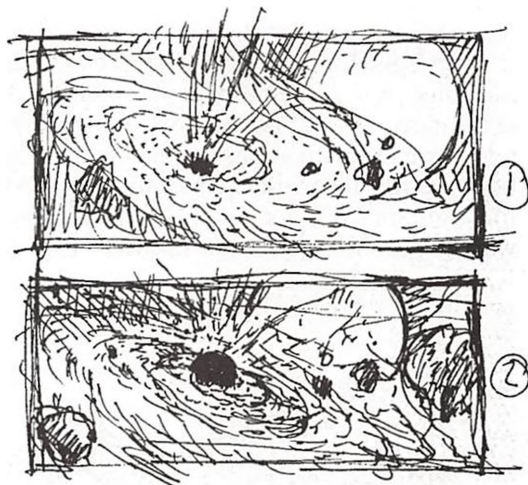
86213

ATTACK ALIEN "STALK" BARTING
TO TAKE ART STALK UP



of the Rhode Island School of Design (*aka* RISD — pronounced RIS-DEE to us art ed insiders — one of America’s premiere art schools). Bob estimates that he got an \$80,000 art education for free by “talking shop” with the store’s patrons and by being invited to sit in on classes. But Bob’s education began much earlier, at home. He writes: “My late, great dad never had a formal education yet he would somehow invent the Teflon nonstick frying pan process and basically engineer machines that suit-and-tie execs said could never be created. He told me to always use common sense.”

Bob’s father is an example of the way things use to be when the United States was truly at the cutting edge of technology and it didn’t matter how you knew what you knew, only that you knew how to make things that worked. NASA’s wild and wooly past, it’s great early successes, were the product of many engineers without degrees who simply knew by instinct, intuition and experience how to get things done. Of NASA, Bob states: “I also think NASA missed the boat. The ‘60s heyday will never, ever be repeated.



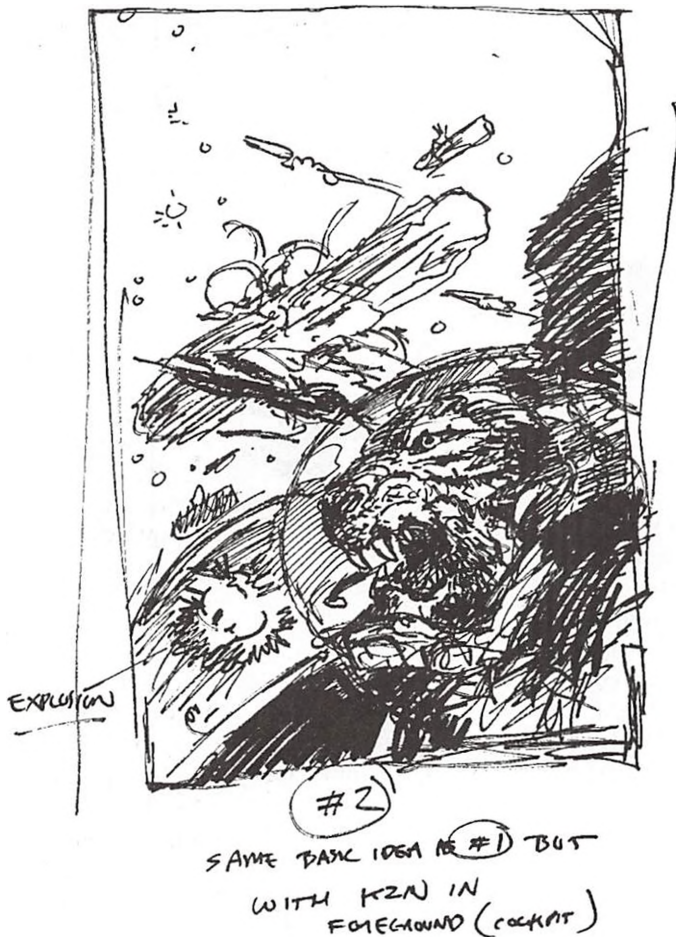
BLACK HOLE SEQUENCE

I was glad to be alive to see that on TV. They didn’t know what they were doing, only the goal—and the goal (going to the Moon) defined the means. Now the *means* has to have six million redundant systems in case something goes wrong and everyone argues about that and it stays on the ground. And the spaceship designs—artists’ nightmares! I like pointy rock-



ets and George Pal stuff. That's what gets us to the stars."

Bob Eggleton, as much as he was the product of a caring home, was also a product of fandom. After setting out in the early 1980's to make his fortune, Bob started doing art for small publications and newspapers and eventually began selling his work at convention art shows. He started illustrating covers for Baen Books in 1984 and by 1988 was a regular nominee on the Best Professional Artist



Hugo ballot. He has since won the Hugo in 1994, 1996, 1997, 1998 and 1999. He's also garnered an astonishing ten Chesleys from the Association of Science Fiction and Fantasy artists in the last 12 years.

Of his art and his meteoric success, Bob states, somewhat modestly, "I'm most unpretentious about art. After all, it's a pretty picture we are making. The cover sells the book then, really, it's finished its job. If someone likes it and buys it, then this is frosting on the cake. "I view science fiction as 'pop culture' in the highest sense. I am a fan of all kinds of pop culture — drive-ins, bubble gum music, and period cars with pointy fins, after all, the Hugo was in reality, just a hood ornament. Pop culture is what makes a society breathe and survive — the trends, the ups and downs. Same with science fiction: books, movies, comics — it's all pop culture, and I'm not afraid of saying that." In fact, Bob has recently turned his attentions to the film industry working as a Concept Artist on "Star Trek: The Experience" motion picture based thrill ride, *Sphere*, and most recently *Jimmy Neutron Boy Genius*,

due out from Paramount / Nickelodeon in late 2001.

Regardless of whether we see our genre in the limited objectives of its commercial life, or view it as the nectar of the gods with a profound mission and a durability that will survive the ages, there is no denying the impact of Bob's work. His unique vision has made him a major

player in a field that grinds up and spits out the best of us with a savage and indifferent ease.

The strength of Bob's art is in its color and its complexity and in the iconography he chooses to concentrate on. Although he's never said so to me directly, I imagine he believes that monsters are a common denominator for those of us with an interest in the fantastic. I've often thought that myself when I'm the most candid and truthful in my thinking about the genre. He depicts these monsters as creatures of titanic strength and vast size, of fearsome and horrific aspect and yet, of quiet dignity. His paintings speak to us uniquely of this noble aspect, and therein, I believe, is why we have come to embrace his magnificent art.

The fact that Bob has all that, does all that, thinks all that, and still has all the charm and attractiveness of a rock star is, as I've said, only icing on the cake. His virtuoso talent is the main reason why we're here to honor him. And, as he's such a young man, we have decades yet to enjoy all that is and will be Bob Eggleton.



DAZENOUS VEGETABLES



SEA SERPENT
IN NORTH SEA OFF
SCOTLAND

Life, The Universe, and Godzilla

by Bob Eggleton

A lot of people who don't understand the world of Japanese monster films (*Kaiju* as we call them) ask me what it is we see in them that makes them so interesting, when to many they come across as "just a guy in a rubber suit on a paper maché set." It's hard to explain. First, there is a charm in what Japanese filmmakers achieve and second, especially with Godzilla, he is perhaps the world's first monster hero. We cheer for him, we root for him—even when he's destroying *our* military might. He is a champion for the little people, and the knowledge that a force bigger than all of us is there for us. He smashes down the walls of bureaucracy, literally. And, Godzilla also connects with our love of dinosaurs, the thought that—*what if*, they came back?

Godzilla was introduced to the world in 1954. He was described by Dr. Yamane as "a cross between the land and the sea animals" of the Jurassic period. Later on, in 1991, it was revealed he was originally a creature from the Cretaceous period called a Godzillasaurus that somehow survived in isolation, much as some believe an Apatosaurus exists in the Congo and a Plesiosaur exists in Loch Ness. The mythical Godzillasaurus, however, was exposed to the effects of the H-Bomb tests, near its isolated home of Lagos Island. In World War II, Lagos Island was the stage for a Japanese garrison which, when attacked by the US fleet was saved by the unlikely appearance of a Godzillasaurus that not only destroyed several US infantry units, but distracted US destroyers' fire away from Japanese soldiers; who were then able to make an escape. This Godzillasaurus was badly, but not mortally wounded. After the war, in the late 1940's and early 1950's, the US conducted heavy water experiments, and the creature mutated into a 200-foot high, radioactive-gas breathing creature—Godzilla was born.

The natives of Odo Island, a small atoll off eastern Japan, had a legend of a terrible monster, known as Gojira, who existed off their shore. In ancient times, female sacrifices were made to appease Gojira. Obviously, while Godzilla had yet to become a huge monster, the natives still had a legend that eventually tied in with it. And, in 1954, when ships mysteriously disappeared in *a sea of fire*, the residents of Odo Island were sure it was Gojira. A note on the name *Gojira*. It combines two Japanese words for whale (*kurira*) and gorilla (*gorira*), and was a nickname given to a Toho set worker who had immense proportions. Japanese film producer Tomoyuki Tanaka thought the name catchy and mysterious, and the rest is history. Haruo Nakajima, a stuntman, was chosen to wear the 200-pound suit made of tire rubber which immortalized Godzilla forever.

I had a chance to see the 1954 *Gojira*, struck from an

original negative with subtitles added, at Hollywood's Egyptian Theater.

The whole film, minus Raymond Burr, is a much better. The message was simple—Godzilla represented the fear and threat of nuclear weapons. The senseless Trinity and Bikini experiments, where no one knew what the hell they were doing except showing off, had produced a truly terrifying monster.

Gojira was later sold to Joseph E. Levine's Embassy Pictures for a mere \$25,000. Levine went on to hire director Terry Morse, actor Raymond Burr, and invest another \$100,000 to tie the original *Gojira* into his new film *Godzilla, King of the Monsters* (1956, Japanese title *Godzilla*). This film made \$3 million in a year—not a bad return. From then on, the world called him Godzilla.

Godzilla/Gojira was vanquished with an Oxygen Destroyer device created by Dr. Serizawa, who committed suicide afterwards rather than chance that his deadly invention could be used again. Then, on another island, about a year later, a couple of small aircraft pilots discover quite by accident, another Godzilla! And, a spiky creature that would come to be known as Anguirus. The two are locked in battle. They fall into the sea, and eventually continue their battle when they come ashore in Osaka, Japan. This is the set-up for the sequel, *Godzilla Raids Again* (aka *Gigantis the Fire Monster* 1959, Japanese title *Gojira's Counterattack*), and the source of a lot of confusion. A different company would release this film in the US.

At first, the idea was to actually film new monster footage just for US release by creating and shipping over two new suits for the monsters Godzilla and Anguirus. The name Godzilla, however, belonged to Joseph E. Levine, and therefore Warner Brothers could not use the same name. The film would be titled *The Volcano Monsters*, from a script by veteran Ib Melchior, and involved a Tyrannosaurus Rex and an Ankylosaurus being brought back to San Francisco where they get loose. The Japanese architecture would be explained as being part of Chinatown. This film never got made, so the easy path was taken—the film was redubbed, and some stock footage added, and Godzilla's name was changed to Gigantis—the US film, *Gigantis The Fire Monster*, was released in 1959. It may be the worst dubbing job ever on a Godzilla film, despite the fact that George Takei and Keye Luke did some of the voiceovers! It was rarely seen on TV and fell into obscurity as "the lost Godzilla film" until a very poor EP copy was marketed in 1989 by Video Treasures. Godzilla, at the end of this



illustrations ©Bob Eggleton
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film, was vanquished by being encased in an ice glacier somewhere off Hokkaido.

In 1962, a strange warming of Arctic waters was investigated by a US submarine. Upon inspection, Godzilla was discovered breaking free of the ice that he had been frozen in, which was now drifting as a berg in Arctic waters. This was the set-up for *King Kong vs. Godzilla* (1963). This film had a very strange origin. Years before FX stop-motion master Willis O'Brien had proposed a script to Universal entitled *King Kong vs. Frankenstein*, in which Kong would be brought to San Francisco and encounter the great-grandson of Dr. Victor Frankenstein, who, keeping up the family tradition using animal parts, has grafted together a huge hulking golem-like monster. A stop-motion FX battle would ensue. O'Brien got interest in his script from a producer at Universal. The script was taken, costs looked at, and stop-motion was out.

Universal looked to Pacific for the cost-effective method of "suitmation" employed by Toho studios, who had also proposed a film called *Godzilla vs. Prometheus*. Toho was very interested in the Kong property, which Universal now owned after buying RKO Radio Pictures — *King Kong vs. Godzilla* was born. O'Brien was so outraged he sued Universal; however, he passed away shortly after the suit was filed, leaving his widow no funds to further pursue the matter. Toho also got the idea to make a Frankenstein film entitled *Frankenstein vs. Baragon* (1965, US title *Frankenstein Conquers the World*), which featured a Kong-sized Frankenstein monster, but that's another story. *King Kong vs. Godzilla* was conceived as a takeoff on the consumerism and commercialism seemingly taking over everything in early 1960's Japan. What better than to pit the Beast of the East against the Ape from the West? Universal, however, recut and reframed the film and made what many Godzilla fans consider an absolute mess of what was one of the most popular Godzilla films in Japan. The film still exists in this sad state today, even on DVD. Much of the monster footage was actually cut out and replaced with two gents in the UN newsroom, nonchalantly explaining Godzilla and King Kong's appearance in Japan, and at one point using a children's dinosaur book to illustrate Godzilla being "a cross between a Stegosaurus and a Tyrannosaurus." Huh? The whole thing comes off just like those old *Mr. Science* films shown to classes in the 1960's. The Akira Ifukube score, the man who wrote Godzilla's theme, was replaced with stock music from Universal's 1950's mon-

ster films. This film is much better seen in its original Japanese version. Godzilla was vanquished by Kong, or at least we never saw him come up for air, while Kong happily swam away to his island. Godzilla can survive and breath quite well underwater anyway. There was no *other ending*, with Godzilla winning.

By now, Toho Motion Pictures had branched out to create many fantastic films, including SF films dealing with alien invasions such as *The Mysterians* (1957) and *Battle in Outer Space* (1959), with the same technical virtuosity seen in their monster films. Toho had also created several other Kaiju — Rodan, Varan, and Mothra. *Mothra* (1961) was an extremely popular film in Japan when it was made. It ushered in a new era of Kaiju Eiga in which the films were shot in a dreamlike quality, and often made blatant attacks on commercialism and greed as story subplots. And the monsters always would win in some fashion. Mothra would star in Godzilla's next film *Godzilla vs. Mothra* (1964, Japanese title *Mothra Against Godzilla*), and would be released in the US as *Godzilla vs. the Thing*. Mothra was referred to as Modra and The Thing in this film; since Columbia Pictures owned the rights to the original name Mothra/Mosura, AIP would release their moving as *Godzilla vs. The Thing*. Many fans consider *Godzilla vs. The Thing* to be their favorite in the first series. Its version of the Godzilla suit was the scariest and most menacing thus far, creating a memorable hit. This film was also longer in its US release due to the addition of a sequence showing US ships attacking Godzilla with Frontier missiles. This scene (involving US weapons being used on Japanese soil) would have been "politically incorrect" in Japan at the time, so the sequence with US-flagged ships was filmed for use only in the American release.

In 1964, Toho brought a new Kaiju into the foray — *Ghidrah, The Three-headed Monster* (1965, Japanese titles: *Three Giant Monsters, Greatest Battle on Earth*). Known in Japan as "King Ghidorah" (note the added o), this creature was a high point in marionette techniques for Eiji Tsuburaya, Toho's FX legend. Most of Ghidrah is not in fact a "man in a suit," but instead is an elaborate puppet masterfully done to rival anything of Ray Harryhausen's. Ghidrah would battle Toho's most successful monsters so far — Godzilla, Rodan, and Mothra. Ghidrah appears in a fireball, from inside a meteor, and starts an attack on Japan. Sensing his presence, Godzilla and Rodan also appear and begin destructive bents. The peacemaker is Mothra, who eventually talks Godzilla and Rodan into teaming up to defeat Ghidrah. Many fans feel this is where the films went astray and into the realm of children's fare. *Ghidrah* was a rushed film, with many of the battles simply not as well choreographed as previous ones.

In 1965 we saw the sequel to this film — well, sort of. Starting with this film, the series would take a nonlinear approach jumping around from different reference points, whether the first five films ever took place or not. Toho had been interested in a co-production, and featuring an American actor in a lead role. That actor was Nick Adams, who, feeling



shunned in Hollywood, went on to make films in England, and Japan for several years. His first role was in *Frankenstein Conquers the World*, as a US doctor seeing to the needs of Hiroshima/cancer patients. His next film was *Monster Zero* (1965, Japanese title *Great Monster War*), in a role much better suited to him, Astronaut F. Glenn. Adams made this film a surefire hit for US fans, his acting and his presence lending a wit and class rarely seen. Sadly, UPA films held off release on this film for five years until 1970, two years after Adam's unfortunate death. *Monster Zero* (released on video/DVD as *Godzilla vs. Monster Zero*) is one of my five favorite Godzilla films. It blends two of Toho's well-explored genres of the time: monsters and alien invasions. It has plot holes and inconsistencies, but flies along at such a pace, and is so much fun, one hardly cares. Godzilla and Rodan are transported to another planet (a moon of Jupiter, in reality) to battle their foe Ghidrah once again. Against the backdrop of some Bonestell-inspired planetscapes, the monsters do their thing, and eventually end up back on earth. This was also the last film to feature the combined talents of Ishiro Honda, Eiji Tsuburaya, and Akira Ifukube at the height of their careers.

In 1966, Godzilla would get away from it all, literally, to a desert island in *Godzilla vs. the Sea Monster* (Japanese title *Godzilla, Ebirah, Mothra: Big Duel in the South Sea*). The film was directed by Jun Fukuda, and had a more colorful palette and entirely different feel. Even the musical score, composed by Masaru Sato, featured a bouncy, sometimes jazzy, beach music tone which reflected the then-popular *Frankie and Annette* movies. Shipwrecked on a remote island, some castaways discover a secret fascist nation intent on world domination. The fascists control Ebirah (a giant shrimp!). Eventually, the castaways find Godzilla—sleeping in a huge cave—and figure the only way to defeat the fascists is to wake up the dinosaur as a distraction. A nuclear device is also accidentally set in motion. Mothra appears, rescues the good guys and saves the day. The island blows up, and Godzilla escapes, after first making Ebirah into *sushi*. Jun Fukuda would be employed the next year in a follow-up, unrelated, yet taking place on another island, called *Son of Godzilla* (1967, Japanese title *Monster Island's Decisive Battle: Son of Godzilla*). In this film, weather control experiments have turned a paradise into hell, creating mutant giant insects and helping to hatch an egg containing a toad-like dinosaur creature. While looking nothing like Godzilla, the creature is ascertained by scientists to be his son. Godzilla and son (unnamed) create mischief for the weather team, fight off the huge insects, and, eventually, go into hibernation when the island freezes. These two films are often singled out as being entirely out of the context of the other Godzilla films.

Speaking of out of context—1968 becomes 1999, as Ishiro Honda decides that maybe the Godzilla cycle should come to one big finale, and *Destroy All Monsters* (1969, Japanese title *Attack of the Marching Monsters*) was made. While Honda and Ifukube would return, Tsuburaya only came to the set to supervise some effects; his assistant Teruyoshi Nakano took over many of the chores. This film would feature *all* of Toho's menagerie of monsters in yet



another alien invasion story, larger in scope than *Monster Zero*, but somehow not as well crafted. The setting was the far future of 1999, when all of Earth's monsters were put onto Ogasawara Island (it's several islands in reality) so they could never again wreak havoc. Female alien invaders called Kilaacs take control of not only the science staff, but the monsters, and set the creatures loose on the cities of the world. Spectacular scenes of mass destruction are featured in this all-out monster fest. All ends happily with the monsters back on their island, the aliens destroyed, and humanity living happily ever after.

Godzilla's Revenge was made in 1969 under the Japanese title *All Monsters Attack*. It was made up, largely, of clips of Godzilla's prior battles, since FX artist Eiji Tsuburaya was ill and could not work a lot (he eventually died in 1970). Released in 1971 in the US, the film told a different tale entirely out of context with most of what had come before. This was where we learned the name of Godzilla's son—Minya (also called Minilla). *Godzilla's Revenge*, one might say, is an urban fairy tale. It tells the story of a rather lonely boy, with a broken short-wave radio, who can dream himself to Monster Island, home of Godzilla and all the rest. There he befriends Minya, a size-changing (and talking) heir to Godzilla. The film is genuinely aimed at children, despite its rather harsh title. The moral of the story would teach the little boy, Ichiro, to stand up to his bullies (and some bank robbers), as Minya stands up to bully monsters. Some have called this film the Godzilla film about Godzilla films and their effect on the young people who idolize these monsters to escape urban doldrums.

If there was ever a Godzilla art film, this would be the closest—*Godzilla vs. The Smog Monster* (Japanese



title *Godzilla vs. Hedorah*), released in the US in 1972. By now Honda and Ifukube had left the series, Honda returning to work with his mentor Akira Kurosawa on more traditional films. Yoshimitsu Banno was given the task of pitting Godzilla against a huge creature made of pollution, a topical subject at the time in Japan. Tomoyuki Tanaka, Godzilla's creator and producer, was hospitalized during the filming of this, and Banno did his own thing. The film has strange psychedelic-LSD inspired sequences, odd animation, and a quirky pace that is unlike any film before or any to come. It even has a black-and-white scene which turns to color at the strum of a guitar. Godzilla is perhaps his most "humanist" here as well. Like *Godzilla's Revenge*, *Smog Monster* has as its central character a young boy who dreams of Godzilla, owns Godzilla toys, and seems to will Godzilla into reality.

By the early 1970's, the Japanese film industry was at a low. TV had taken over many homes and with it, the advent of the TV superhero—Ultraman and his various incarnations. Successful since the late 1960's, they were closer to kids' hearts than Godzilla. Thus, as audiences declined, so did revenues, and only meager budgets were allotted to films such as Godzilla films. The golden days were over.

In 1972, Toho would make *Godzilla vs. Gigan* (aka *Godzilla on Monster Island*, Japanese title *Earth Destruction Directive: Godzilla Against Gigan*). This film saw release in the US in 1978 and was not a big one at that. This film was a return—or at least attempt—to the films of the 1960's. It was a more straightforward adventure involving aliens from Space Hunter Nebula M, who wish to take over earth with monsters

Gigan and King Ghidrah. The Godzilla suit—having been used for four films in five years—was showing some wear and tear. Ghidrah was downright pathetic, with droopy heads and necks, and a solid plastic model representing him for long shots. The story was pretty weird too, and made worse by the now-International version in common release.

A note on dubbing: in the 1960's, and up until '72, Toho films in the US were dubbed by either Glenn Glenn or Titra Sound, who did a superior job using Japanese-Americans to match the lip syntax. The 'International versions' were done in Hong Kong, with many Australian voiceovers that constantly referred to our monster as "Godziller." The cheap sets and costumes of the aliens (in this case giant cockroaches in human guise) gave away the film's low budget. And music credited to Ifukube was, in fact, lifted from *Godzilla vs. Mothra* (1964). Jun Fukuda would direct this, and the next two in the series, having last directed *Son of Godzilla* in 1967. *Godzilla vs. Gigan* was also the last time Haruo Nakajima would be the man inside the Godzilla suit, a role he had made famous since 1954.

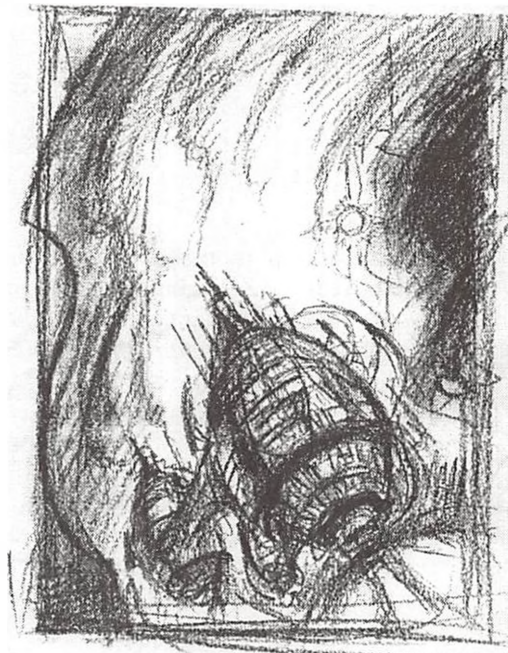
In 1973 Godzilla had what, most fans agree, was his worst moment: *Godzilla vs. Megalon*, not released until 1976 in the US. The super hero rage in Japan was at fever pitch, so Toho, in a last ditch effort, tried to cash in by introducing Jet Jaguar, a giant robot, to fight along with Godzilla. A new Godzilla suit was made for the film, but it was his worst—he looked like a giant puppy with crossed eyes! Megalon was also a strange-looking monster released from the Earth's crust by Seatopia, a lost civilization tired of underground nuclear tests. Along for the ride came Gigan, the buzz-sawed, beaked monster from the last film, for a return bout. About this time, Toho created a superhero for TV called *Zone Fighter*, an Ultraman clone, who teamed up with Godzilla in several episodes.

Godzilla's 20th Anniversary was in 1974. Something special had to be done—well, at least tried. *Godzilla vs. Mechagodzilla* (Japanese title *Mechagodzilla Against Godzilla*) was made. Another bunch of aliens from the

Third Planet of the Black Hole, who look like apes in their human guise (perhaps because of a *Planet of the Apes* craze in Japan and the US at the time), build a huge metallic Godzilla, and along with Anguirus and a new Kaiju named King Seasar, do battle on Okinawa Island. The film again failed to reach its audience—maybe Godzilla had done everything he could have done already. And Toho was successful in other areas—their biggest film at the time was called *The Submersion of Japan* (1973), which is considered spectacular even to this day (released in a truncated version in the US in 1975 as *Tidal Wave*).

Not being ones to give in easily, Toho tried one more time with *Mechagodzilla's Revenge* (Japanese title *Mechagodzilla's Counterat-*

tack). Back for the outing was director Ishiro Honda and new music from Ifukube. Teruyoshi Nakano was given a slightly bigger budget for special effects. The result was a film better than any other done in the 1970's. It introduced us to a new Kaiju called Titanosaurus, easily one of the most popular Toho creations for fans. It is a huge seagoing dinosaur with a much better design than previous monsters. The story was more adult than previous films, with quite a bit of gun play, and graphic violence. The aliens from the Third Planet of the Black Hole were back for one more attempt. Their creation, Mechagodzilla was pulled out of the water and reconstructed with the help of renegade scientist Dr. Mafune, who also controls Titanosaurus. Then they try to take over the world. The aliens are a far cry from those of *Monster Zero* 10 years ago. When not on the cheesy sets, they wear business suits in their office building headquarters. The film did have some terrific urban destruction sequences, with pyrotechnics not seen like this since *Destroy All Monsters*. It was released in the US under



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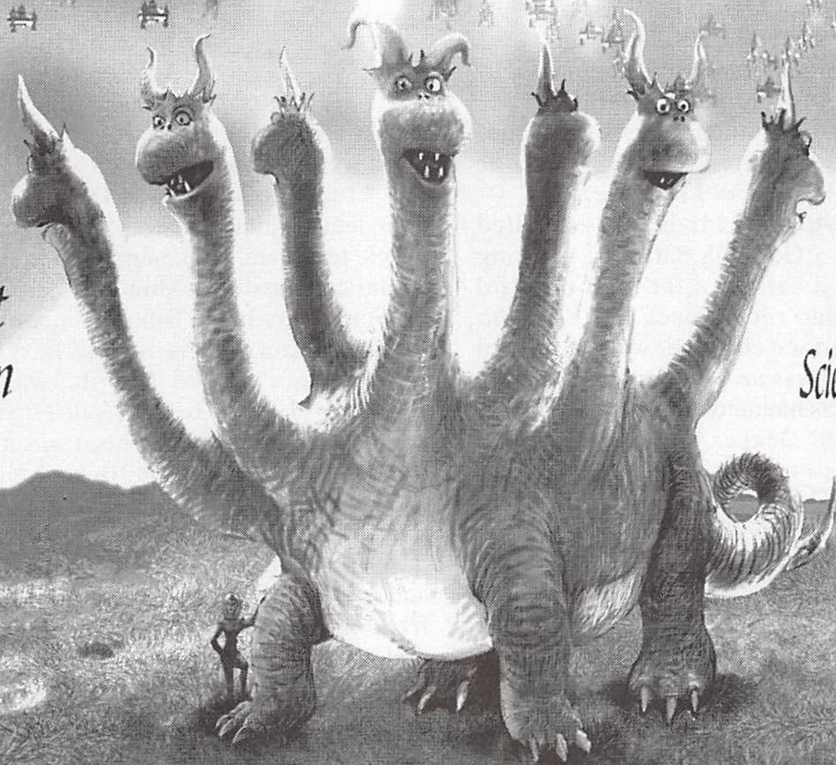
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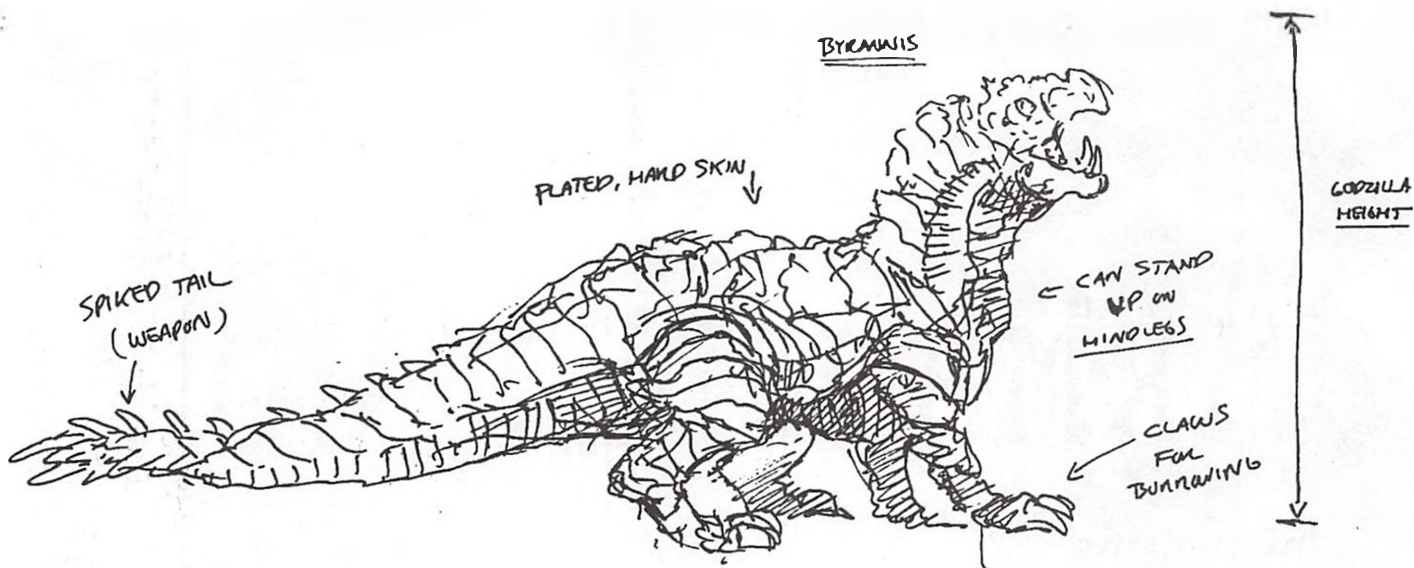
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several titles, the first being *The Terror of Godzilla*, which had most of the violence abruptly chopped out, a move which added jarring music changes and huge continuity gaps. UPA films then reacquired the film, restored the chopped parts, and, surprisingly, created a new opening montage from previous films, as if no one had ever heard of Godzilla. The film, retitled *The Terror of Mechagodzilla*, was released to UHF TV stations in late 1978. This would be the last new Godzilla film anyone would see for a long time, as the Japanese film industry fell into a slump, in large part due to the huge influx of big-budget US films being released there. The powers that be felt Godzilla had done all that could be done.

Earlier in 1978, Hanna-Barbera Productions acquired the rights with NBC, for a Godzilla Saturday morning cartoon. The cartoon was a dark spot for most die-hard fans, as Godzilla really didn't look much like *Godzilla* and a cute dinosaur-like cartoon character was introduced called Gadzooky. Gadzooky was *never* the son of Godzilla. That's an ugly myth that has haunted Godzilla fans since.

In 1983, Producer Fred Dekker and director Steve Miner acquired the rights to make a stop-motion animation Godzilla film entitled *Godzilla, King of the Monsters in 3-D*. Veteran dinosaur and comic artist Bill Stout was brought in to design a *new* Godzilla, much more dinosaur-like and agile than his Japanese counterpart. The film got as far as a script and approved storyboards, as well as a green light from a major studio, and then, as in many a would-be film, the plug was pulled. Interest and backing were sought elsewhere, but not found, and the rights went back to Toho. In Japan, Toho had re-released the 1964 *Mothra vs. Godzilla*, with some good box office receipts despite the film being almost 20 years old. The time was thought right to do another Godzilla film.

In 1984, Toho started filming of *The Return of Godzilla*, and the idea was to restart Godzilla as if, save for the 1954 film, the last 29 years of Godzilla's history had never happened. Out went the superhero focus, and the outlandish monster co-stars. The concept was that this was Godzilla's first return in 30 years, and he was much bigger, fiercer and nastier than before. The film did brisk business in Japan; in 1985 it was acquired for



US distribution by New World Pictures and released as *Godzilla 1985*. The film was taken very seriously in Japan and was a big-budget film (for Japan), costing the equivalent of \$5 million to make. New World camped up the promotional ads, even paying Raymond Burr to reprise his role and once again be spliced into the film. Some additional quick editing was done—one

aspect altered the plot's direction to imply that the Russians were the first to launch a nuclear weapon, when in the actual version, it was the American's fault. It was also decided that the story line would be episodic from movie to movie. At the end of *Godzilla 1985*, our scaled friend careened into Mount Mihara, a volcano in Japan.

Four years later, Toho ran a contest to any Japanese to submit story ideas for the next Godzilla film. The winner was a dentist! The film was called *Godzilla vs. Biollante* (1989). Godzilla once again had changed his look—he was leaner, his head was much more dinosaur-like and he had multiple rows of teeth.

A word on changes here. No one knows why Godzilla looks different in each film. Some might say it's artistic license, and others might just point to the James Bond films and say the same thing: that Bond was played by six different men over 40 years. More simply, it's just that the suit designers want to do another take on the monster each time.

Anyway, Godzilla, thinner and meaner from his steam bath in Mount Mihara, arose to battle a huge plant monster that looked like a cross between a rose bush and Audrey II—Biollante, named after a Bavarian tree spirit. It was a kinder, gentler storyline, with the spirit of Biollante being, in fact, the dead daughter of a distraught scientist who created the plant monster. Godzilla was loosed from the volcano, thanks in part to the efforts of some American corporate terrorists from Biomajor. The film, originally slated for release in theaters via Miramax Films, was instead sent directly to video and cable TV by HBO.

In 1991, *Godzilla vs. King Ghidorah* was made. Toho had decided that Biollante was too unfamiliar for audiences to relate to, so a better direction for the films would



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be to reintroduce all of the classic 60's monsters as if they had never appeared before. This film had a time-travel story line that survived much criticism, since it told the Japanese side of WW II in the Pacific as well as tying in the origin of Godzilla as the lost dinosaur from Lagos Island, forgotten by time, who had inadvertently saved a Japanese garrison by attacking US troops invading the island. WW II veterans in the US objected to the film, which most had not seen anyway, and its portrayal of US troops as rather goofy and warmongering while the Japanese troops were almost deified. Ghidorah is now a nuclear mutation, who after being destroyed by a much bigger Godzilla, returns as Mecha-King Ghidorah, cyborg from the future. And a great aspect of this film was the return of Akira Ifukube's musical scores, which would be featured in three of the next four Godzilla films.

Godzilla vs. Mothra was a 1992 remake, sorta, of the 1964 film. The film reintroduced everyone's favorite giant moth, and a new monster called Battra, a giant armored insect-like monster that was created by the Earth's life force to attack mankind. The film also sported a rather lovely musical score, and a catchy upbeat version of those twin girls singing *Mothra*.

Perhaps the best of the Godzilla 1990's outings was *Godzilla vs. Mechagodzilla II* in 1993. In this, the G-Force, a multinational force headed by the UN use a giant robot to attack Godzilla. The robot was a creation of one Dr. Asimov (no kidding!) with technology from the destroyed Mecha-King Ghidorah. This film also introduced us to a new version of Rodan, and a new Baby Godzilla!

In 1993 Sony/Tristar announced that they had made a \$20 million deal with Toho to do a big budget Hollywood Godzilla film. Fans' jaws dropped at this idea. Many were for it and others were against it, many saying that, given Hollywood, it might never get made. They were almost right. Jan DuBont was contracted to direct the film. Stan Winston's studios designed a new Godzilla, not unlike his Japanese counterpart, and a script was written which had him combating a genetic-altering alien monster called The Gryphon. The film was also announced as all-CGI, and DuBont had asked for a budget of \$130 million to carry it off. Sony balked at the price tag and began courting other directors: Joe Dante, Terry Gilliam, Tim Burton, and Roland Emmerich (more on this in a minute). DuBont left and took his ideas (and stars) and made another movie called — *Twister*. The US Godzilla was caught up in development hell, and was shelved for the time being, which gave Toho the right to crank out another Godzilla film.

In 1994, a new low point in this series was struck with *Godzilla vs. Space Godzilla*. It was a ponderous film, with

perhaps some of the poorest visual effects of the series, given that the last outing was a feast of the best. Space Godzilla was a new monster, a huge crystalline version of Godzilla which could alter its form and fly. The action was sidelined by a plodding human love story which was an attempt at making the film more appealing to women. Also, Baby Godzilla, very believable and dinosaur-like in the last film was now rather goofy, overly cute (and lime-green!), and renamed Little Godzilla.

In 1995, Toho was close to admitting that they were low on ideas on where to take the series. Well, why not let this be the end of the line for Godzilla? Godzilla dies — *Godzilla vs. Destroyah*. What made this film a better film than the last, and perhaps the most emotional of all the Godzilla films, was that it made a perfect bookend to the 1954 film. Destroyer was a new monster, a mutated



pre-Cambrian life form that had been regenerated by lingering effects of the Oxygen Destroyer used to kill the original Godzilla over 40 years ago. Godzilla was also having his own problem; his internal coolant system, much like a nuclear reactor, was failing, and he was overheating and attacking everything in sight. His body looked like a roaring volcano and was threatening to *China Syndrome* if he detonated. Godzilla Junior was now grown about to half the size of his Dad, and seemed to have a better temper. Godzilla "died" in a spectacle of light and music — one of Ifukube's most emotional scores ever. Many Godzilla fans found their eyes to be quite moist. However, the very end of the film had Godzilla Junior, having absorbed Dad's radiation, now grown full size with his own adventures for another time.

Sony announced the go-ahead with *Godzilla* in 1996, to be directed by *ID4* and *StarGate* director, Roland Emmerich. Emmerich's first edict was to suppress any info on the *look* of Godzilla, as he announced that after watching several of the Japanese movies, he was going back to recreate a more *realistic* Godzilla. Internet buzz was intense on speculation of the unseen Godzilla as the press happily covered the filming of its human stars Matthew Broderick and Hank Azaria. A few pictures were leaked, and some appropriated onto the Internet. What people saw made them want to scream. Many diehards didn't even recognize this US Godzilla, a much more lizardsy creation who walked tail-up like a dinosaur. What seemed even worse was the fact that it was announced that this Godzilla would have no atomic breath! A combination of excitement and dread followed rumors all the way to May 1998, when the film was to be released. The hype was huge, with giant buildings painted with signs saying *He's This Tall* and buses adorned with *His Foot is as Long as this Bus*.



It was a happy time to be a Godzilla fan, because all of the classic Godzilla films seemed to enjoy a renaissance on TV and video, with publishing and video companies re-releasing any item they had rights to with Godzilla on it. When the film hit, it was largely panned by critics and assailed by many Godzilla fans. In the attempt to make Godzilla *realistic*, the film had some fatal flaws — Godzilla spent most of his time running and hiding from the military, and, in the end, he gets rather sadistically killed. The producers missed one big aspect of Godzilla's character — no matter how horrific he's supposed to be, fans cheer him on. He is an antihero, a stranger in a strange land, and yet he's a product of our ignorance. So, even as military might is destroying him, we find ourselves booing and jeering them. This undermined the intent of the '98 filmmakers. That, along with some human characters we just didn't care about, and a film which takes place, for the most part, in pouring rain. Godzilla's very origin was remade: altered into a mutant, giant iguana made giant by French nuclear testing in the 1960's. This film was far from a failure though. It cost \$120 million to make (the original budget was closer to \$70 million, but ballooned when more CGI was needed than anticipated), but went on to gross \$376 million worldwide, and to place in the top 50 all-time grossing films.

Still, it was a Godzilla or a version of him — “#23” as G-Fans are oft to say. This Godzilla went on to star in yet another Saturday morning cartoon, which was actually quite good — well written and better than the film it was based on, simply because Godzilla got his atomic ray back, battled other monsters, and was more light hearted.

In 1999, Toho producer Shogo Tomiyama announced that he would be making a new Godzilla film! “A New Godzilla for the New Millennium,” he was quoted as saying. Publicity made its way around Japan and the US with fans, disillusioned and feeling betrayed by the Hollywood outing, seemingly praising Toho and supporting them with good words and letters. *Godzilla 2000 Millennium* debuted in December 1999 in Japan (US release, August 2000). This Godzilla, once again, had nothing to do with the previous two series of Godzilla films, relying only on the 1954 film as a common thread. He was reduced in size as well, by about half, and this made human interaction easier. The story, however, was rather convoluted, with many die-hard fans assailing it as a slapped-together *quick fix* after the US Godzilla fiasco. However, be that as it may, it was still Godzilla, a

Japanese-made Godzilla which has to say something good about the enduring viable icon this creature has become as he is coming up on almost 50 years old!

With Hollywood over-budgeting most films to the max, and they either fail or never make their money back, it's nice to see the way that studios such as Toho can make films for low end costs, and thus it doesn't take much for a good return. The recent three *Gamera* films have been knockouts as far as that goes. The second *Gamera* film even won the coveted Seiun Award, Japan's top honor in science fiction, a few years ago. And guess what? Toho is now, this moment, making *Godzilla X Megagiras*, due out this December.



Godzilla will endure. He appeals to our sense of wonder in that he's bigger than all of us, but so like us as individuals, strangers in strange lands just looking to make sense of it all. Like a line from the end of *Godzilla 2000* — “There is a little of all of us inside Godzilla.”

Thank you Godzilla.





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Radio Skates, Tele-Theatres, and Rocket Jockeys

by Bill Higgins

The preface to Lester del Rey's 1953 novel *Rocket Jockey* contains one of science fiction's most astonishing predictions. Writing under the pseudonym

Philip St. John, del Rey correctly predicted the name of the first man to walk on the Moon! He also predicted the astronaut's first words: "When Major Armstrong landed on the Moon in 1964 his first words over the radar to Earth were 'Who won the Indianapolis Classic?'" Oh, well, even

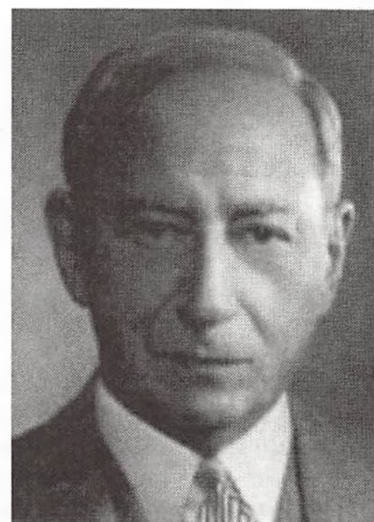


Lester del Rey
1915-1993

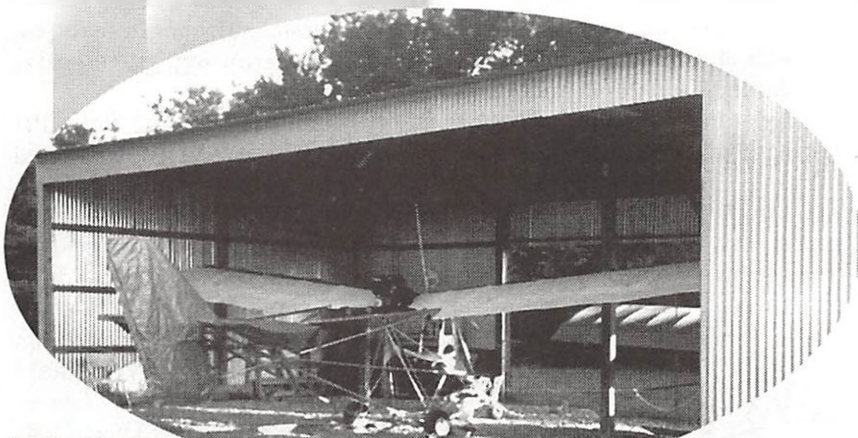
the best prophets can't be accurate 100% of the time.

As *Rocket Jockey* illustrates, science fiction's record at predicting the future is, at best, spotty. SF stories are not about what will happen, they're about what might happen. You and I understand this, but it's not always clear to the rest of the world. Nevertheless, I enjoy the guilty pleasure of comparing the developments in SF stories to those in the so-called real world.

Hugo Gernsback—the guy who gave SF its name—was as gadget-happy as anyone who has ever written the stuff. In the early days of radio, he published magazines for electrical hobbyists, and sometimes wrote



Hugo Gernsback 1884-1967



Flying Cars?

The Ultralight is low-maintenance and simple to operate. Yet what businessman wants to be seen in such a delicate "crate?"

Then there is the Moller skycar... Moller has strayed from his 1962 "flying saucer" design. The latest offering, M400, is as complex as it is beautiful. Still, related literature seems less like data sheets and more like SF and "pretty" posters. The FAQ needs more answers for real questions—what about licensing or parking? Does it violate local zoning codes? Still, after all that, they are pretty neat.



fiction for the amusement of his readers. His best-remembered novel, *Ralph 124C41+*, is crammed with speculations about technology.

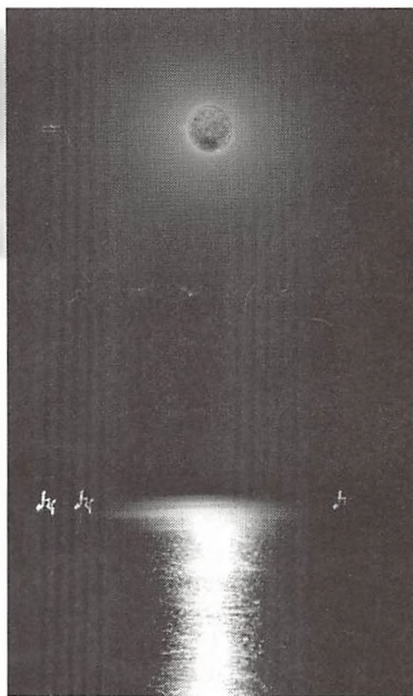
Hugo's most famous hit: The eponymous Ralph uses reflected radio waves to learn the distance and location of the bad guy's spaceship, anticipating the invention that warned British interceptors of Luftwaffe bomber attacks 28 years after the story's publication. The book also describes restaurants which serve food exclusively in liquid form, through hoses running to each patron's seat. Rocket ships have runningboards. And commuters zoom through the metal streets of the Big Apple on motorized roller skates powered by titanic radio transmitters. (Gernsback had more uses for radio than George Washington Carver had for the peanut.) Seems unlikely now.

But another success in *Ralph 124C41+* appears as Ralph shows his girlfriend what we would today call his "home entertainment center." Theatregoers of the past, he explains, "if they did not happen to like the production, had either to sit all through it or else go home. They probably would have rejoiced at the ease of our Tele-Theaters, where we can switch from one play to another in five seconds, until we find the one that suits us best."

Hugo could have been describing my living room at the end of the 1990's. Except that electronic wizardry allows me to switch from one play to another in a fifth of a second, sometimes to the dismay of my wife. Fortunately, I know better than to try this when *Xena* is on.

Other stories have used certain inventions as props for so long that we're all expecting them to appear any day now. For example, cities of the future always seem to have swarms of flying cars. Some of those stories were decades old when I read them as a kid. At some point I noticed that we had advanced fairly far into the future, and there was a notable shortage of flying cars.

I investigated this. The first Chicagoan to commute by air was Harold McCormick, who used Lake Michigan as a handy runway for his 1913-model seaplane, hopping the 28 miles from his Evanston home to the downtown Chicago Yacht Club in minutes, then strolling to the office. This is way better than radio-powered roller skates.



It turns out that the technology to make a flying car has been with us since the first workable types were built in the 1930's. Some models folded their wings, others detached the car and left the wings at the airport, others used rotors to land vertically. Several were quite good. None of the inventors was able to muster the money to go into mass production.

Maybe it's the costly maintenance, maybe it's the piloting skill they'd require, maybe it's the compromises the designers must make between a good car and a good aircraft. For whatever reasons, the "roadable aircraft" has never become a commonplace. It may belong to the past, rather than the future.

Ignoring these inconvenient facts, SF writers continue blithely to fill their fictional skies with aircars. A tiny group of engineers and pilots

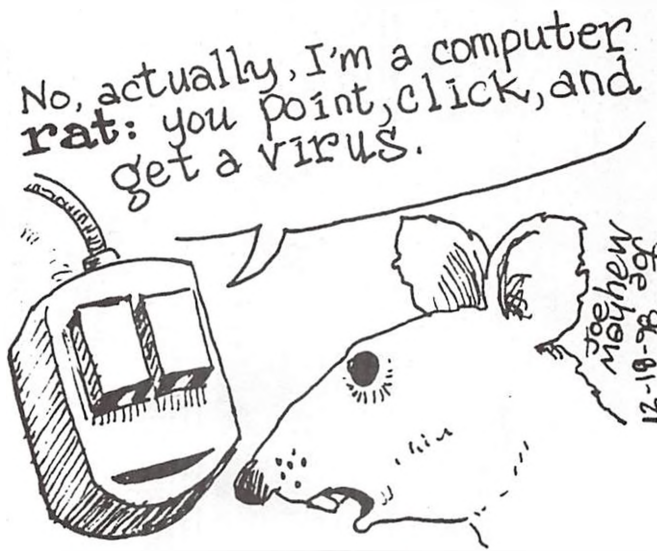
meets every year in Oshkosh to discuss their designs for future flying cars, so there may yet be hope.

The SF prediction that's chilled me recently is Fritz Leiber's 1954 story "The Creature from Cleveland Depths." The Tickler begins as a gadget for playing back recorded sound-memos at pre-set times, to remind its user of appointments and such. As subsequent models develop, Ticklers acquire more features, and become so useful that sales grow explosively. Everybody needs one.

More and more of my friends are buying Palm Pilot "personal digital assistants." They're getting beeped at just before appointments. They're shooting data on infrared beams. They're modifying their own handwriting to satisfy the device's word-recognition software. They're reading bedtime stories to their kids from its electroluminescent screen.

As I watch this, I think of the glassy-eyed inhabitants of Leiber's "Cleveland Depths." Their Ticklers whisper upbeat motivational messages and inject mood-altering drugs into users' bloodstreams to improve productivity. They are zombies completely under the control of the machines they love. Hope this is one prediction that doesn't prove accurate. But some folks at MIT are saying that "wearable computing" is the next big trend... hmmm.

Stay tuned.



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Progress Report #0

Da famous & da infamous... Chicago Trading Cards

CHICON IN 2000 TRADING CARDS

Long ago, probably at a small con in the 'burbs, the Chicago in 2000 Worldcon Bid issued a series of trading cards featuring professionals in the science fiction and fantasy fields. The objectives were to promote their bid (naturally) and to honor some of the outstanding contributors to the genre. Those appearing on the Chicago cards did not endorse Chicago in 2000 or any other Worldcon bid—they were just innocent victims of good photography.

The Chicon 2000 trading card series included 40 separate, limited-run cards. There was also a rarer *Card 0* given only to a very elite group—Chicago in 2000 presupporters who also voted for Worldcon site selection at 1997's Worldcon, LoneStarCon II. No, no one checked to see if these folk voted for Chicago!

Chicon in 2000 presupporters were given the most recent card when they joined. Some who had already joined picked up the most recent card, at a Chicago in 2000 bid table. After the *first* card, you could buy a past card for

\$1, but only one card per convention (okay, if you lived outside the US—five cards/convention). If you collected 20 different cards and voted on site selection for Worldcon 2000, you could get a free conversion to Attending Membership at Chicon 2000.

Card 0 is still special. As noted, it was only given to those few who voted on site selection. Afterwards, extra *Card 0*'s were destroyed. The card was not reprinted. Print runs on the other limited-run cards were based on anticipated demand, and a small number of remaining cards were offered for sale after the free conversion period ended.

Now here is a peek at the Chicon in 2000 Trading Cards with release dates and excerpts from their flipside. The full set of *original* cards is on the web site at www.chicon.org.

Hmmm original?... yes there is a catch to the Chicon in 2000 Trading Card review—not wanting to let the Bid Committee have all the fun, we added in a few faux cards to the original set. The first 10 are shown in order, but after that it is up to you to find the ringers. Also look them up on the Internet or buy a few, due to space limitations we were unable to reprint in full the short biographical notes and list of honors also contained on the back of each card. Enjoy...



Gordon R. Dickson

Ist SF Publication: "The Tryouts." *Isaac Asimov's Science Fiction Magazine*, 1978
Ist Novel: *Elephant Song*, Berkeley 1982

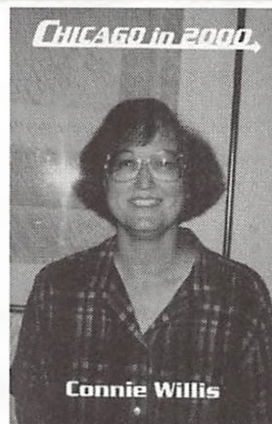
"Life is like a sewer—
you only get out of it
what you put into it."

Issued at Windycon XXI
Nov 11, 1994
Barry B. Longyear

Gordon R. Dickson
Ist SF Publication: "Trespass!"
with Poul Anderson,
Fantastic Story Quarterly
#1 (Spring 1950)
Ist SF Solo: "The Friendly
Man," *Astounding Science
Fiction*, February 1951

"Now it's books and
paper, but the thought
goes on....
The transient and the
eternal are the same."

Issued at ConAdian
Sept 1, 1994



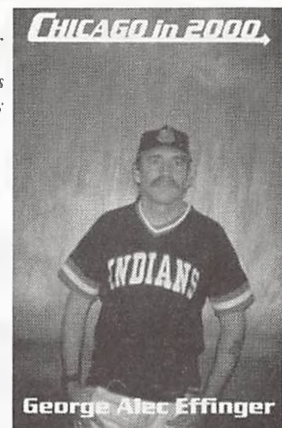
Connie Willis

Ist Publication: "It's a Young
World" as James MacCreigh,
Astonishing Stories, 1941
Ist Novel: *The Space Merchants*
with C.M. Kornbluth, *Galaxy*
serial 1952
SFWA President 1974-76
World SF President 1980-82
"Life is just one
learning experience after
another and what you get
when you graduate is you
die." (from *Gateway*)

Photo by Ross Pavlac
Issued at Minicon 30
April 14, 1995
Gordon R. Dickson

Connie Willis
Ist SF Publication: "The
Secret of Santa Titicaca,"
Worlds of Fantasy,
Winter 1970-71
Ist Novel: *Water Witch* with
Cynthia Felice, Berkeley
1982
Ist Solo: *Lincoln's Dreams*,
Bantam 1987

"Time is the fire
in which we burn."
from poet Delmore Schwartz
Photo by Ross Pavlac
Issued at
Capricorn 15 and Boskone 32
Feb 17, 1995

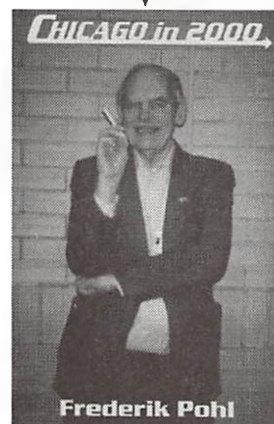


George Alec Effinger

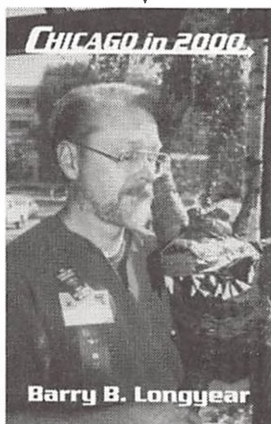
George Alec Effinger
Bats: Left Throws: Left
Types: Both
Ist SF Publication: "The
Eight-Thirty to Nine
Slot," *Fantastic*
Sept 1971
Ist Novel: *What Entropy Means
to Me*, Doubleday 1972

"Life is like a pack of baseball
cards. You never know who
you're going to get."

Photo by Ross Pavlac
Issued at Marcon 30
May 5, 1995



Frederik Pohl



Barry B. Longyear





1st SF Publication: "Barter," *Twilight Zone Magazine*, 1985
1st Novel: *Shards of Honor*, Baen 1986

"One step at a time. I can walk around the world. Watch me."
 (Aral Vorkosigan in *Barrayer*)

Photo by Bill Roper
 Issued at Intersection
 Aug. 24, 1995
Lois McMaster Bujold

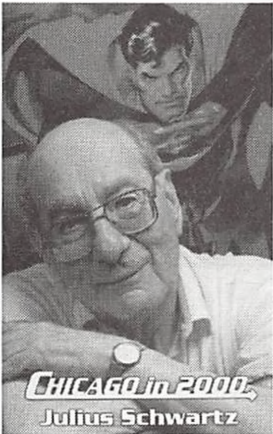


Lois McMaster Bujold

Barbara Hambly
1st SF Publication: "Changeling" in *Once Upon a Time*, Del Rey 1981
1st Novel: *Time of the Dark*, Del Rey 1982
 SFWA President: 1994 to date

"If you really want to give God a laugh, tell him your plans."

Photo by Ross Pavlac
 Issued at MidwestCon 46
 June 16, 1995



Julius Schwartz

• Co-edited 1st SF fanzine — *The Time Traveller* (1932).
 • 1st literary agent to specialize in science fiction (1934-1944)
 "Julius Schwartz is the only living legend in both science fiction and comics." *Harlan Ellison*
 Issued at Westercon and Inconjunction July 4, 1997



1st Publication: "Tomorrow's Children" with F.N. Waldrop, *Astounding*, March 1947
1st Novel: *Vault of Ages*, Winston 1952
 "Long live freedom and damn the ideologies" — *Robinson Jeffers*
 Issued at WindyCon XXII Nov 10, 1995

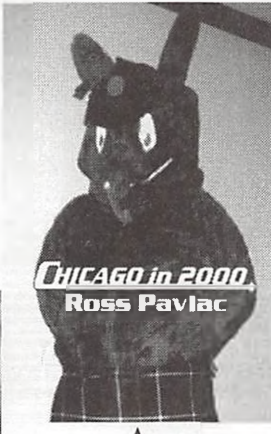
Paul Anderson
 SFWA President
 1972-1973



**Mercedes Lackey
 Larry Dixon**

Mercedes Lackey
1st Novel: *Arrows of the Queen*, DAW Books 1987
 "Larry is my silent—uncredited—co-writer and partner. Now I can give credit where it's due."

Larry Dixon
1st Novel: *Born to Run* with M. Lackey, Baen 1987
 "If two people were exactly alike, one of them would be unnecessary."
 Issued at Rivercon and Congenial Sept 1, 1995



Ross Pavlac

Ross Pavlac
1st Publication: editor, *The Avenging Aardvark's Aerie*
1st SF Publication: "Some Thoughts on Ethics & Science Fiction," *Ethical Spectacle* March 1996

"De veritate disputandum est" Latin for: "About matters of truth, we should engage in dispute." (on his web site)

Issued at Chicon 2001
 Aug 31, 2000



Vernor Vinge

1st SF Publication: "Peace With Honor," *Analog*, May 1971
1st Novel: *A Spaceship for the King*, *Analog* Dec 1971
 SFWA President 1973-1974
 "Before I die, I want to be able to say: 'my generation gave mankind the planets and the stars; and I was a part of it.'"

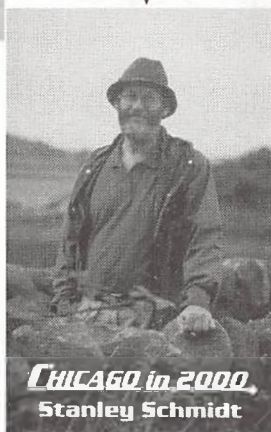
Issued at ConClave XX
 Sept 29, 1995
Jerry Pournelle



Jerry Pournelle

1st Publication: "A Flash of Darkness," *Analog*, Sept. 1968
1st Novel: *The Sins of the Fathers*, *Analog*, Nov. 1973-
1st Book: *Newton and the Quasi-Apple*, Doubleday 1975
 "It's easy to imagine ways the future can be ugly and depressing. It's harder, and more worthwhile, to imagine ways we can make it better."

Issued at Disclave (MD) and Wiscon (WI) May 23, 1997
Stanley Schmidt



Stanley Schmidt

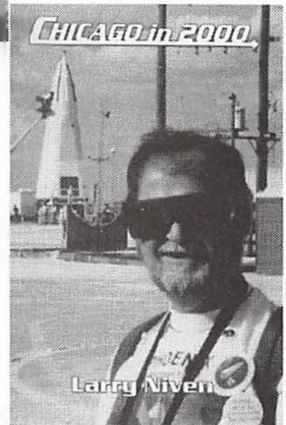


Ben Bova

1st SF Short Story: "A Long Way Back," *Amazing* 1960
1st SF Novel: *The Star Conquerors*, Winston 1959
 Charter Member SFWA

"Trading cards? What is the solar system coming to!"

Issued at Armadillocon 17
 Oct 6, 1995



Larry Niven

1st Publication: "The Coldest Place," *Worlds of If* Dec 1964
1st Novel: *World of Ptavvs*, Ballantine 1966 (expanded from the novella in *Worlds of Tomorrow*, March 1965)
 "The only universal message in science fiction is this: There exist minds that think as well as you do, but differently.
 Niven's corollary: The gene-tampered turkey you're talking to isn't necessarily one of them."

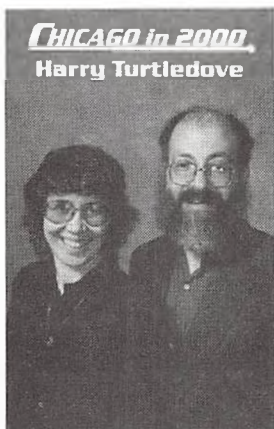
Photo by Jerry Pournelle
 Issued at Rivercon
 Aug. 9, 1996

Vernor Vinge
1st Publication: "Aparthness," *New Worlds SF* June 1965
1st Novel: *Grimm's World*, Berkley Books 1969

"They don't call it the Net of a Million Lies for nothing"

Issued at Windycon XXIII
 Nov 8, 1996



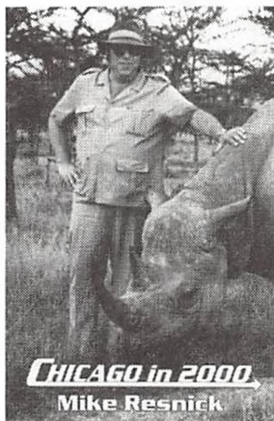


CHICAGO in 2000
Harry Turtledove

Harry Turtledove and Laura Frankos Turtledove
1st Novel: *Wereblood Belmont*, Tower Books 1979
SFWA Treasurer 1985-1986

"Doing the research isn't the hard part. Putting it in so it doesn't stick out is."

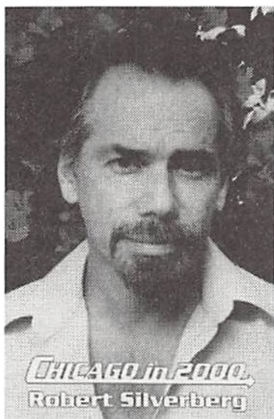
Photo by L. Steele
Issued at Rivercon
July 18, 1995



CHICAGO in 2000
Mike Resnick

Mike Resnick
First SF Novel: *The Forgotten Sea*
Sea of Mars, Casedessus 1965

"We have met the enemy and he is us." (P. Possum)
Issued at Confusion, Chattacon, and Tropicon
Jan 12, 1996

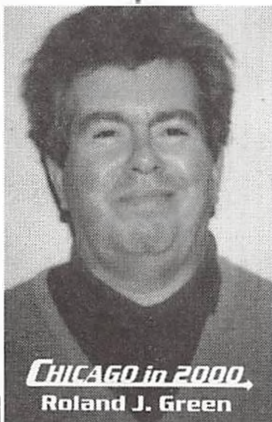


CHICAGO in 2000
Robert Silverberg

1st Publication: *Wandor's Ride*, Avon 1973

"Writers face few problems that can't be solved by putting the rump in the chair and the fingers to the keyboard."

Issued at Westercon and Inconjunction
July 5, 1995
Roland J. Green



CHICAGO in 2000
Roland J. Green

1st Publication: "Freedom of Race," *SF&F* 1953
First Novel: *Restorce*, Ballantine 1967

"God gave me so many things to do on this world, and I'm so far behind, I may never die!" *Peanuts*

Photo by Edmund Ross, Dublin
Issued at Lunacon and Conamazoo
March 15, 1996
Anne McCaffrey



CHICAGO in 2000
Anne McCaffrey

◀ **Robert Silverberg**

1st Publication: "Gorgon Planet," *Nebula Science Fiction* #7 (Scotland) February 1954
1st Novel: *Revolt on Alpha C*, Thomas Y. Crowell 1955
SFWA President 1967-1968

"Can I skip the pithy quote?"

Photo by Shay Barsabe
Issued at Duckcon 5
May 31, 1996



CHICAGO in 2000
Official Rookie Card
Amy Thomson

Amy Thomson
1st Publication: *Virtual Girl*, Ace 1993

Once Fathered Chicken
Occasionally known to SMOF

"Question the dominant paradigm."

Photo @1991 Clein
Issued at Boskone 34
Feb 14, 1997



CHICAGO in 2000
Michael Moorcock

Michael Moorcock
1st Adult SF: "Going Home" with Barrington Bailey, *New Worlds* 1959
1st Novel: *Stormbringer*, 1963

"Where sf is concerned, I'm a crabby, old bastard.... That's probably why writers identified with H.L. (agoraphobia) Gold's *Galaxy*—Bester, Dick, Sheekley, Pohl, Ellison, etc.—and writers in their tradition remain my favorites in SF."

Issued at LoneStarCon 2
Aug 28, 1997

1st Sale: "The Trouble With Tribbles" *Star Trek*, Dec 1967

1st Novel: *The Flying Sorcerers* with Larry Niven, Ballantine 1971

"Life is hard. Then you die. Then they throw dirt in your face. The worms eat you. Be grateful it happens in that order."

Photo by Christine Valada
Issued at ConSanguinity 2
Nov 3, 1995
David Gerrold

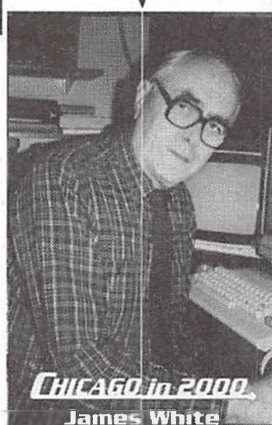


CHICAGO in 2000
David Gerrold

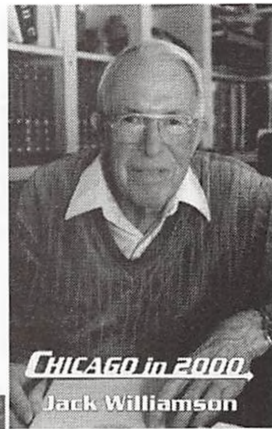
1st Publication: "Assisted Passage" *New Worlds* No. 19, Jan 1953
1st Novel: *The Secret Visitors*, Ace Aug 1957

"Very often the real world is a nasty, cruel, and unjust place. It's more fun to make up a proper world for oneself."

Photo by Peggy White
Issued at L.A.Con III
Aug 29, 1996
James White



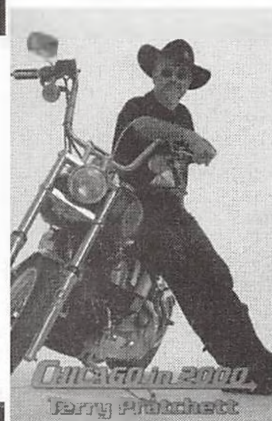
CHICAGO in 2000
James White



CHICAGO in 2000
Jack Williamson

Jack Williamson
1st Publication: "The Metal Man," *Amazing* Nov. 1928
1st Novel: *The Legion of Space*, Fantasy Press 1947
SWFA President 1977-1978
"I was writing science fiction before Hugo Gernsback named it science fiction. I'm happily surprised to be still alive and still in the game."

Issued at Philcon
Nov 17, 1995



CHICAGO in 2000
Terry Pratchett

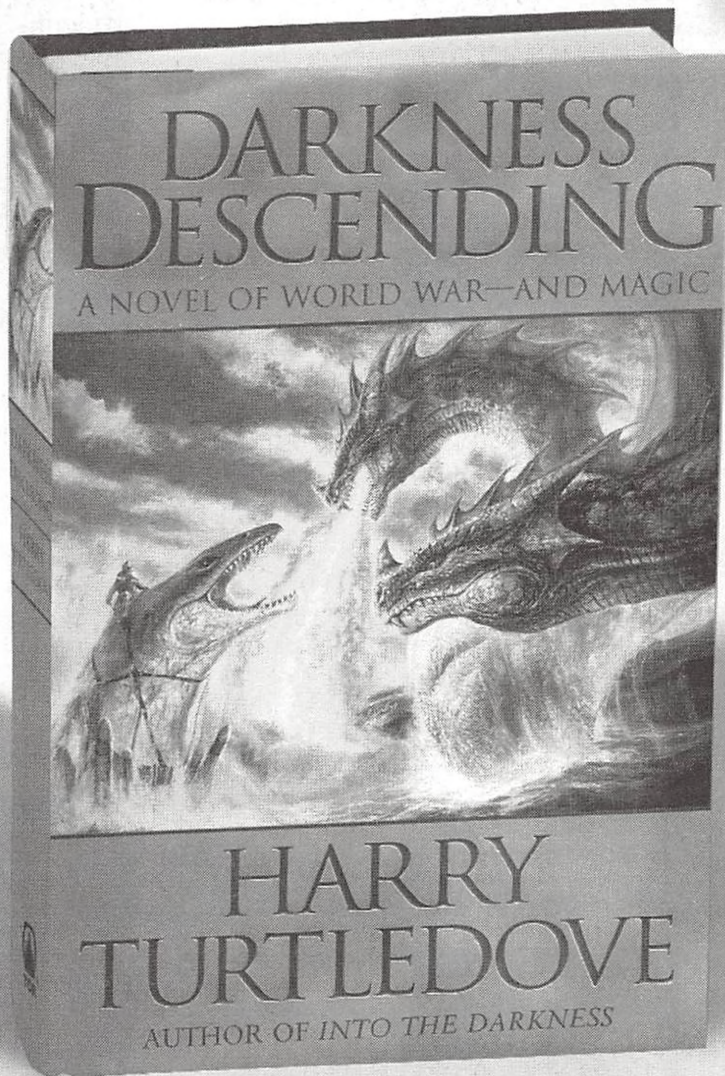
Terry Pratchett
1st Publication: "The Hades Business," *Science Fantasy* 1963
1st Novel: *The Carpet People*, 1971

"Fantasy is an exercise bicycle for the mind. It might not take you anywhere, but it tones up the muscles that can. Of course, I could be wrong."

Issued at Ad Astra
June 13, 1997

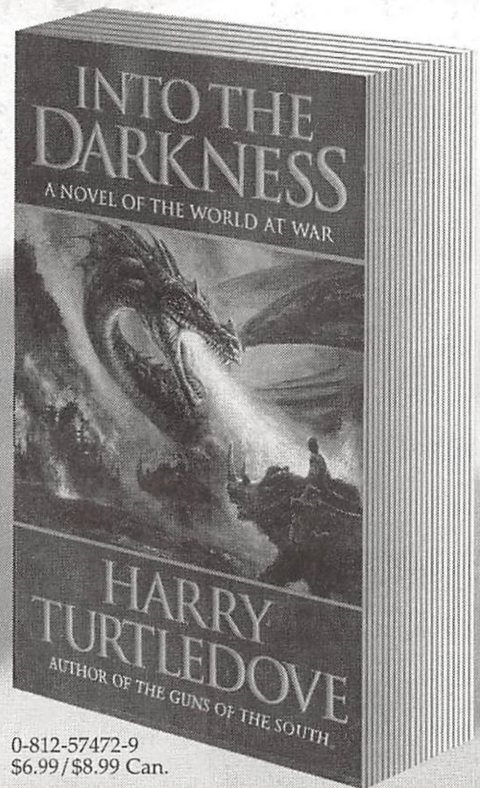


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—*Science Fiction Chronicle* on *Into the Darkness*

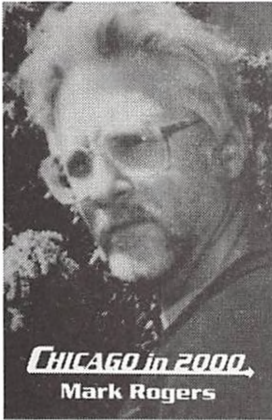
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1st Publication: "The Dead Man." *Sir* Oct 1965

1st Novel: *Operation Ares*, Berkley 1970

"Most people have good instincts and bad opinions."

Issued at Disclave '96 and Wiscon 20
May 24, 1996
Gene Wolfe

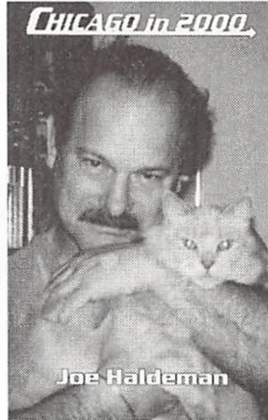
Mark Rogers

1st Story Sale: "The Adventures of Samurai Cat," Donald Grant 1984

1st Novel: *Zorachus*, Ace 1986

"My approach to life can't be summed up in a pithy quote, and if yours can, You're in trouble."

Issued at Marcon
May 9, 1997



1st Publication: "The High Purpose," *Astounding Science Fiction* 1952

1st Publication: *False Night*, Lion Library 1954

"On the whole, I'm glad I'm alive."

Photo by Bill Roper
Issued at LoneStarCon 2
Aug 29, 1997
Algis Budrys

Joe Haldeman

1st Publication: "Out of Phase," *Galaxy* Sept 1969

1st Novel: *War Year*, Holt, Rinehart and Winston 1972
SFWA Treasurer 1971-1973
SFWA President 1992-1994

"The worst advice a young writer can get is 'Write what you know.' Imagination is more important than experience."

Photo by Gay Haldeman
Issued at Minicon and Norwescon
April 5, 1996



Toni "T.K.F." Weisskopf

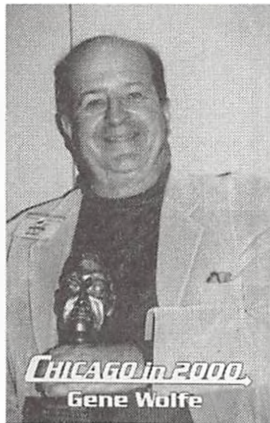
1st Editorial Job: Baen Books

1st Cover Credit: *Tomorrow Sucks* with Greg Cox, Baen 1994

1st Book: *Greasy Grimy Gopher Guts: The Subversive Folklore of Children* with Josepha Sherman, August House 1994

"To enjoy the flavor of life, take big bites; moderation is for monks." Robert A. Heinlein, *Time Enough For Love*

Issued at Minicon 32
March 28, 1997

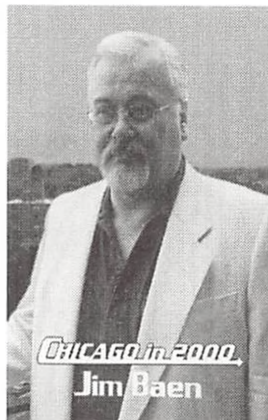


1st Publication: "Proof," *Astounding* June 1942

1st Novel: *Needle*, Doubleday 1950

"Speculation is perfectly all right, but if you stay there you've only rounded a superstition. If you test it, you've started science."

Photo by Bill Roper
Issued at Arisia
Jan 10, 1997
Hal Clement



1st Publication: online or in print? — there are so many, who can choose...

1st Anthology: *Letter From Chicago*, Chicon 2000
Jeopardy!: June 13-15, 2000
2000 Hugo Nominee
Best Fan Writer

"Someday, I hope, some or all of these will find a publisher."
www.sfsite.com/~silverag/bibliography.html

Issued at Chicon 2001
Sept 1, 2000
Steven H Silver

Jim Baen

1st Anthology Series: magazine in paperback format, *Destinies* edited by Jim Baen, Ace Nov 1978

1st Novel: *The Taking of Satcon Station* with Barney Cohen, Tor 1982
Founder Baen Books

"It wasn't but an eyeblink ago that your typical hominid was a chimp-headed clown-footed midget named Lucy. Given where we came from, I think we're doing pretty well."

Issued at Chicon 2001
Sept 1, 2000



Phyllis Eisenstein

1st Publication: "The Trouble with the Past" with Alex Eisenstein, *New Dimensions 1* edited by Robert Silverberg, Doubleday 1971

1st Solo Publication: "Born to Exile" (novellette), *F&SF* Aug 1971
1st Novel: *Born to Exile*, Arkham House 1978

"If only there were more hours in the day and I could stay awake for them!"

Photo by Bill Roper
Issued at Marcon 31
May 3, 1996



Jody Lynn Nye

1st SF Publication:

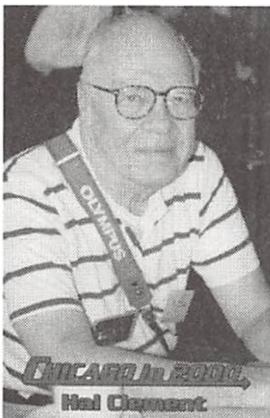
Dragonharper, Tor 1987
1st Short Story: "Bolthole," Ace SF 1988

1st Novel: *Mythology 101*, Warner Books 1990

"I believe in magic," Keith said, softly.

"But do you know it when you see it?" Holl demanded.
(from *Mythology 101*)

Issued at Capricon
Feb 21, 1997



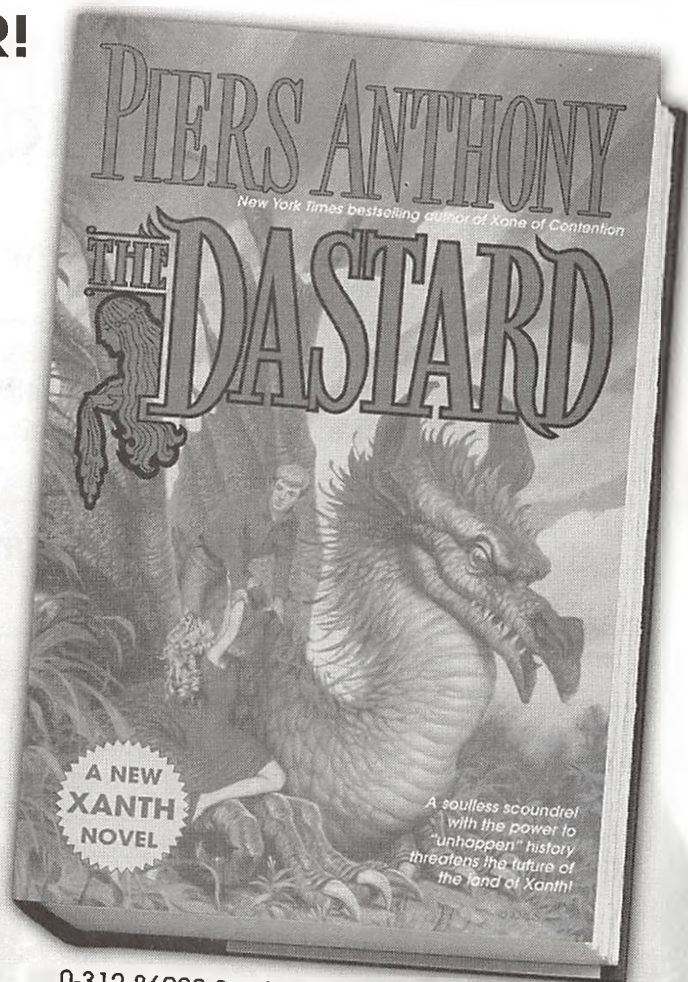
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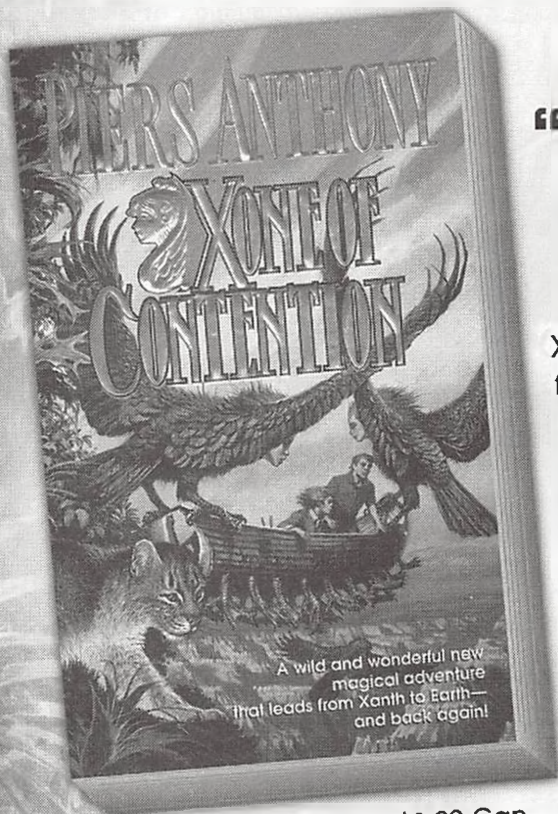
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- Harpy Thyme* (0-812-53484-0, \$5.99/\$7.99 Can.)
- Faun & Games* (0-812-55511-2, \$6.99/\$8.99 Can.)
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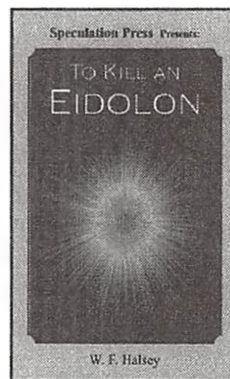
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Susan Sizemore (0-9671979-2-9)
A deadly plague is sweeping the galaxy. A rogue pirate can find a cure, but he's dying of a slow poison. One woman can save him, but she has other plans.

"a fast-paced, exciting SF thriller,"
Midwest Book Review
"Compelling reading," Jody Nye



To Kill an Eidolon

W. F. Halsey (0-9671979-1-0)
Susan has powers she doesn't know about, a being she can't see is stalking her, and several of her professors want to kill her. What a way to start grad school!

"an intriguing medical thriller,"
Midwest Book Review
"fascinating, unsettling," SFSite



Tribute Trail (0-9671979-1-0)

Terri Beckett & Chris Power
Kherin is the Goddess' Chosen, Prince of Khassan. Rythian is a skilled hunter and scout for a tribe of horse warriors. On the Tribute Trail they meet and forge new destinies for their people.

"keep even a jaded reader reading faster and faster," Fantasy Reviews
"powerful, entertaining tale,"
Midwest Book Review



Of Honor and Treason

C.J. Merle (0-9671979-3-7)
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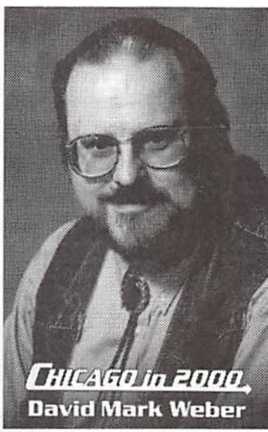
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CHICAGO in 2000
Frank Kelly Freas



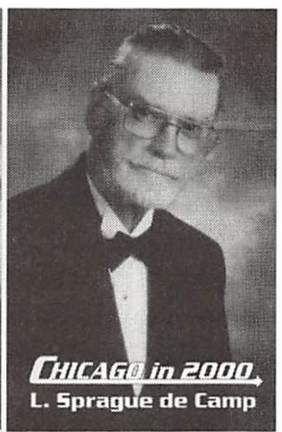
CHICAGO in 2000
Ginger Buchanan



CHICAGO in 2000
David Mark Weber



CHICAGO in 2000
David Brin



CHICAGO in 2000
L. Sprague de Camp



L. Sprague de Camp

1st Publication: Cover, *Weird Tales*, Nov 1950
ASFA President: 1982-1983

"We get too soon old and too late smart."

Issued at Consanguinity
Sept 20, 1996



Ginger Buchanan

Too many editor and fan credits to print... at time of release: Ace Books, Senior Executive Editor and Marketing Director

"I'm the Editor, That's Why."

Issued at PicnicCon
June 22, 1997



David Mark Weber

1st Sale: *Insurrection* with Steve White. Baen 1990
1st Solo Sale: *Mutineers Moon*, Baen 1990

"Not even the politically correct can be wrong all the time."

Issued at MidwestCon
June 27, 1997



David Brin

1st Publication: *Sundiver*, Bantam Books 1980
SFWA Secretary 1982-1984

"Chicago is the world city of the 21st century."

Issued at Armadillocon
Oct 11, 1996



L. Sprague de Camp

1st Publication: "Isolinguals," *Astounding* Sept 1937
1st Novel: *Lest Darkness Fall*, Street & Smith 1929

"I've been lucky."

Issued at Capricorn
Feb 8, 1996



Eliot Nessie and the unSMOFables

1st Publication: *Progress Report O*, Aug 31, 1997
Original Cohorts: Chicon in 2000 Bid Committee aka Yoel Attiya, Gregory Bennett, George "Dupa T. Parrot" Brickner, Ann Layman Chancellor, Denise Clift, Buck & Juanita Coulson, John Donat, George Alec Effinger, Catherine Fitzsimons, Rick Foss, Maria Gavelis-Pavlac, Mike Glycer, Todd Cameron Hamilton, Tom Hanlon, Mike Jencevieve, Bonnie Jones, Randy Kaempfen, Kym & Joei Kimpel, Sally Kobee, George Krause, Bill Krucek, Marcy Lyn-Waitsman, Paul MacNerland, Kelley Mathews, Scott Merritt, Kathleen Meyer, Nancy Mildebrandt, Bruce Miller, Diane Miller, Ross Pavlac, Dave Ratti, Greg Rihn, Bill Roper, Georgie Schnobrich, Larry Smith, Dick Spelman, Allan Sperling, Jon Stopa, Gretchen Van Dorn-Roper, Mike Vande Bunt, and Rick Waterson.

Issued at LoneStarCon 2 Sept 1, 1997

Trading Card Directory

There were 41 Chicon in 2000 trading cards. Some folk, including Guest of Honor Ben "Trading cards? What is the solar system coming to!" Bova, may never truly appreciate these small collectibles. A few lucky folk own all these cards. The rest of the world will see their images and read these brief bios only on-line (www.chicon.org).

ORIGINALS IN RELEASE ORDER

- #0 Chicon 2000 Guests of Honor: Ann Passovoy, Bob Passovoy, Ben Bova, Bob Eggleton, and Toastmaster Harry Turtledove
- #1 Gordon R. Dickson
- #2 Barry B. Longyear
- #3 Connie Willis
- #4 Frederik Pohl
- #5 George Alec Effinger
- #6 Barbara Hambly
- #7 Lois McMaster Bujold
- #8 Mercedes Lackey
- Larry Dixon
- #9 Jerry Pournelle
- #10 Ben Bova
- #11 David Gerrold
- #12 Poul Anderson
- #13 Jack Williamson
- #14 Mike Resnick
- #15 L. Sprague de Camp

- #16 Anne McCaffrey p. 132
 - #17 Joe Haldeman p. 134
 - #18 Phyllis Eisenstein p. 134
 - #19 Gene Wolfe p. 134
 - #20 Robert Silverberg p. 132
 - #21 Roland J. Green p. 132
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 - #24 Frank Kelly Freas p. 137
 - #25 David Brin p. 137
 - #26 Vernor Vinge p. 131
 - #27 Hal Clement p. 134
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 - #29 Jody Lynn Nye p. 134
 - #30 Toni Weisskopf p. 134
 - #31 Mark Rogers p. 134
 - #32 Stanley Schmidt p. 131
 - #33 Todd Cameron Hamilton p. 131
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 - #35 Ginger Buchanan p. 137
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compiled by Steven H Silver

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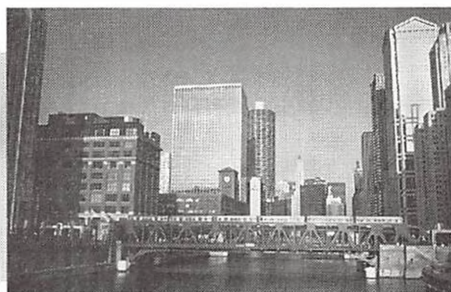
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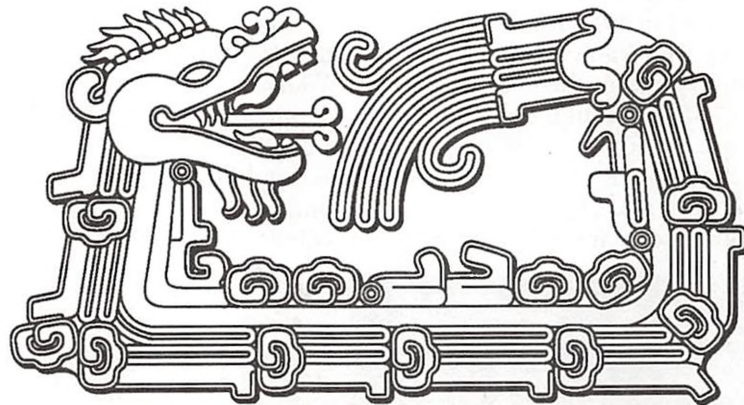


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A fannish menagé...

TAFF • DUFF • GUFF

A few words about the “mostly harmless” fen arriving from...

TAFF *Trans-Atlantic Fan Fund* North America < > Europe

TAFF was created in 1953 for the purpose of providing funds to bring well-known and popular fans familiar to those on both sides of the ocean across the Atlantic. TAFF exists solely through the support of fandom. The candidates are voted on by interested fans all over the world, and each vote is accompanied by a donation of not less than \$3 or £2. These votes, and the continued generosity of fandom, are what make TAFF possible.



Sue Mason courtesy of Alison Scott



*cyborg woman
with cyborg
falcon
©Sue Mason*

sent them illustrations in return, sometimes of what they asked for. But no moose. I'm making more and more friends in America, throughout fanzines and the Internet. I'd love to put faces to those names. I promise to leave fillos fluttering in my wake, like confetti.

2000 TAFF WINNER *Sue Mason*

Sue said... My first con was in 1982. Since then I've been a gamer, filker, costumer, dealer, apahack. On the committee of a filkcon and an Eastercon. I MC'ed the Glasgow Worldcon masquerade - I'm so shy and retiring.

Fanzine fandom discovered that I was a soft touch, fan-eds started sending me fanzines, I



Merman ©Sue Mason

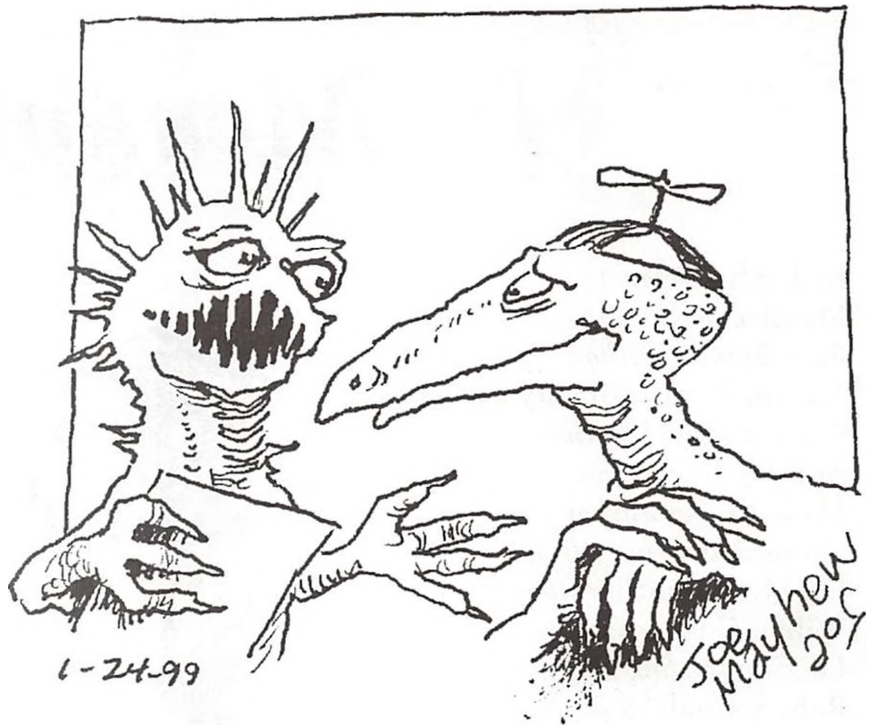


*dragon with
small rocks
©Sue Mason*



DUFF Down Under Fan Fund
North America < > Australia

DUFF helps send a North American science fiction fan to attend either the Australian Worldcon or National Convention and, in alternate years, helps send a fan from Australia/New Zealand to attend a Worldcon or NASFIC in North America. Founded on a model of TAFF in 1972, the first winner was Lesleigh Luttrell. Two or more fans run against each other in any given DUFF race; fans worldwide pay a fee (\$4 US, \$6 AUS) to cast ballots, donated items are auctioned, and cash donations are accepted to offset costs. After attending the convention, the winners become DUFF administrators two years (one electing a fan to come to their country, the next electing a fan to go across the Pacific and replace them as administrators on their return). The administrators are responsible for the ballots and act as liaison with conventions, either where items are auctioned to benefit DUFF or where the winners of a given DUFF race are to attend.



So, when the Transgalactic fan fund winners get here, we eat them?

2000 DUFF WINNER
Cathy Cupitt

Cathy said... Thanks to Aussiecon 3 I've recently developed a taste for Worldcons, and now I'm hoping that you'll let me visit another one as this year's DUFF winner.

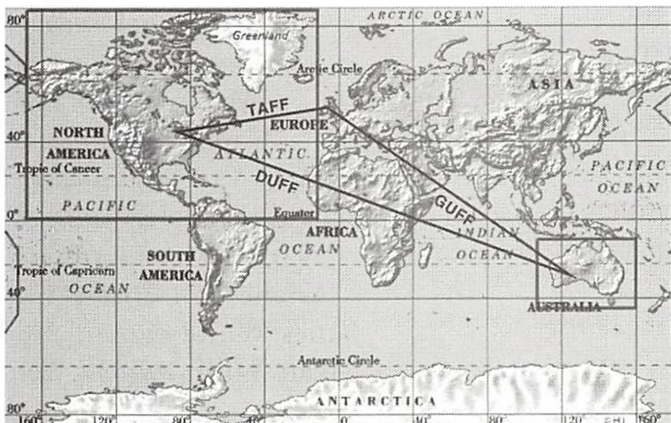


I love attending conventions, particularly Australian Natcons; in fact I'm an organizer of the Natcon for 2001. I'm also a writer and editor, and have been publishing my fanzine, *The Rhizome Factor*, for nearly three years. My current job is studying for a Doctorate in Creative Arts at Curtin University, which means that I'm writing a science fiction novel

about cloning as my thesis! Send me to Chicon and in return I will write an exceedingly racy, fan-bares-all trip report for your delectation.

Previous North American Travel: I've always wanted to travel in the USA, but until this year I've had neither the money nor the time to do so.

Nominators: Australasia: Mark Bivens, Grant Stone, Ross Temple; North America: Lucy Schmeidler, Bob Tucker.



GUFF Get Up and Over/Going Under Fan Fund
Europe < > Australia/New Zealand

GUFF was dreamed up by Chris Priest in 1977 to complete a triangle whose existing sides were TAFF and DUFF sending representatives between North America, Europe, and Australia. John Foyster was the first GUFF winner. The fund name changes for south-bound trips. The 2000 candidates (Eric Lindsey and Jean Weber; Damien Warman and Juliette Woods) will be voted on by fans worldwide as long as each vote is accompanied by a donation of not less than \$10 or £5. The winning team will attend the 2001 British National Convention.



In Memoriam

Kirk Alyn *actor*
Maurice Beyke *fan*
Paul Bowles *author*
Marion Zimmer Bradley *author, editor*
Frank Bryning *author*
Andrew Brown *fan*
Mary Brown *author*
Howard Browne *editor*
David R. Bunch *author*
Wilkie Conner *fan*
Ed Connor *fan*
Robert Coulson *author*
William Danner *fan*
Martin R. Davis *fan*
Catherine Crook De Camp *author*
Joseph H. Delaney *author*
Tad Dembinski *editor*
Sybil DeVore *fan*
David Duncan *author*
Marjii Ellers *fan*
Gerald R. Facey *artist*
Daniel James Gauthier *artist*
Ray Gibberd *fan*
Martyn Godfrey *author*
Edward Gorey *artist*
Jean Grennell *fan*
Charlotte Hensley *fan*
John (Charles Heywood) Hadfield *editor*
Robert Ronald Hahn *fan*
Owen Hannifen *fan*
Suzanne E. Hannon *author*
Chuch Harris *fan*
Joy Hilbert (*aka* Hibbert) *fan*
Jean Hoare *fan*
Charles D. Hornig *editor*
Laurence James *author*
Jan Jansen *fan*
Eddie Jones *artist*
Ingrid Jonsson *fan*
Gil Kane *artist*



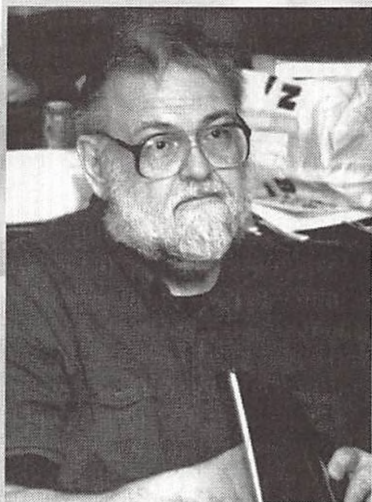
The golden moments in the stream of life rush past us, and we see nothing but sand; the angels come to visit us, and we only know them when they are gone.

George Eliot



Jean Karl *editor*
Helen S. Katz-Nathanson *artist, fan*
Jim Keith *fan*
DeForest Kelley *actor*
Stanley Kubrick *director*
Marie Landis *author*
George "Lan" Laskowski *fan*
March Laumer *author*
Adele Leone *editor, agent*
Sture Lönnerstrand *author, fan*
Erskine Longrigg *author*
Gary Louie *fan*
Joe Mayhew *artist, fan*
Michael McEachern McDowell *author*
Rae Montor *fan*
Brian Moore *author*
Ann O'Neill *fan*
Ignacio Romeo Pérez *author*
Ludek Pesek *artist*
Mike Ray *fan*
John D. Rickett *fan*
Ray Russell *author*
Ollie Saari *author*
Art Saha *fan, editor*
Mark Schulzinger *fan*
Keith (Forbes) Scott *author*
Ruby R. Scott *fan*
Norman Shorrock *fan*
John Sladek *author*
Robert Sobel *author*
Larry Sternig *agent*
Mae Strelkov *fan*
Karel Thole *artist*
A.E. Van Vogt *author*
Claude Vauziere *author*
Rex Vinson *author*
Ariane Von Orlow *fan*
James White *author, fan*
Walt Willis *author, fan*





Mike Nelson photo

beatae memoriae

Joe Mayhew

I loved Joe Mayhew, and deeply respected him. He wasn't an easy person to get to know but once you did the respect, and sometimes love, came naturally.

Not long after I met Joe, I watched as he fussily gathered his things together and went storming out of a WSFA meeting. Concerned, I went after him to make certain that he was all right, although I knew his reputation well enough that I rather expected to be treated to a diatribe against those still upstairs. Instead he anxiously asked, "Are they going after me now?" Someone else had been the center of a heated discussion; by leaving as he did Joe had deliberately drawn the fire. Upon being reassured that yes, he was now the villain of the piece, he graciously apologized for causing a scene in my home, finished putting on his coat, and left for the evening.

But only for the evening. Another reason Joe was stubborn was because he was loyal. Family, friend, or community, once it was Joe's it was his for life, and he'd support and defend you or it for all he was worth.

Almost anyone (although not everyone) who spent much time around him was totally infuriated by him at some point or another. He could be stubborn, opinionated and argumentative, sometimes about things that mattered greatly and sometimes about things that were, in fact, trivial. Joe was that way in part because that's simply the way he was, but mostly because he just cared so damn much.

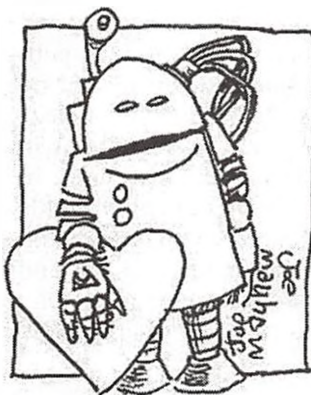
I regret that many people only saw the personality, not the generous heart and gentle soul. It was sometimes hard to see past the manner to what lay behind it.

Joe was a sculptor and a cartoonist, and he was nominated six times for the Best Fan Artist Hugo, winning in 1998. The first nomination was a high point for him and he often wore that little rocket with "1990" on it, and was wearing it the night he checked himself into

the hospital. He was also an artist and a craftsman. His work in color and his chess sets are fantastic, in all senses of the word. His "Cities Without a Hill" were elegant little miniature cities that on top of a nonexistent hill; they were supported by the twisting paths leading up to them. He also turned his hand to simpler things, such as sewing his much-loved nephew's first real medieval tunic, and being a wonderful cook.

Joe was a book reviewer for several publications, including *The Washington Post*, and for *Fast Forward*, a television program. He didn't like to give a negative review, and considered his primary purpose to be helping readers find books they would enjoy. He edited the *WSFA Journal* for many years and has contributed writing and art to too many fanzines to count. While writing fiction was important to him, he didn't have time to concentrate on it until after his retirement, when it appeared in *Tomorrow*, *Aboriginal SF*, and *Aberrations*, among others.

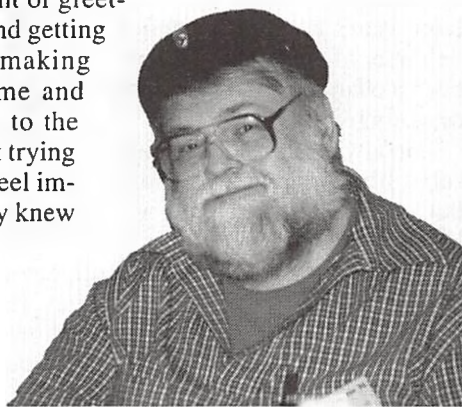
He studied to be a priest but left the seminary after serving as a missionary to the Mayans in the Yucatan. He often explained it by saying, "I failed my obedience training." Instead he made fandom his parish, encouraging and caring for the flock. Kip Williams said, when he first heard of Joe's illness, "Joe is always so nice to me and says such nice things about my art that I feel like a more important person when he's around." And many are mourning the passing of the first person they knew in fandom. He always made a point of greeting newcomers and getting to know them, making them feel at home and welcoming them to the family. He wasn't trying to make anyone feel important, he simply knew



all drawings by Joe, courtesy of the WSFA Journal



Mike Nelson photo





Evan Phillips photo

JOSEPH THOMAS MAYHEW (aka Joe, aka Balderdash)

Born Washington, DC August 20, 1942 *Takoma Park Hospital, now gone...*
Died Chicago, IL June 10, 2000 *Washington Hospice*
 About 240 people at the service, very nice...
 Mary Fitzgerald played the harp and sang.

that they were and that they had, in his opinion at least, just found their way into a truly wonderful world.

The list of things that he did for fandom is long, but perhaps his greatest contribution was to support and encourage others. Often people who never thought that they could do something, or thought that they would fail, found themselves not only succeeding but flourishing because of Joe. Suddenly they were on a panel, running a con suite, publishing a magazine, or just at home and surrounded by friends, opening up in ways they didn't know possible.

He considered it to be his job to help, sometimes in large, noticeable ways and sometimes in small ones. In the early 90's he had much the same opinion of "the kids in black" that many did; he was concerned that they could be harmful to conventions, both with hotels and fans and at the time rather wished that they would go away. One Sunday at a Philcon he came across a group of people talking around a problem and fretting. When he asked, he found that one of the DC goth kids had come down with a severe case of the flu and had no way home; they were trying to find someone to at least take him to the train station. It was no one he knew. He immediately said, as if it were obvious, "Why didn't you ask me before? I'll drive her home." and did, over an hour out of his way. I don't know if that drive had something to do with his change of heart, but in his later years he was a staunch defender of goths; he'd always been a champion and supporter of younger fans.

He always considered himself a librarian, not just cataloguing and caring for books but collecting individual words and odd bits of knowledge, finding connections between things and sharing what he knew, both to help them and so that they could share his sheer delight in such things. His range and depth of knowledge, about fandom and about almost any other subject, was so great that he usually had something worth listening to, even if you didn't agree with it. While at

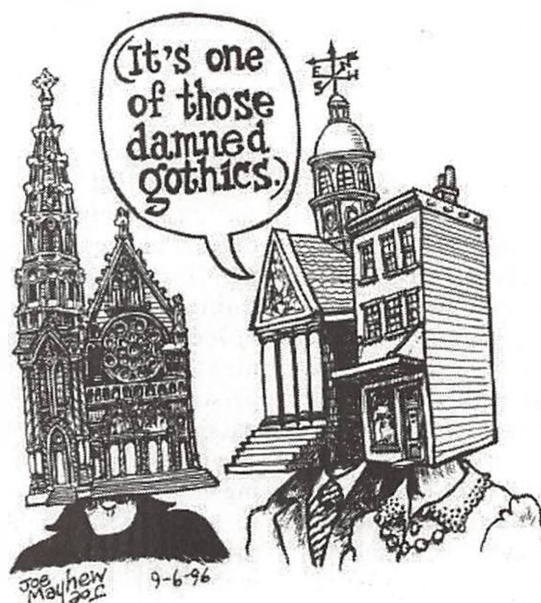
the Library he became the first-ever Chief Recommending Officer for Science Fiction, and, by his work, changed and defined the way that they viewed and catalogued science fiction. It was an awesome task, and he went about it as he did so many things, collecting information and opinions to get the broadest scope possible. A strongly opinionated man, he was at the same time deeply concerned that the results of his work might too strongly reflect his own tastes.

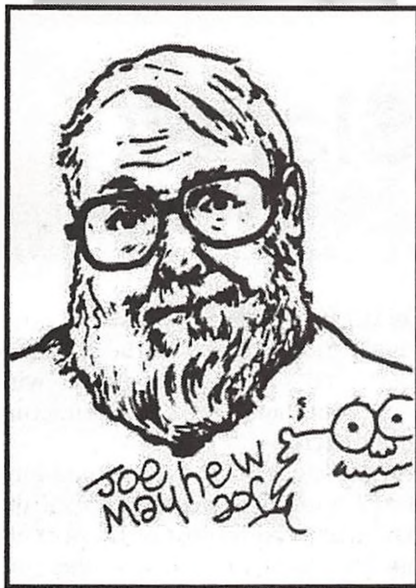
I was fortunate enough to visit Joe when he was first in the hospital and found that he was delighted to see me, as he was everyone who came. All arguments had long been forgiven and forgotten. A friend of his for over 40 years told me that this was Joe; they'd argued often and quit speaking to each other more than once, and it was always Joe who first made the effort and mended the breach. A disagreement, once over, was gone.

There are many things to learn from Joe's life: whenever possible, mend a breach. It is better to care too much and to be thought a boor than to care too little. Look at things from different perspectives, find the creative, the unusual. Welcome others and forge connections, not just with them but between them. Assume responsibility not just for yourself, but for the happiness and well-being of others.

Joe, born in 1942, was six years older than WSFA, the Washington Science Fiction Association, although the two didn't meet until they were teenagers. After that they grew up together and there he made his home. He was part of the bedrock of fandom, and was always willing to talk about events long past and people now mostly forgotten, and he could describe them in such a way as to make them come to life again.

On the night before he died, quite a few of us were hanging out in his room at the hospice and got so loud that the nurse had to close the door. There was good company, good conversation, and good jokes; Joe would have loved it, and thought it highly appropriate. The cause of Joe's death was the source of much humor. Trust Joe to die of something so odd that they don't know what it is or what, exactly, causes it. And which may be related





to Mad Cow disease. [Tests confirmed the diagnosis of Creutzfeldt-Jakob Disease (CJD). *editor*] Only one in a million people catch it, and Joe was one in a million.

His jokes and puns on the subject would have been the best; wherever he is, I'm certain that he

is telling them, tcmuch laughter. Even now I'm smiling through my tears, just thinking of it.

There are many people here who have known Joe better, longer, or simply differently than I have, and quotes—as many as will fit—from some of the numerous messages about him follow. Still, they show only a few facets of a deeply complex man. So please, if you have Joe stories, or a just good story or joke or pun, an interesting fact or connection or thought, share them. If you have something to contribute, to a conversation, a convention, to fandom or to the world, do so. Teach and learn.

There is, as I write this, much discussion of possible memorials for Joe. I would like to propose an unofficial one: just give a word of thanks here and there to those who do more than they have to for others, who greet and welcome newcomers, who support and encourage those who are uncertain of themselves, and who do their best to make our world a better place in so many small, usually unrecognized ways.

Joe is survived by a brother, sister, nephew, friends, art, writing and memories; his ashes will be buried beneath a tree, of a kind that he loved to carve.

Laugh with God, Joe. And thank you.

Elsbeth Kovar

& Others remember their friend Joe Mayhew...

Richard Roepke: "Joe listened to words the way a chef tastes a dish in the kitchen. The word *balderdash* was a favorite of his and he adopted it as his gently self-mocking name at local Society for Creative Anachronism events."

Stephan Brown: "We used to have many convoluted and hilarious discussions of Jesuitical arcana. He had superb taste in SF, was one of Gene Wolfe's earliest and most ardent champions." (They later become great friends; unfortunately Mr. Wolfe could not be contacted in time to be included in this.)

Eva Whitley: "Well, at least the con we're all going to in the afterlife will have a kick-ass art show."

Walter Miles: "Joe was in continual conflict, arguing everything with everyone, but most bitterly with himself, his own nature and actions. He wanted to figure it all out, the World and his place in it, and hoped he might by this discourse. He was a seeker for truth and penitence, the big truth and his own penitence. Did he find either? One afternoon as he lay in the hospital, aphasic, he said "There are pieces of God, just *lying* on the floor!" I think he was on the right track."

Anonymous: "Among his many, many talents was his ability to both amuse and bemuse people by taking any ordinary, everyday situation and giving his own take on it."

Bob Eggleton: "Joe was and always will be one of those Legends of Fandom, who was consistently found haunting the SF convention art shows. He was always one to offer his opinion (or two) and observations to anyone who wanted to listen, and conduct the uninitiated through the treasures found therein."

Lew Wolkoff: "Joe's writing was also full of elegant little miniatures. . . . Why am I dwelling on his art? Because it reflected the man: bright, eye-catching, with great originality and a wonderful sense of humor."

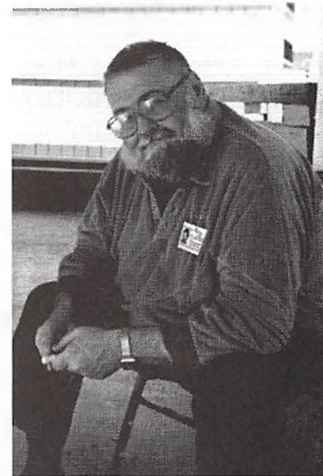
Steve Miller: "I expect he'll always be just around the corner in the art show for me, just pausing to carve for a moment, or maybe telling someone a joke in the back corner, just doodling somewhere else. . ."

Bruce Blackstone: "[At the] first launching of the *Fyrdraca* [a Viking longship, which Bruce captained] Joe served as *Thulr*, calling down the blessings upon ship and crew, and following up with an analogy of the ship (Latin *navis*) and crew and the nave of a cathedral and its congregation, both crew and congregation outward bound for the unknown, but with God(s) watching over them. Now, almost 21 years later, we will remember Joe when we re-bless the ship at its launching at L'Anse aux Meadows in Newfoundland, Canada, for the Leif Ericson millennial celebration this July."

D. Potter: "He was the nearest thing to Friar Tuck."

Laurie Mann, in response: "Falstaff." and "Maybe St. Peter was looking to retire..."

Michael Walsh: "Joe was a friend. He was unswerving in his friendship. And that is the greatest kind of friendship. For that and so many other kindnesses I will sorely miss him. I wish I could say more. . . . 'words half spoken and thoughts unclear' "



Mike Nelson photo



Farewelling John Sladek

by David Langford

John Clute phoned with the bad news on 10 March this year. Another fine SF author died that day, the much-admired John Sladek, aged only 62. His hilarious, anarchic first novel *The Reproductive System* is to reappear in Gollancz's revived "yellow jacket SF" series in Britain this year, with further Sladek reprints to follow. Too late for John.

As I mentioned in *SFX* 40, John was a superb writer of razor-edged SF parody; his skits on other authors are collected in *The Steam-Driven Boy* (1973). Rather than go into heavy mourning here, let's remember him for his humor. Years ago I interviewed him, with eccentric results...

Langford: "I have a long-standing grudge against you. Have you ever considered what trouble you caused young people called Langford, as they asked partially deaf librarians for your title *The Müller-Fokker Effect*?"

Sladek: "Young persons have no business reading such a book, which contains sex, violence and anagrams. I think I can speak for the moral majority here when I assure you that we are doing our best to prevent such problems by closing all libraries."

Naturally I was keen to dig up all the dirt, such as the Gothic romances he'd written as "Cassandra Knye" (one in collaboration with Thomas Disch).

Serious books, or tongue-in-cheek?

Sladek: "Help! The gothics again! Will they never give me peace? No, I see the grave-earth moving, the withered hand of Cassandra Knye clawing back to the surface... a withered cheek with a hideous black tongue still in it..."

His favorite SF themes were robots and consciousness, seen from wildly offbeat angles. *The Reproductive System* features swarms of replicating metal boxes comically devouring the USA. The hapless hero of *The Müller-Fokker Effect* is accidentally transferred to computer tape and built into the hardware of (among other things) a military transport system and a mechanical evangelist—both of which fail spectacularly. *Roderick* has a robot title character who's innocent, nice, and far more individual than the ludicrously habit-ridden, cliché-babbling humans he meets. Conversely, *Tik-Tok* stars a very bad robot whose defective "asimov circuits" allow him to murder freely. Naturally Tik-Tok does much better for himself than Roderick, and after confessing his hideous

crimes is acclaimed as US Vice-President.

Sladek: "I feel I ought to do my part in helping machines take over the arts and sciences, leaving us with plenty of leisure time for important things, like extracting square roots and figuring payrolls."

John Sladek's spoofs of modern art trends came long before anyone heard of Damien Hirst and included the "anti-conceptualist" architect who refuses to draw, write about or even *think* his designs—it would spoil their purity. Still more alarming is an early (1960's) Sladek venture prophetically called *Ronald Reagan, The Magazine of Poetry*. Another field ripe for his satire was shoddy pseudoscience and occult bollocks.

Here he cheerfully revolutionizes geometry:

Sladek: "My improved value of Pi does away with all this waste. I'm not allowed to publish the new value—it is of course classified—but here's a hint: From now on, all circles are going to be a whole lot rounder." (From "How to Make Major Scientific Discoveries at Home in Your Spare Time")

Michael Moorcock conscripted John to write his 1973 exposé *The New Apocrypha: A Guide to Strange Science and Occult Beliefs*, still a very funny read despite its age and the fact that one SF-spawned cult managed to get it bowdlerized.

Sladek: "The Scientologists sued me for libel because I had quoted an article from *Queen* magazine without realizing that they had successfully sued for libel over that. So in lieu of damages, they got to alter the section on Scientology in the British paperback edition—much in the way vets alter tomcats."

Eventually the runaway success of fringe (*ie* completely bonkers) science books tempted John to concoct his own under two pseudonyms. He embarrassedly confessed to a drawer full of ecstatic fan mail from people born under Arachne, the Sladek-invented 13th sign of the zodiac.

Sladek: "Next, I think I'll try something a little less personal. If I write any more pseudoscience books I may discuss something like the East or West Pole."

John Sladek was unfailingly witty in conversation and in print, with a sharp, almost frightening intelligence always working beneath the dazzle of one-liners. Critically lauded, he never quite achieved the sales he deserved. All his books are recommended. He was a good friend. Good-bye, John.

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[aka *Mechasm*]
- The Müller-Fokker Effect* (1970)
- The Steam-Driven Boy and Other Strangers* (1973)
- Arachne Rising*
(as James Vogh, 1977)
- Keep the Giraffe Burning* (1977)
- The Cosmic Factor*
(as James Vogh, 1978)
- The New Apocrypha—A Guide to Strange Sciences and Occult Beliefs* (1978)
- Roderick* (1980)
- Judgement of Jupiter*
(as Richard Tilms, 1980)
- Roderick at Random* (1983)
- Tik-Tok* (1983)
- The Lunatics of Terra* (1984)
- Tik-Tok* (1983)
- Blood and Gingerbread* (1990)



ab aeterno —

Ross Pavlac



Ross Pavlac 1951-1997

Ross Pavlac, one of the earliest and most active members of the Chicago in 2000 committee, died on the evening of November 12, 1997. Two months before, he had been diagnosed as suffering from inoperable cancer. The disease had evidently progressed for years, without visible symptoms. By the time of detection, it had reached most of the vital organs, and there was no hope short of a miracle.

Ross was a believer in miracles, but they wouldn't be called "miracles" if they happened very often. While optimistic till the end, he accepted the strong probability of an early death and faced it with courage, serenity and grace.

His last fannish project was chairing WindyCon XXIV, the Chicago area's largest science fiction convention. He had volunteered for the job not in the expectation of garnering additional egoboo (of which he had an ample store) but because he had firm convictions about the direction in which the convention ought to be moving and was willing to do the work needed to turn his visions into reality. As his illness

worsened, the chairmanship became an increasing burden, but he persevered so long as his strength held out, making special efforts to put a team into place that could, if necessary, operate without his presence. A few days before the con, he was hospitalized for the last time and never, in this world, heard the outcome of his final project.

A summary of Ross's career in fandom reads like a compilation of "all that there is to do," particularly in the realm of running conventions. He was active in Worldcon running as a teenager, co-chaired Chicon IV in 1982 and held innumerable positions at cons large and small. He was renowned for his ingenuity at resolving intractable problems and thus was much in demand whenever a struggling Worldcon was in need of "rescue."

One of his unfulfilled ambitions was to run programming for a Worldcon. He was almost boyishly gleeful when I offered him the job of Program Director for Chicon 2000, full of enthusiasm and ideas. We agreed that, as soon as possible after LoneStarCon, we would get together for more detailed discussions. Alas, the first telephone call that I had from him after returning from San Antonio, was not to set up a program conclave but to tell me that this was one commitment that he might not be able to keep.

It is up to us to keep it for him.

Tom Veal

Chairman Chicon 2000

For Ross...

Mike Glycer: Ross produced a fanzine called *Avenging Aardvark's Aerie* in the 1970's and 1980's, a title that later returned as the name of his web page. The *Avenging Aardvark* served as totem and

fannish persona, all in one. He had someone make him a bright blue aardvark costume and was not shy about wearing it.

Bill Higgins: If you go down to the Museum of Science and Industry, passing through the food exhibit and the post office exhibit, you'll come to a display of SF artifacts, video, and illustrations. Ross's name is on the plaque there. MSI wanted to explain the connection between science fiction and spaceflight, and Ross invited the designers to examine and photograph his SF collection to find suitable illustrations.

He's at the Big Worldcon now, where the elevators arrive just when you need one, and all the angels are wearing bow ties.

Goodbye, Avenging Aardvark.



Large, bright-blue, and missed—Ross Pavlac in full aardvark attire... Ross's longtime totem and icon was an aardvark. Artwork, shown here and on his web site is credited to his brother, Brian, and Dave Martin.



Literacy & autographs at da **Meet-the-Pros Reception**

by Kathleen Meyer

One of the many highlights of Chicon 2000 is a Meet-the-Pros Reception that includes a massive autograph party and a raffle in support of the Laubach Literacy Partnership Program.

In conjunction with the Science Fiction and Fantasy Writers of America, Inc., Chicon 2000 will provide an opportunity for fans to get autographs from attending authors, artists, editors, publishers, and agents in a party atmosphere. All of the professionals present at this year's Worldcon will be invited to attend.

In addition to the usual refreshments and autograph opportunities, there will be a benefit raffle for Laubach Literacy, a not-for-profit organization that promotes literacy in the United States and throughout the World. At Chicon 2000, SFWA joins in support of a Laubach Literacy program partnership first set up several years ago by the Romance Writers of America, Inc. with a small fund-raiser at the Meet-the-Pros party. SFWA has extended a special invitation to members of RWA to attend Chicon 2000 and this year's Meet-the-Pros party.

So in addition to chatting and signing autographs at the Meet-the-Pros party, SFWA and RWA members there will be selling raffle tickets for packets which include autographed books and other prizes provided by the

authors. All proceeds from the Meet-the-Pros raffle will be donated to Laubach Literacy programs.

A Laubach Literacy representative will be at the reception with additional information and brochures. Laubach Literacy also has materials available at its table in the Concourse area of the Hyatt Regency Chicago.

A list of the pros attending the party is posted on the Chicon 2000 web site [www.chicon.org]. The list is also available at the Information Desk near Registration and in the Dealers Room. Many of our dealers carry works by attending authors, artists, and editors.

Of course, there are still autograph sessions throughout the convention to catch up to anyone you miss at the Meet-the-Pros party and you can always keep your autographs all in one place by collecting them in the back of this Souvenir Program.

So don't skip this party. There will be plenty of refreshments available — to help pros keep up their strength to meet the demands of autographing and to give fans the energy to track down everyone on their list!

Thanks go to Laubach Literacy, SFWA, and RWA for making this unprecedented partnership (and party!) possible. Hope we see you there.

LAUBACH LITERACY

Laubach Literacy, a nonprofit educational corporation founded in 1955 by Dr. Frank C. Laubach, is dedicated to helping adults and older youths improve their lives and their communities by acquiring the listening, speaking, reading, writing, mathematics and technology skills they need to solve the problems they encounter in daily life. Laubach also attempts to help program participants take advantage of the opportunities in their environment and to participate in the transformation of their society.

Laubach's US Program Division has 1,100 member programs throughout the United States. Their publishing division, New Readers Press, publishes and distributes 500 titles of books and other educational materials to 30,000 literacy programs, libraries, schools, prisons, and religious organizations nationwide.

Laubach's International Programs Division now has partner programs teaching people in 1,008 communities in 36 countries in Africa, Asia, the Middle East, and Latin America.

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would like to congratulate **BOB EGGLETON** on being chosen as Chicon's Artist Guest of Honor, and on the recent publication of his new book, *Greetings from Earth*

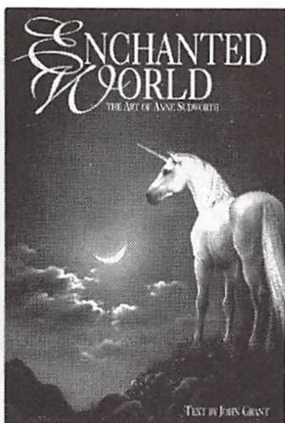
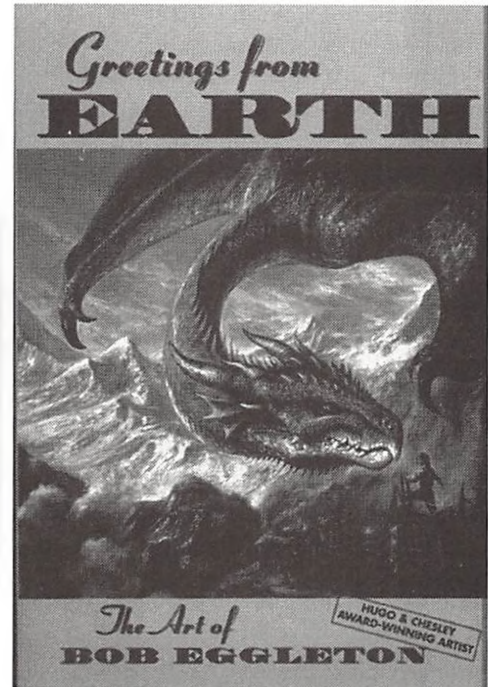
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Forthcoming this Fall are ROWENA's *The Art of Rowena*, FRANK KELLY FREAS's *As He Sees It*, BROM's *Darkwerks*, JULIE BELL's & BORIS VALLEJO's *Titans* and CHRIS MOORE's *Journeyman*, plus reissues by RODNEY MATTHEWS, TIM HILDEBRANDT and others.

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Ron Miller: *The Art of Chesley Bonestell* about \$50 hb

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A few words about

Chicon in History

by Greg Heier

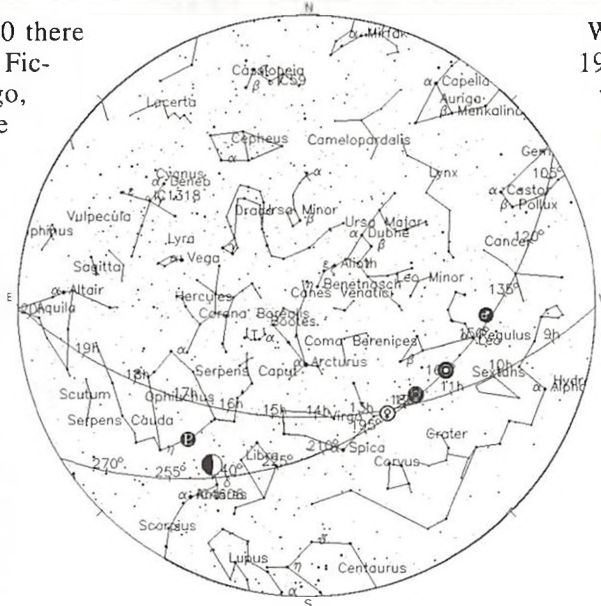
By the close of Chicon 2000 there will have been six World Science Fiction Conventions held in Chicago, Illinois — more Worldcons in one city than in any other location on the planet.

It all began with the second Worldcon way back in 1940. E.E. “Doc” Smith was GoH and the attendance was a whopping 128 (mostly SF&F fanzine and club fans). Little was recorded about the first Chicon except to note that it was similar to Worldcons later in the 1940’s—it had low admission price (\$1.00), most of the attendees were male, and a coat and tie was *de rigeur*. While the con had a much lower attendance than modern fests, for its day Chicon was a quiet success.

It also must have been fun, since Chicago fans decided to do it again in 1952. This con was TASFiC—the Tenth Anniversary Science Fiction Convention, later nicknamed Chicon II. (The first Worldcon was been held in 1939, but since no Worldcons were held during World War II, this was the 10th such event.)

The 1952 GoH was Hugo Gernsback, whose 1926 premiere of *Amazing Stories* was a starting point for modern science fiction genre as he defined a new literary niche — scientific fiction. Gernsback was further honored in 1953, when his name was made synonymous with excellence in science fiction by the introduction of the Hugo Awards, and in 1960, when he was awarded a Hugo Special Award as “The Father of Magazine Science Fiction.”

By the 1950’s the cost of an attending membership had risen to \$2.00! That expense did not keep the crowds away from the 10th Worldcon. The turnout was a whopping 870 fans, more than twice the previous record. That figure would not be topped until 1967.



CHICON 2000

Location Chicago, Illinois • USA

Latitude 41° 52' 27" north

Longitude 87° 38' 21" west

Skychart for

September 1, 2000

From Chicago to...

Sun	1.008 AU
Mercury	1.351 AU
Venus	1.531 AU
Mars	2.557 AU
Jupiter	4.869 AU
Saturn	8.876 AU
Uranus	19.027 AU
Neptune	19.315 AU
Pluto	30.324 AU

one AU = 149,597,870 km or 92,960,000 miles

do da math ...

Worldcon returned to Chicago in 1962 as Chicon III. At the time it was named *Chicon II*, but it was renamed *Chicon III* at a later date for continuity). For a whole \$3.00, 550 attendees, along with GoH Theodore Sturgeon and Toastmaster Wilson Tucker, enjoyed this 20th Worldcon.

There was a gap in successful bids for a few years—no, make that a couple of decades! The Worldcon was not to return to Chicago until 1982 with Chicon IV, the 40th Worldcon. Chicon IV had 4,275 attending members and featured pro GoH’s A. Bertram Chandler and Frank Kelly Freas. Marta Randall was Toastmaster. Chairmen Ross Pavlac and Larry Propp held herd over a confusing (and sometimes confused) assemblage of volunteers characterized by almost daily changes in titles, positions, and colored badges. In fact, many staff members and gophers were seen wearing a button stating the obvious “We Can Only Hope.” But, they did a pretty good job nonetheless, for the fans voted to return to Chicago in 1991, only nine years later.

Labor Day weekend 1991 found 5,661 fans and science fiction pros showing up for Chicon V. The pro GoH’s were Hal Clement, Martin Harry Greenberg, and Richard Powers. Marta Randall again served as Toastmaster. After Chicon V, fan Taras Wolansky

wrote “I will forever think of Chicon V as *Tunnelcon*, for its underground maze of shops, tunnels, ballrooms, and function spaces... which constantly had one traveling in great arcs to get from one place to another...”

Wolansky’s description sort of seems like the path followed by Chicon from 1940 to 2000. Chicon 2000 culminates six decades of fandom in Chicago. The stats on Chicon 2000 are still to be written, but the path leads onward. Another Chicon in the future? We can only hope.



World Science Fiction Convention List...

Worldcons 1939 to 2000



Forrest J. Ackerman at the first World Science Fiction Convention dressed in futuristic garb.

photo by Robert Madle

Attendance figures represent the total number of members present at a convention but are compiled on varying bases—consider these counts only generally accurate.

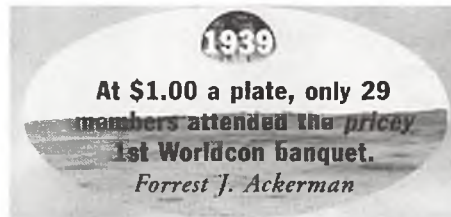
• 1ST •
Year 1939
Name World Science Fiction Convention¹
City New York, NY
Site Caravan Hall
Guest Frank R. Paul
Chairman Sam Moskowitz
Attendance 200

• 2ND •
Year 1940
Name Chicon
City Chicago, IL
Site Hotel Chicagoan
Guest E.E. "Doc" Smith
Chairman Mark Reinsberg
Attendance 128

• 3RD •
Year 1941
Name Denvention
City Denver, CO
Site Shirley-Savoy Hotel
Guest Robert A. Heinlein
Chairman Olon F. Wiggins
Attendance 90



• 4TH •
Year 1946
Name Pacificon
City Los Angeles, CA
Site Park View Manor
Guests A.E. van Vogt, E. Mayne Hull
Chairman Walter J. Daugherty
Attendance 130



• 5TH •
Year 1947
Name Philcon
City Philadelphia, PA
Site Penn-Sheraton Hotel
Guests John W. Campbell, Jr., L. Jerome Stanton *toastmaster*
Chairman Milton Rothman
Attendance 200

• 6TH •
Year 1948
Name Torcon
City Toronto, Canada
Site RAI Purdy Studios
Guests Robert Bloch *pro*, Wilson "Bob" Tucker *fan*
Chairman Ned McKeown
Attendance 200

• 7TH •
Year 1949
Name Cinvention
City Cincinnati, OH
Site Hotel Metropole
Guests Lloyd A. Eshbach *pro*, Ted Carnell *fan*
Chairman Don Ford²
Attendance 190

• 8TH •
Year 1950
Name NorWesCon
City Portland, OR
Site Multnomah Hotel
Guests Anthony Boucher, Theodore Sturgeon *toastmaster*
Chairman Donald B. Day
Attendance 400

• 9TH •
Year 1951
Name Nolacon
City New Orleans, LA
Site St. Charles Hotel
Guest Fritz Leiber
Chairman Harry B. Moore
Attendance 190

• 10TH •
Year 1952
Name TASFIC³
City Chicago, IL
Site Hotel Morrison
Guest Hugo Gernsback
Chairman Julian C. May
Attendance 870



• 11TH •
Year 1953
Name 11th Worldcon⁴
City Philadelphia, PA
Site Bellevue-Stafford Hotel
Guests Willy Ley, Isaac Asimov *toastmaster*
Chairman Milton Rothman⁵
Attendance 700

• 12TH •
Year 1954
Name SFCon⁶
City San Francisco, CA
Site Sir Francis Drake Hotel
Guests John W. Campbell, Jr., Robert Bloch *toastmaster*
Chairmen Lester Cole, Gary Nelson
Attendance 700



CHICON 2000 World Science Fiction Convention History List

• 13TH •

Year 1955
Name Clevention
City Cleveland, OH
Site Manger Hotel
Guests Isaac Asimov *pro*,
Sam Moskowitz *mystery GoH*,
Anthony Boucher *toastmaster*
Chairmen Nick Falasca,
Noreen Falasca
Attendance 380

• 14TH •

Year 1956
Name NewYorCon⁷
City New York, NY
Site Biltmore Hotel
Guests Arthur C. Clarke,
Robert Bloch *toastmaster*
Chairman David A. Kyle
Attendance 850

• 15TH •

Year 1957
Name Loncon
City London, UK
Site King's Court Hotel
Guest John W. Campbell, Jr.
Chairman Ted Carnell
Attendance 268

• 16TH •

Year 1958
Name Solacon⁶
City South Gate, CA⁸
Site Alexandria Hotel
Guests Richard Matheson,
Anthony Boucher *toastmaster*
Chairman Anna S. Moffatt
Attendance 322



• 17TH •

Year 1959
Name Detention
City Detroit, MI
Site Pick-Fort Shelby Hotel
Guests Poul Anderson *pro*,
John Berry *fan*⁹,
Isaac Asimov *toastmaster*
Chairmen Roger Sims,
Fred Prophet
Attendance 371

• 18TH •

Year 1960
Name Pittcon
City Pittsburgh, PA
Site Penn-Sheraton Hotel
Guests James Blish,
Isaac Asimov *toastmaster*
Chairman Dirce Archer
Attendance 568



• 19TH •

Year 1961
Name Seacon
City Seattle, WA
Site Hyatt House
Guests Robert A. Heinlein,
Harlan Ellison *toastmaster*
Chairman Wally Weber
Attendance 300

• 20TH •

Year 1962
Name Chicon II¹⁰
City Chicago, IL
Site Pick-Congress Hotel
Guests Theodore Sturgeon,
Wilson "Bob" Tucker *toastmaster*
Chairman Earl Kemp
Attendance 550

• 21ST •

Year 1963
Name Discon
City Washington, DC
Site Statler-Hilton Hotel
Guests Murray Leinster,
Isaac Asimov *toastmaster*
Chairman George Scithers
Attendance 600

• 22ND •

Year 1964
Name Pacificon II⁶
City Oakland, CA
Site Hotel Leamington
Guests Leigh Brackett *pro*,
Edmond Hamilton *pro*,
Forrest J. Ackerman *fan*,
Anthony Boucher *toastmaster*
Chairmen J. Ben Stark,
Al haLevy
Attendance 523

• 23RD •

Year 1965
Name Loncon II
City London, UK
Site Mount Royal Hotel
Guests Brian W. Aldiss,
Tom Boardman *toastmaster*
Chairman Ella Parker
Attendance 350

1966 Tricon Cost...

\$3.00 Attending
\$2.00 Supporting
\$5.00 Banquet

• 24TH •

Year 1966
Name Tricon¹¹
City Cleveland, OH
Site Sheraton-Cleveland
Guests L. Sprague de Camp,
Isaac Asimov *toastmaster*
Chairman Ben Jason¹²
Attendance 850

• 25TH •

Year 1967
Name Nycon III
City New York, NY
Site Statler-Hilton Hotel
Guests Lester del Rey *pro*,
Wilson "Bob" Tucker *fan*,
Harlan Ellison *toastmaster*
Chairmen Ted White,
Dave Van Arnam
Attendance 1,500

• 26TH •

Year 1968
Name Baycon⁶
City Oakland, CA
Site Claremont Hotel
Guests Philip José Farmer *pro*,
Walter J. Daugherty *fan*,
Robert Silverberg *toastmaster*
Chairmen Bill Donaho,
Alva Rogers,
J. Ben Stark
Attendance 1,430



CHICON 2000 World Science Fiction Convention History List

• 27TH •

Year 1969
Name St. Louiscon
City St. Louis, MO
Site Chase-Park Plaza
Guests Jack Gaughan *pro*,
Eddie Jones¹³ *fan*,
Harlan Ellison *toastmaster*
Chairman Ray Fisher
Joyce Fisher
Attendance 1,534

• 28TH •

Year 1970
Name Heicon '70
City Heidelberg, GER
Site Heidelberg Stadthalle
Guests E.C. Tubb *pro UK*,
Robert Silverberg *pro US*,
Herbert W. Franke *pro GER*,
Elliot K. Shorter *fan*,
John Brunner *toastmaster*
Chairman Manfred Kage
Attendance 620

• 29TH •

Year 1971
Name Noreascon
City Boston, MA
Site Sheraton-Boston Hotel
Guests Clifford D. Simak *pro*,
Harry Warner, Jr. *fan*,
Robert Silverberg *toastmaster*
Chairman Tony Lewis
Attendance 1,600

1972 DUFF

The Down Under
Fan Fund organized.

• 30TH •

Year 1972
Name L.A.Con
City Los Angeles, CA
Site International Hotel
Guests Frederik Pohl *pro*,
Buck Coulson *fan*,
Juanita Coulson *fan*,
Robert Bloch *toastmaster*
Chairmen Charles Crayne,
Bruce Pelz
Attendance 2,007



• 31ST •

Year 1973
Name Torcon II
City Toronto, CAN
Site Royal York Hotel
Guests Robert Bloch *pro*,
William Rotsler *fan*,
Lester del Rey *toastmaster*
Chairman John Millard
Attendance 2,900

• 32ND •

Year 1974
Name Discon II
City Washington, DC
Site Sheraton Park Hotel
Guests Roger Zelazny *pro*,
Jay Kay Klein *fan*,
Andrew J. Offut *toastmaster*
Chairmen¹⁴ Jay Haldeman,
Alice Haldeman,
Ron Bounds
Attendance 3,587

• 33RD •

Year 1975
Name AussieCon
City Melbourne, AUS
Site Southern Cross Hotel
Guests Ursula K. LeGuin *pro*,
Susan Wood *fan*,
Michael Glicksohn *fan*,
Donald H. Tuck¹⁵ *AUS*,
John Bangsund *toastmaster*
Chairman Robin Johnson
Attendance 606

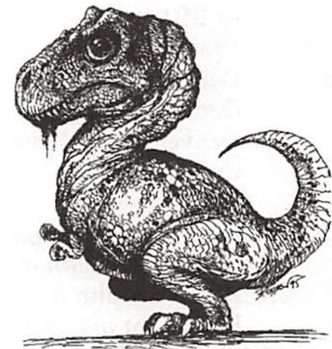


• 34TH •

Year 1976
Name MidAmeriCon
City Kansas City, MO
Site Radisson Mühlebach
Hotel, Philips House
Guests Robert A. Heinlein *pro*,
George Barr *fan*,
Wilson "Bob" Tucker *toastmaster*
Chairman Ken Keller
Attendance 2,800

• 35TH •

Year 1977
Name SunCon
City Miami Beach¹⁶, FL
Site Hotel Fontainebleau
Guests Jack Williamson *pro*,
Robert A. Madle *fan*,
Robert Silverberg *toastmaster*
Chairman Don Lundry
Attendance 2,050



• 36TH •

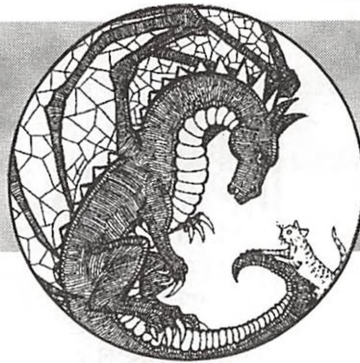
Year 1978
Name IguanaCon II¹⁷
City Phoenix, AZ
Site Phoenix Convention
Center and Symphony
Hall, Phoenix Hyatt
Regency, Adams House
Guests Harlan Ellison *pro*,
Bill Bowers *fan*,
F.M. Busby *toastmaster*
Chairmen Tim Kyger¹⁸
Attendance 4,700

• 37TH •

Year 1979
Name Seacon '79
City Brighton, UK
Site Metropole Hotel
Guests Brian Aldiss *pro UK*,
Fritz Leiber *pro US*,
Harry Bell *fan*,
Bob Shaw *toastmaster*
Chairman Peter Weston
Attendance 3,114



CHICON 2000 World Science Fiction Convention History List



• 38TH •

Year 1980
Name Noreascon Two
City Boston, MA
Site Sheraton-Boston Hotel,
 Hynes Civic
 Auditorium
Guests Damon Knight *author*,
 Kate Wilhelm *author*,
 Bruce Pelz *fan*,
 Robert Silverberg *toastmaster*
Chairman Leslie Turek
Attendance 5,850

• 39TH •

Year 1981
Name Denvention II
City Denver, CO
Site Denver Hilton Hotel,
 Currigan Exhibition
 Center
Guests Clifford D. Simak *author*,
 C.L. Moore *author*,
 Rusty Hevelin *fan*,
 Ed Bryant *toastmaster*
Chairmen Suzanne Carnival,
 Don C. Thompson
Attendance 3,792



• 40TH •

Year 1982
Name Chicon IV
City Chicago, IL
Site Hyatt Regency Chicago
Guests A. Bertram Chandler *author*,
 Frank Kelly Freas *artist*,
 Lee Hoffman *fan*,
 Marta Randall *toastmaster*
Chairmen Ross Pavlac,
 Larry Propp
Attendance 4,275

• 41ST •

Year 1983
Name ConStellation
City Baltimore, MD
Site Baltimore Convention
 Centre, Baltimore
 Hilton, Hyatt Regency
 Baltimore
Guests John Brunner *author*,
 David A. Kyle *fan*,
 Jack L. Chalker *toastmaster*
Chairman Michael Walsh
Attendance 6,400



• 42ND •

Year 1984
Name L.A. Con II
City Anaheim, CA
Site Anaheim Convention
 Center, Anaheim Hilton
 & Towers
Guests Gordon R. Dickson *author*,
 Dick Eney *fan*,
 Jerry Pournelle *toastmaster*
Chairmen Craig Miller,
 Milt Stevens
Attendance 8,365

• 43RD •

Year 1985
Name Aussiecon Two
City Melbourne, AUS
Site Southern Cross Hotel,
 Victoria Hotel, Sheraton
 Hotel, State Film Centre
Guests Gene Wolfe *author*,
 Ted White *fan*
Chairman David Grigg¹⁹
Attendance 1,599

• 44TH •

Year 1986
Name ConFederation
City Atlanta, GA
Site Marriott Marquis,
 Atlanta Hilton
 & Towers
Guests Ray Bradbury *author*,
 Terry Carr *fan*,
 Bob Shaw *toastmaster*
Chairmen Penny Frierson,
 Ron Zukowski
Attendance 5,811

• 45TH •

Year 1987
Name Conspiracy '87
City Brighton, UK
Site Metropole Hotel,
 Brighton Conference
 Centre
Guests Doris Lessing *author UK*,
 Alfred Bester *author US²⁰*,
 Arkady Strugatsky *author USSR*,
 Boris Strugatsky *author USSR*,
 Jim Burns *artist*,
 Ray Harryhausen *film*,
 Joyce Slater *fan*,
 Ken Slater *fan*,
 David Langford *special fan*,
 Brian Aldiss *toastmaster*
Chairman Malcolm Edwards
Attendance 4,071

• 46TH •

Year 1988
Name Nolacon II
City New Orleans, LA
Site New Orleans Hilton
 Hotel, Sheraton Hotel &
 Towers, New Orleans
 Municipal Auditorium
Guests Donald A. Wollheim *author*,
 Roger Sims *fan*,
 Mike Resnick *toastmaster*
Chairman John H. Guidry
Attendance 5,300



CHICON 2000 World Science Fiction Convention History List

• 47TH •

Year 1989
Name Noreascon Three
City Boston, MA
Site Sheraton-Boston Hotel,
Hynes Convention
Center

Guests André Norton *author*,
Ian Ballantine *publisher*,
Betty Ballantine *author/editor*,
The Stranger Club *fan*²¹

Chairman Mark Olson
Attendance 6,956

• 48TH •

Year 1990
Name ConFiction
City The Hague, NL
Site Netherlands Congress
Centre

Guests Harry Harrison *author*,
Wolfgang Jeschke *author*,
Joe Haldeman *author*,
Andrew I. Porter *fan*,
Chelsea Quinn Yarbro *toastmaster*

Chairman Kees van Toorn
Attendance 3,580

• 49TH •

Year 1991
Name Chicon V
City Chicago, IL
Site Hyatt Regency
Chicago, Swissôtel

Guests Hal Clement *author*,
Richard Powers *artist*,
Martin H. Greenberg *editor*,
Jon Stopa *fan*,
Joni Stopa *fan*,
Marta Randall *toastmaster*

Chairman Kathleen Meyer
Attendance 5,661



• 50TH •

Year 1992
Name MagiCon
City Orlando, FL
Site Orange County
Convention Center,
The Peabody Hotel,
The Clarion Hotel

Guests Jack Vance *author*,
Vincent Di Fate *artist*,
Walter A. Willis *fan*,
Spider Robinson *toastmaster*

Chairman Joe Siclari²²
Attendance 5,452

• 51ST •

Year 1993
Name ConFrancisco
City San Francisco, CA
Site Moscone Convention
Center, ANA Hotel,
Renaissance Parc 55,
Nikko Hotel

Guests Larry Niven *author*,
Alicia Austin *artist*,
Tom Digby *fan*,
Wombat (jan howard finder) *fan*,
Mark Twain *dead GoH*²³,
Guy Gavriel Kay *toastmaster*

Chairman David W. Clark²⁴
Attendance 7,120



Cheer up? Hell! This
is only the seventh
book in an endless
Celtic fantasy series!

• 52ND •

Year 1994
Name ConAdian²⁵
City Winnipeg, CAN
Site Winnipeg Convention
Centre, Place Louis
Riel, Holiday Inn,
Carlton Inn

Guests Anne McCaffrey *author*,
George Barr *artist*,
Robert Runte *fan*,
Barry B. Longyear *toastmaster*

Chairman John Mansfield
Attendance 3,570



• 53RD •

Year 1995
Name Intersection²⁶
City Glasgow, UK
Site Scottish Exhibition &
Conference Center,
Moat House, Crest
Hotel, Central Hotel

Guests Samuel R. Delany *author*,
Gerry Anderson *media*,
Les Edwards *artist*,
Vinç Clarke *fan*,
Diane Duane *toastmaster*,
Peter Morwood *toastmaster*

Chairmen Vincent Docherty,
Martin Easterbrook²⁷
Attendance 4,264

• 54TH •

Year 1996
Name L.A.Con III
City Anaheim, CA
Site Anaheim Convention
Center, Anaheim Hilton
& Towers, Anaheim
Marriott

Guests James White *author*,
Roger Corman *media*,
Elsie Wollheim *special honoree*²⁸,
Takumi Shibano *fan*,
Sachiko Shibano *fan*,
Connie Willis *toastmaster*

Chairman Mike Glycer
Attendance 6,703

• 55TH •

Year 1997
Name LoneStarCon 2²⁹
City San Antonio, TX
Site Marriott Rivercenter,
Marriott Riverwalk,
Henry B. Gonzales
Convention Center

Guests Algis Budrys *author*,
Michael Moorcock *author*,
Don Maitz *artist*,
Roy Tackett *fan*,
Neal Barrett, Jr. *toastmaster*

Chairman Karen Meschke
Attendance 4,650



CHICON 2000 World Science Fiction Convention History List

• 57TH •

• 59TH •

Year 1998
Name Bucconeer
City Baltimore, MD
Site The Baltimore Convention Center, Baltimore Marriott Inner Harbor, Holiday Inn Inner Harbor, Omni Inner Harbor, Baltimore Hilton and Towers
Guests C.J. Cherry *guest*, Stanley Schmidt *guest*, Michael Whelan *guest*, J. Michael Straczynski³⁰ *special guest*, Milton A. Rothman *guest*, Charles Sheffield *toastmaster*
Chairman Peggy Rae Pavlat
Attendance 6,572

Year 1999
Name Aussiecon Three
City Melbourne, AUS
Site Melbourne Convention Centre, Centra on the Yarra Hotel
Guests Gregory Benford *author*, Bruce Gillespie *fan*, J. Michael Straczynski *special guest*, George Turner *author in memoriam*³¹
Chairman Perry Middlemiss
Attendance 1,568

Year 2001
Name The Millennium Philcon
City Philadelphia, PA
Site Pennsylvania Convention Center, Philadelphia Marriott
Guests Greg Bear *author*, Stephen Youll *artist*, Gardner Dozois *editor*, George Scithers *fan*, Esther Friesner *toastmaster*
Chairman Todd Dashoff
Attendance — ? —

• 58TH •

Year 2000
Name Chicon 2000
City Chicago, IL
Site Hyatt Regency Chicago, The Fairmont, Swissôtel
Guests Ben Bova *author*, Bob Eggleton *artist*, Jim Baen *editor*, Anne Passovoy *fan*, Bob Passovoy *fan*, Harry Turtledove *toastmaster*
Chairman Tom Veal³²
Attendance — ? —

Year 2002
Name ConJosé
City San José, CA
Site McEnery Convention Center, Fairmont Hotel
Guests Vernor Vinge *author*, David Cherry *artist*, Bjo Trimble *fan*, John Trimble *fan*, Ferdinand Feghoot *imaginary*, Tad Williams *toastmaster*
Chairman Tom Whitmore
Attendance — ? —

• 60TH •



¹ The first World Science Fiction Convention was later nicknamed Nycon 1 by Forrest J. Ackerman.

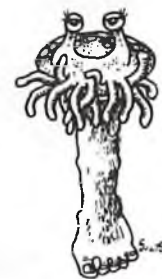
² Don Ford did the *work* but was officially listed only as Secretary-Treasurer. Charles R. Tanner had the honorary title of Chairman.

³ TASFiC was an acronym for Tenth Anniversary Science Fiction Convention — sometimes referred to as Chicon II.

- ⁴ This convention is commonly referred to as Philcon II.
- ⁵ Milton Rothman replaced James A. Williams as Chairman following Williams' death.
- ⁶ Combined with Westcoast Science Fantasy Conference — Westercon. Names, Guests of Honor and Chairmen were shared.
- ⁷ NewYorCon is commonly referred to as Nycon II.
- ⁸ Solacon was physically located in Los Angeles, but was temporarily annexed to South Gate by mayoral proclamation.
- ⁹ John Berry was brought to the US by a special fan fund.
- ¹⁰ Since TASFiC has become generally known as Chicon II, the convention that called itself Chicon II is now remembered as Chicon III.
- ¹¹ Tricon was so called because it was jointly hosted by Cleveland, Detroit & Cincinnati.
- ¹² Detroit's Howard DeVore and Cincinnati's Lou Tabakow were the Associate Chairmen for this group effort.
- ¹³ Eddie Jones was the 1969 Trans-Atlantic Fan Fund delegate, and replaced Ted White as Fan Guest of Honor when White withdrew as a show of support for TAFF.
- ¹⁴ Ron Bounds was officially Vice Chairman, but effectively served as Co-Chairman after Jay Haldeman moved to Florida before the convention.
- ¹⁵ Donald H. Tuck did not attend the convention.
- ¹⁶ Suncon was to have been held in Orlando, but the bankruptcy of the

convention hotel forced it to move to Miami Beach.

- ¹⁷ This was actually the first IguanaCon, but it was called IguanaCon II in honor of a previous hoax.
- ¹⁸ Tim Kyger became Chairman when Greg Brown stepped down shortly before the convention. Gary Farber, officially given the title of Vice Chairman after the convention, was regarded by many observers as effectively Co-Chairman.
- ¹⁹ David Grigg replaced John Foyster, who resigned for family reasons, as Chairman.
- ²⁰ Alfred Bester did not attend the convention due to ill health.
- ²¹ The Stranger Club was a collective Fan Guest of Honor. Members present at the convention were Louis Russell Chauvenet, Chan Davis, Timothy Orrock, Harry Clement Stubbs, and Art Widner.
- ²² Becky Thomson was Co-Chairman for the first two years after the site was selected, then Vice-Chairman thereafter and at the convention.
- ²³ Mark Twain was channeled by Jon deCles (*aka* Don Studebaker).
- ²⁴ David W. Clark became Chairman following the death of Terry Biffel. Terry Biffel had replaced Sue Stone upon her death.
- ²⁵ Combined with Canadian National Science Fiction Convention — Convention.
- ²⁶ Combined with the 1995 Eurocon.
- ²⁷ Tim Illingworth was Co-Chairman for 15 months.
- ²⁸ Elsie Wollheim died shortly before the convention.
- ²⁹ LoneStarCon 1, the First Occasional Lone Star Science Fiction Convention and Chili Cookoff, was the 1985 NASFiC, held in Austin.
- ³⁰ J. Michael Straczynski was unable to attend the convention due to illness.
- ³¹ Australian SF writer George Turner died shortly before the convention and was honored there *in memoriam*.
- ³² Mike Jencevice and Becky Thomson were Associate Chairmen.



The Galactic Patrol:

protectors of fandom, fun, and flaming laser death.

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\$12

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\$75



We Want YOU!

(To come to Boston in 2004)



Worldcon-proven, fully connected facilities

Our facilities were home to Noreascon 2 in 1980 and Noreascon 3 in 1989, but this time, there's a bonus: the Sheraton Boston Hotel & Towers and the Hynes Convention Center combination will also include the Copley Marriott hotel, providing sufficient hotel rooms, function space, meeting rooms, and exhibit halls for the whole Worldcon: and it's all connected!

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An exciting, beautiful, historic city

Boston is one of the most beautiful cities in the U.S. Walk the Freedom Trail along sun-dappled sidewalks on tree-lined avenues. Have dinner on a tall ship cruising Boston harbor. Get a true “surf-and-turf” city tour aboard an amphibious vehicle (but you have to quack!). Dine in one of hundreds of nearby restaurants or just grab a snack from a street vendor. See a baseball game. Go on a whale watch. Visit our museums: art museums, the New England Aquarium, the Science Museum, the Children’s Museum and dozens of others.

All this and more: Boston is a perfect Worldcon destination.



A dedicated, experienced, creative committee

We believe that any committee holds the Worldcon in trust for all of fandom. A Worldcon should be fun, exciting, innovative, understanding of traditions, diverse, interesting...and YOURS. Although a majority of our committee is from the Boston area, we have members from north and south, east and west, since we know talent isn’t limited by geography. We enjoy running conventions, and our members have worked in every area of con-running, from chairman to gopher, at local and regional fannish gatherings, international cons and at every Worldcon in the last 20 years.

Please come and meet us at our parties, coming to a con near you!



Zwilnik

Here, lensman, lensman, lensman.

To contact the Galactic Patrol:

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North American Science Fiction Conventions...

The NASFiC List

information primarily compiled by Richard Lynch and Donald Eastlake III

A North American Science Fiction Convention is held in North America in years when the Worldcon is held outside of North America.

— 1 —

Date August 28 to September 1, 1975
Name North American Science Fiction Convention
City Los Angeles, CA
Site Los Angeles Airport Marriott
Guest Harlan Ellison *author*
Chairman Charles Crayne
Attendance¹ 1,100

— 2 —

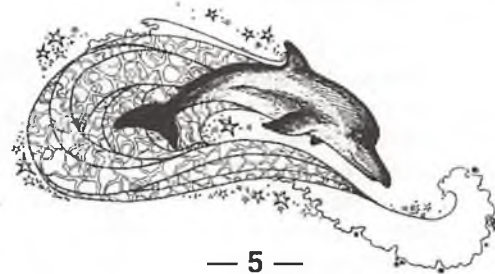
Date August 30 to September 3, 1979
Name NorthAmerican '79
City Louisville, KY
Site Galt House Hotel
Guests Frederik Pohl *author*, George Scithers *fan*, Lester Del Rey *toastmaster*
Chairman Cliff Amos
Attendance¹ 1,400

— 3 —

Date August 29 to September 2, 1985
Name LoneStarCon²
City Austin, TX
Site Hyatt Regency Austin, Sheraton Crest, Palmer Auditorium
Guests Jack Vance *author*, Richard Powers *artist*, Joanne Burger *fan*, Chad Oliver *toastmaster*
Chairman Willie Siros
Attendance¹ 2,800

— 4 —

Date September 3 to September 7, 1987
Name CactusCon
City Phoenix, AZ
Site Phoenix Hyatt Regency, Adams Hilton, Phoenix Convention Center
Guests Hal Clement *author*, Marjii Ellers *fan*, Julius Schwartz *toastmaster*
Chairman Bruce Farr
Attendance¹ 3,500



— 5 —

Date August 30 to September 3, 1990
Name ConDiego
City San Diego, CA
Site San Diego Omni, San Diego Convention and Performing Arts Center
Guests Samuel R. Delany *author*, Ben Yalow *fan*
Chairman Albert Lafreniere II
Attendance¹ 3,000

— 6 —

Date July 13 to July 16, 1995
Name Dragon*Con 1995³
City Atlanta, GA
Site Atlanta Hilton and Towers, Westin Peachtree Plaza Hotel, Atlanta Civic Center
Guests George Alec Effinger *author*, Harlan Ellison *author*, Timothy Zahn *author*, Michael Whelan *artist*, Bjo Trimble *fan*
Chairman Ed Kramer
Attendance¹ 14,312

— 7 —

Date August 26 to August 29, 1999
Name Conucopia
City Anaheim, CA
Site Anaheim Marriott
Guests Jerry Pournelle *author*, Ellen Datlow *editor*, Richard Lynch *fan*, Nicki Lynch *fan*
Chairman Christian B. McGuire
Attendance¹ 1,649

¹ Does not include non-attending members, figures are approximate.

² aka The First Occasional Lone Star Science Fiction Convention & Chili Cookoff.

³ aka NASFiC/Dragon*Con/Atlanta Comics Expo '95. Dragon*Con was an existing "popular culture" convention, which added the NASFiC to its many other events.



The Hugo Awards Ceremony

by Michael Nelson

Winners of the Hugo and John W. Campbell Awards are chosen by making all the nominees run in a race while wearing long red gowns and high heels... sorry, I was thinking of the Nebula Awards. Chicon 2000 members who joined before the nomination and voting deadlines had the opportunity to dictate which creators of science fiction or fantasy works premiered during 1999 will be honored at the 2000 Hugo Awards Ceremony.

The first Hugo Awards were presented by Isaac Asimov at a banquet during the 1953 Worldcon in Philadelphia. The early Hugo rockets — conceived at the height of the Cold War — were primitive devices that were barely able to exceed lightspeed, with yields of only a few megatons... Actually, the first Hugo rockets were machined from stainless steel by Jack McKnight. Three days before the convention, the 11th Worldcon committee discovered that the silversmith constructing the awards hadn't started working on them. Jack missed that Worldcon, but managed to turn out the rockets (and learn just how difficult it is to solder stainless steel) before the banquet took place. His daughter, Peggy Rae Sapienza (chairman of *Bucconeer*, the 1998 Worldcon), told me that he always referred to them as, "Those god-damned Hugo Awards."

The constitution of the World Science Fiction Society specifies that the Hugo Award rocket must be based on the design by Jack McKnight and Ben Jason. But each Worldcon committee may create their own unique award base. This has led to results ranging from *Bucconeer's* award, which had a base constructed with oak from the US Navy Frigate *Constellation*, to L.A.Con III's motion picture film can award with batteries included (for the little spotlights — it had no

moving parts as far as I know).

The 2000 Hugo and John W. Campbell Awards will be presented at a ceremony, Saturday evening, in the Fairmont Hotel's Imperial Ballroom. This year, the Hugo award base was designed and crafted by Chesley Award nominated artist Johnna Klukas from white oak — the State Tree of Illinois. The rockets were fabricated, as they have been for the last several years, by a company in Great Britain. (I believe they also make the hood ornament for Jaguar automobiles, which is amusing since the original Hugo rocket was inspired by the hood ornament for the Oldsmobile Rocket 88.)

Team Hugo, the people in Chicon's Events Division running the Hugo Awards Ceremony, has spent many months organizing a spectacular event to honor this year's Hugo and Campbell Award nominees and to entertain the attendees. The ceremony will be hosted by Chicon 2000's Toastmaster, Harry Turtledove. Members of Team Hugo plan to start the evening with a musical play that asks the question, "What if fans from the future traveled back in time and tried to get the Philcon II committee to call the Science Fiction Achievement Awards the 'John Awards' in honor of John W. Campbell instead of Hugo Gernsback?" Or maybe not. Instead, prominent members of the science fiction community such as our Artist Guest of Honor, Bob Eggleton, will present this year's awards to the winners of the John W. Campbell Award and Hugo Awards with audiovisual assistance by Team Hugo's crack technical crew.

Feel free to wear your good party clothes to this event. This is science fiction fandom's annual opportunity to engage in a little pomp and sartorial dressing up, and to celebrate the very best our family members have to offer.



HUGO AWARDS

Saturday

September 2, 2000

8:00 PM to 10:00 PM

Imperial Ballroom
Fairmont Hotel

"Hey, wait up! Where you going?"

"To the Hugo's. I don't want to be late."

"It's only Saturday."

"I know. They're on Saturday this year. I'm gonna have a extra day to track down the winners and get autographs on my copies. I can't wait to see if my choices won. Are you coming?"

"Nah. I think I'll wait until they get announced tomorrow."

"Are you crazy? The fun is in being in the audience. And I hear it's going to be really special this year."

"Yeah, it would be fun to be there and I have heard the rumors about the good stuff, but it's so hard to get to, over in the other hotel and all."

"Haven't you seen the signs in the lobby? And they've got a chain of gophers pointing the way through the tunnel. It's really just across the street."

"That close? Really?"

"Really."

"Am I glad I ran into you. Let's go see who won the Hugo Awards this year."

"Bujold, Bear, Stephenson, Rowling and Vinge... Oh my..."



The Nominees for the — 47th Annual Hugo Awards

BEST NOVEL

- Darwin's Radio* by Greg Bear
(HarperCollins UK; Del Rey)
- A Civil Campaign* by Lois McMaster Bujold
(Baen Books)
- Harry Potter and the Prisoner of Azkaban*
by J.K. Rowling (Bloomsbury; Arthur A.
Levine/Scholastic Press)
- Cryptonomicon* by Neal Stephenson
(Avon Press)
- A Deepness in the Sky* by Vernor Vinge
(Tor)

BEST NOVELLA

- "Son Observe the Time" by Kage Baker
(*Asimov's* 5/99)
- "The Astronaut From Wyoming" by
Adam-Troy Castro and Jerry Oltion
(*Analog* 7-8/99)
- "Hunting the Snark" by Mike Resnick
(*Asimov's* 12/99)
- "Forty, Counting Down" by Harry
Turtledove (*Asimov's* 12/99)
- "The Winds of Marble Arch" by Connie
Willis (*Asimov's* 10-11/99)

BEST NOVELETTE

- "Stellar Harvest" by Eleanor Arnason
(*Asimov's* 4/99)
- "Border Guards" by Greg Egan
(*Interzone* 10/99)
- "The Secret History of the Ornithopter"
by Jan Lars Jensen (*F&SF* 6/99)
- "10^16 to 1" by James Patrick Kelly
(*Asimov's* 6/99)
- "The Chop Girl" by Ian R. MacLeod
(*Asimov's* 12/99)
- "Fossil Games" by Tom Purdom
(*Asimov's* 2/99)

BEST SHORT STORY

- "macs" by Terry Bisson (*F&SF* 10-11/99)
- "Sarajevo" by Nick DiChario
(*F&SF* 3/99)
- "Hothouse Flowers" by Mike Resnick
(*Asimov's* 10-11/99)
- "Ancient Engines" by Michael Swanwick
(*Asimov's* 2/99)
- "Scherzo with Tyrannosaur" by Michael
Swanwick (*Asimov's* 7/99)

BEST RELATED BOOK

- Minicon 34 Restaurant Guide* by Karen
Cooper and Bruce Schneier (Rune Press)
- Spectrum 6: The Best in Contemporary
Fantastic Art* edited by Cathy and Arnie
Fenner (Underwood Books)
- The Sandman: The Dream Hunters* by Neil
Gaiman and Yoshitaka Amano
(DC Comics/Vertigo)
- The Science of Discworld* by Terry Pratchett,
Ian Stewart, and Jack Cohen
(Ebury Press)
- Science Fiction of the 20th Century* by
Frank M. Robinson (Collectors Press)

BEST DRAMATIC PRESENTATION

- Being John Malkovich* (Single Cell Pic-
tures/Gramercy Pictures/Propaganda
Films) Directed by Spike Jonze; Writ-
ten by Charlie Kaufman
- GalaxyQuest* (DreamWorks SKG) Directed
by Dean Parisot; Story by David
Howard; Screenplay by David Howard
and Robert Gordon
- The Iron Giant* (Warner Bros. Animation)
Directed by Brad Bird; Based on a story
by Ted Hughes; Screenplay by Brad Bird
and Tim McCanlies
- The Matrix* (Village Roadshow Produc-
tions / Groucho II Film Partnership / Sil-
ver Pictures) Directed by Andy and
Larry Wachowski; Written by Andy and
Larry Wachowski
- The Sixth Sense* (Spyglass Entertainment /
Hollywood Pictures) Directed by M.
Night Shyamalan; Written by M. Night
Shyamalan

BEST PROFESSIONAL EDITOR

Gardner Dozois
David G. Hartwell
Patrick Nielsen Hayden
Stanley Schmidt
Gordon Van Gelder

BEST PROFESSIONAL ARTIST

Jim Burns
Bob Eggleton
Donato Giancola
Don Maitz
Michael Whelan

BEST SEMIPROZINE

- Interzone* edited by David Pringle
- Locus* edited by Charles N. Brown
- The New York Review of Science Fiction*
edited by Kathryn Cramer, Ariel
Haméon, David G. Hartwell, and Kevin
Maroney
- Science Fiction Chronicle* edited by
Andrew I. Porter
- Speculations* edited by Kent Brewster

BEST FANZINE

- Ansible* edited by Dave Langford
- Challenger* edited by Guy H. Lillian III
- File 770* edited by Mike Glyer
- Mimosa* edited by Nicki and Richard Lynch
- Plokta* edited by Alison Scott and
Steve Davies

BEST FAN WRITER

Bob Devney
Mike Glyer
David Langford
Evelyn Leeper
Steven H Silver

BEST FAN ARTIST

Freddie Baer
Brad Foster
Teddy Harvia
Joe Mayhew
Tara Wayne



JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER

sponsored by Dell Magazines

Cory Doctorow (2nd year of eligibility)

Thomas Harlan (1st year of eligibility)

Ellen Klages (2nd year of eligibility)

Kristine Smith (1st year of eligibility)

Shane Tourtellotte (2nd year of eligibility)



The World Science Fiction Convention

Where we come to celebrate and enjoy the many aspects of creativity in Science Fiction and Fantasy – the books, the artwork, the authors AND . . .

The Art, The Craft, The Joy of...

COSTUME!

Are you interested in Costume? Do you wear, design, construct, study, photograph, display, collect, or notice costumes? Are you looking for other people who share your interest?

Join the

International Costumers' Guild

- o Costume Conferences
- o *The Costumer's Quarterly*
- o Networking
- o Workshops
- o Masquerades
- o Sharing Information
- o How-To
- o Sources
- o Local Activities
- o Social Events

What is the International Costumers' Guild?

The ICG is a non-profit, educational and charitable organization for anyone who is interested in any aspect and any type of costume and clothing. Founded in 1983, the ICG grew from a small group of costume enthusiasts in Maryland to a truly international guild with a thousand of members, both amateur and professional, in Australia and Europe as well as North America. The ICG provides overall sponsorship for Costume-Con, the annual conference presented by costumers for costumers, all about costuming. The ICG also publishes *The Costumer's Quarterly*, a news and information journal sent to subscribers four times a year. The ICG is organized into regional chapters, each responsible for its own governance and activities.

What are the benefits of membership?

Through your local chapter, you will have the opportunity to participate in workshops, sewing circles, competitions and social events. Some chapters have their own newsletters; some have close ties to groups with related interests, such as historical dance societies, military re-enactment groups and media fan clubs. *The Costumer's Quarterly* will keep you informed of useful how-to tips and new sources of supply, as well as upcoming Costume-Cons and other events. Best of all, you will be a part of an active, friendly network of people who share your passion for costume.

How do I join?

Simply contact the chapter of your choice and request membership information. Check out our web site (www.costume.org) for a listing of the ICG's chapters. Dues vary by chapter. Your national dues and your subscription to *The Costumer's Quarterly* may be included in your chapter dues.

Dr. Bob makes Hugo picks for— Best Dramatic Presentation 2000

by Dr. Bob Blackwood

Dr. Bob, aka Dr. Bob Blackwood, sometime film critic for Chicago's Near North News and former college professor of English and Communications Media, takes upon himself the role of resident media wiseguy to make some picks. These picks are not authorized by anyone, nor can they affect the voting. They are not based on any inside knowledge, or they would be more accurate.

Jonze, Spike, dir.

Being John Malkovich.

With John Cusack, Cameron Diaz. Gramercy Pictures, 1999. A puppeteer discovers a transport device which shunts him and others into John Malkovich's brain.

Parisot, Dean, dir.

GalaxyQuest.

With Tim Allen, Sigourney Weaver. Dreamworks, SKG, 1999. The members of a *Star Trek*-like TV show hustle fans at SF media cons

and save the universe on the side.

Bird, Brad, dir.

The Iron Giant.

Animation with voices of Jennifer Aniston and Harry Connick, Jr. Warner Brothers, 1999. Boy makes friends with gentle giant ET robot in middle of hostile Cold War USA.

Wachowski, Andy & Larry, dirs. *The Matrix.*

With Keanu Reeves, Laurence

Fishburne. Silver Pictures, 1999. Computer hacker Neo joins the rebels and helps save the world, the real one not the phony version, from a nasty cyber-intelligence.

Shyamalan, M. Night, dir.

The Sixth Sense.

With Bruce Willis and Haley Joel Osment. Hollywood Pictures, 1999. A lonely boy who communicates with the dead seeks the help of a burnt-out child psychologist.

The Matrix takes it, because of the huge number of computer programmers who bother to vote, despite the presence of Keanu Reeves. Luckily, in this film, Keanu is only asked to wear interesting clothes and move within the parameters of martial arts/special effects sequences. Furthermore, Laurence Fishburne is there to make the film happen. Though the central character bears some resemblance to the lead character in Proyas' *Dark City* (1998), which did not get the Hugo, the complexity of the plot's metaphysics and the mise-en-scene wins it for those two guys from Chicago.

Galaxy Quest will win a number of sentimental votes for its depictions of media SF cons. Most of the Hugo voters, however, are more literary and cerebral. They prefer to adulate authors rather than actors from a defunct TV show. If Sigourney Weaver had not had Tim Allen around, fans of the *Alien* series would have given her more votes.

The Iron Giant is based on a book by British poet

constituency of Hugo voters. In fact, its running around by a group of whackos reminds me of Gilliam's *Time Bandits* (1981).



Ted Hughes. Some feminists (a good percent of the voters) may still dislike him for the suicide of Sylvia Plath, his wife, though Hughes was the editor of her complete works. In any case, as animation, it can only win if the graphic artists, their fans and people with small children stand by it, and if the votes are tied between live action films.

The Sixth Sense is one of the most intelligent ghost stories ever made. As fantasy, however, it stands a small chance of winning a Hugo at this time. As a fantasy as well as a SF reader, I would be happy to see an upset here.

Being John Malkovich is the dark horse in this listing. First, it has one of the greatest actors in the United States in the title and on the screen. Secondly, it has the kind of zany plot that pleases *Monty Python* fans, a large group in the aging



The SF Achievement Awards — The Hugo List

The **Hugo Award** was named in honor of Hugo Gernsback, who was described as *The Father of Magazine Science Fiction* in a Special Award given to him in 1960.

The Hugo Award, also known as the Science Fiction Achievement Award, is given annually by the World Science Fiction Society (WSFS). The distinguishing characteristics of the Hugo Award are that it is sponsored by WSFS, administered by the committee of the World Science Fiction Convention (Worldcon) held that year, and determined by nominations from and a popular vote of the membership of WSFS (WSFS membership is defined as the membership of the upcoming Worldcon). A Hugo Award given in a particular year is for work that appeared in the previous calendar year.

The list here includes the Hugo Awards and four other types of awards—the Retro Hugos, Campbell Award, Special Awards, and the Gandalf Award.

The **Retro Hugo Award** was first authorized by the WSFS Constitution in 1996. A Worldcon may, if it so desires, conduct Retro Hugo balloting for the 50th, 75th or 100th preceding year, so long as no Hugo Awards were given in that year. So far, Retro Hugos have been awarded only once, by L.A.Con III (1996) for the year 1946.

The **John W. Campbell Memorial Award for the Best New Writer** is also administered by the Worldcon Committee. It is determined by the same nomination and voting mechanism as the Hugo. The Camp-

bell Award has been sponsored by Dell Magazines since 1993. It was originally sponsored by Condé Nast Publications (1973 to 1978), and later by Davis Publications (1979 to 1992).

The **Gandalf Award** was an award which, like the Campbell Award, was administered by the Worldcon committee and determined by the Hugo nomination and voting mechanism. It was sponsored by Lin Carter and SAGA (The Swordsmen and Sorcerers' Guild of America, Ltd.) from 1974 through 1980.

Special Awards are determined directly by a Worldcon Committee without any popular nominations or vote. Present WSFS rules allow the Hugo nomination and voting mechanisms to be used *only* for the Hugo Award and the Campbell Award.

• 1946 •

RETRO HUGO WINNERS

Novel: *The Mule* by Isaac Asimov
Novella: "Animal Farm" by George Orwell
Novelette: "First Contact" by Murray Leinster
Short Story: "Uncommon Sense" by Hal Clement
Dramatic Presentation: *The Picture of Dorian Gray*
Professional Editor: John W. Campbell, Jr.
Professional Artist: Virgil Finlay
Fanzine: *Voice of the Imagi-Nation*
 (Forrest J. Ackerman, ed.)
Fan Writer: Forrest J. Ackerman
Fan Artist: William Rotsler

• 1953 •

HUGO WINNERS

Novel: *The Demolished Man* by Alfred Bester
Professional Magazine: *Galaxy* and *Astounding* (tie)
Excellence in Fact Articles: Willy Ley
Cover Artist: Ed Emshwiller and Hannes Bok (tie)
Interior Illustrator: Virgil Finlay
New SF Author or Artist: Philip José Farmer
Number 1 Fan Personality: Forrest J. Ackerman



• 1955 •

HUGO WINNERS

Novel: *They'd Rather Be Right* by Mark Clifton and Frank Riley (Currently sold as *The Forever Machine*)
Novelette: "The Darfsteller" by Walter M. Miller, Jr.
Short Story: "Allamagoosa" by Eric Frank Russell
Magazine: *Astounding*
Artist: Frank Kelly Freas
Fan Magazine: *Fantasy Times* (James V. Taurasi, Sr. and Ray Van Houten, eds.)

SPECIAL AWARD

Sam Moskowitz as "Mystery Guest"
 and for his work on past conventions

• 1956 •

HUGO WINNERS

Novel: *Double Star* by Robert A. Heinlein
Novelette: "Exploration Team" by Murray Leinster
Short Story: "The Star" by Arthur C. Clarke
Feature Writer: Willy Ley
Magazine: *Astounding*
Artist: Frank Kelly Freas
Fanzine: *Inside & Science Fiction Advertiser*
 (Ron Smith, ed.)
Most Promising New Author: Robert Silverberg
Book Reviewer: Damon Knight



• 1957 •

HUGO WINNERS

American Professional Magazine: *Astounding*
British Professional Magazine: *New Worlds*
Fan Magazine: *Science Fiction Times* (James V. Taurasi,
Ray Van Houten, and Frank Prieto, eds.)

• 1958 •

HUGO WINNERS

Novel or Novelette: *The Big Time* by Fritz Leiber
Short Story: "Or All the Seas With Oysters" by
Avram Davidson
Outstanding Movie: *The Incredible Shrinking Man*
Magazine: *Fantasy & Science Fiction*
Outstanding Artist: Frank Kelly Freas
Outstanding Actifan: Walter A. Willis

• 1959 •

HUGO WINNERS

Novel: *A Case of Conscience* by James Blish
Novelette: "The Big Front Yard" by Clifford D. Simak
Short Story: "That Hell-Bound Train" by Robert Bloch
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Frank Kelly Freas
Amateur Magazine: *Fanac* (Ron Ellik and
Terry Carr, eds.)
New Author: No Award, but Brian W. Aldiss received a
plaque as runner-up.

• 1960 •

HUGO WINNERS

Novel: *Starship Troopers* by Robert A. Heinlein
Short Fiction: "Flowers for Algernon" by Daniel Keyes
Dramatic Presentation: *The Twilight Zone*
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Ed Emshwiller
Fanzine: *Cry of the Nameless* (F.M. and Elinor Busby,
Burnett Toskey, and Wally Weber, eds.)

SPECIAL AWARD

Hugo Gernsback as "The Father
of Magazine Science Fiction"

• 1961 •

HUGO WINNERS

Novel: *A Canticle for Leibowitz* by Walter M. Miller, Jr.
Short Fiction: "The Longest Voyage" by Poul Anderson
Dramatic Presentation: *The Twilight Zone*
Professional Magazine: *Astounding/Analog*
Professional Artist: Ed Emshwiller
Fanzine: *Who Killed Science Fiction?* (Earl Kemp, ed.)



• 1962 •

HUGO WINNERS

Novel: *Stranger in a Strange Land* by Robert A. Heinlein
Short Fiction: the "Hothouse" series by Brian W. Aldiss
(collected as *The Long Afternoon of Earth*)
Dramatic Presentation: *The Twilight Zone*
Professional Magazine: *Analog*
Professional Artist: Ed Emshwiller
Fanzine: *Warhoon* (Richard Bergeron, ed.)

SPECIAL AWARDS

Cele Goldsmith for editing *Amazing* and *Fantastic*
Donald H. Tuck for *The Handbook*
of Science Fiction and Fantasy
Fritz Leiber and the Hoffman Electronic Corp.
for the use of science fiction in advertisements



• 1963 •

HUGO WINNERS

Novel: *The Man in the High Castle* by Philip K. Dick
Short Fiction: "The Dragon Masters" by Jack Vance
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Roy G. Krenkel
Amateur Magazine: *Xero* (Richard and Pat Lupoff, eds.)

SPECIAL AWARDS

P. Schuyler Miller for book reviews in *Analog*
Isaac Asimov for science articles
in *Fantasy & Science Fiction*

• 1964 •

HUGO WINNERS

Novel: *Way Station* by Clifford Simak
Short Fiction: "No Truce With Kings" by Poul Anderson
Professional Magazine: *Analog*
Professional Artist: Ed Emshwiller
SF Book Publisher: Ace Books
Amateur Magazine: *Amra* (George Scithers, ed.)

• 1965 •

HUGO WINNERS

Novel: *The Wanderer* by Fritz Leiber
Short Story: "Soldier, Ask Not" by Gordon R. Dickson
Special Drama: *Dr. Strangelove*
Magazine: *Analog*
Artist: John Schoenherr
Publisher: Ballantine Books
Fanzine: *Yandro* (Robert and Juanita Coulson, eds.)

• 1966 •

HUGO WINNERS

Novel: *...And Call Me Conrad* by Roger Zelazny (also
called *This Immortal*) and *Dune* by Frank Herbert (tie)
Short Fiction: "'Repent, Harlequin!' Said the
Ticktockman" by Harlan Ellison
Professional Magazine: *If*
Professional Artist: Frank Frazetta
Amateur Magazine: *ERB-dom* (Camille Cazedessus, ed.)
Best All-Time Series: the "Foundation" series by
Isaac Asimov



• 1967 •

HUGO WINNERS

Novel: *The Moon is a Harsh Mistress*
by Robert A. Heinlein
Novelette: "The Last Castle" by Jack Vance
Short Story: "Neutron Star" by Larry Niven
Dramatic Presentation: "The Menagerie" (*Star Trek*)
Professional Magazine: *If*
Professional Artist: Jack Gaughan
Fanzine: *Niekas* (Ed Meskys and Felice Rolfe, eds.)
Fan Writer: Alexei Panshin
Fan Artist: Jack Gaughan

SPECIAL AWARD

CBS Television for *21st Century*

• 1968 •

HUGO WINNERS

Novel: *Lord of Light* by Roger Zelazny
Novella: "Weyr Search" by Anne McCaffrey; and "Riders of the Purple Wage" by Philip José Farmer (tie)
Novelette: "Gonna Roll the Bones" by Fritz Leiber
Short Story: "I Have No Mouth, and I Must Scream" by Harlan Ellison
Dramatic Presentation: "City on the Edge of Forever" (*Star Trek*; by Harlan Ellison)
Professional Magazine: *If*
Professional Artist: Jack Gaughan
Fanzine: *Amra* (George Scithers, ed.)
Fan Writer: Ted White
Fan Artist: George Barr

SPECIAL AWARDS

Harlan Ellison for *Dangerous Visions*
Gene Roddenberry for *Star Trek*



• 1969 •

HUGO WINNERS

Novel: *Stand on Zanzibar* by John Brunner
Novella: "Nightwings" by Robert Silverberg
Novelette: "The Sharing of Flesh" by Poul Anderson
Short Story: "The Beast That Shouted Love at the Heart of the World" by Harlan Ellison
Drama: *2001: Space Odyssey*
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Jack Gaughan
Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)
Fan Writer: Harry Warner, Jr.
Fan Artist: Vaughn Bodé

SPECIAL AWARDS

Neil Armstrong, Edwin Aldrin, and Michael Collins for "The Best Moon Landing Ever"



• 1970 •

HUGO WINNERS

Novel: *The Left Hand of Darkness* by Ursula K. LeGuin
Novella: "Ship of Shadows" by Fritz Leiber
Short Story: "Time Considered as a Helix of Semi-Precious Stones" by Samuel R. Delany
Dramatic Presentation: news coverage of Apollo XI
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Frank Kelly Freas
Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)
Fan Writer: Wilson "Bob" Tucker
Fan Artist: Tim Kirk

• 1971 •

HUGO WINNERS

Novel: *Ringworld* by Larry Niven
Novella: "Ill Met in Lankmar" by Fritz Leiber
Short Story: "Slow Sculpture" by Theodore Sturgeon
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Leo and Diane Dillon
Fanzine: *Locus* (Charles and Dena Brown, eds.)
Fan Writer: Richard E. Geis
Fan Artist: Alicia Austin

• 1972 •

HUGO WINNERS

Novel: *To Your Scattered Bodies Go* by Philip José Farmer
Novella: "The Queen of Air and Darkness" by Poul Anderson
Short Story: "Inconstant Moon" by Larry Niven
Dramatic Presentation: *A Clockwork Orange*
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Frank Kelly Freas
Amateur Magazine: *Locus* (Charles N. Brown, ed.)
Fan Writer: Harry Warner, Jr.
Fan Artist: Tim Kirk

SPECIAL AWARDS

Harlan Ellison for excellence in anthologizing *Again, Dangerous Visions*
Club du Livre d'Anticipation (France) for excellence in book production
Nueva Dimension (Spain) for excellence in magazine production



• 1973 •

HUGO WINNERS

Novel: *The Gods Themselves* by Isaac Asimov
Novella: "The Word for World is Forest"
by Ursula K. LeGuin
Novelette: "Goat Song" by Poul Anderson
Short Story: "Eurema's Dam" by R.A. Lafferty and "The Meeting" by Frederik Pohl and C.M. Kornbluth (tie)
Dramatic Presentation: *Slaughterhouse Five*
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Amateur Magazine: *Energumen* (Mike Glicksohn & Susan Wood Glicksohn, eds.)
Fan Writer: Terry Carr
Fan Artist: Tim Kirk

CAMPBELL AWARD

Jerry Pournelle

SPECIAL AWARD

Pierre Versins for *L'Encyclopedie de l'Utopie et de la science fiction*



• 1974 •

HUGO WINNERS

Novel: *Rendezvous With Rama* by Arthur C. Clarke
Novella: "The Girl Who Was Plugged In"
by James Tiptree, Jr.
Novelette: "The Deathbird" by Harlan Ellison
Short Story: "The Ones Who Walk Away from Omelas"
by Ursula K. LeGuin
Dramatic Presentation: *Sleeper*
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Amateur Magazine: *Algol* (Andy Porter, ed.); and
The Alien Critic (Richard E. Geis, ed.) (tie)
Fan Writer: Susan Wood
Fan Artist: Tim Kirk

CAMPBELL AWARDS

Spider Robinson and Lisa Tuttle (tie)

GANDALF AWARD

Grand Master of Fantasy: J.R.R. Tolkien

SPECIAL AWARD

Chesley Bonestell for his illustrations

• 1975 •

HUGO WINNERS

Novel: *The Dispossessed* by Ursula K. LeGuin
Novella: "A Song for Lya" by George R.R. Martin
Novelette: "Adrift Just Off the Islets of Langerhans"
by Harlan Ellison
Short Story: "The Hole Man" by Larry Niven
Dramatic Presentation: *Young Frankenstein*
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Amateur Magazine: *The Alien Critic*
(Richard E. Geis, ed.)
Fan Writer: Richard E. Geis
Fan Artist: Bill Rotsler

CAMPBELL AWARD

P.J. Plauger

GANDALF AWARD

Grand Master: Fritz Leiber

SPECIAL AWARDS

Donald A. Wollheim as

"the fan who has done everything"

Walt Lee for *Reference Guide to Fantastic Films*

• 1976 •

HUGO WINNERS

Novel: *The Forever War* by Joe Haldeman
Novella: "Home is the Hangman" by Roger Zelazny
Novelette: "The Borderland of Sol" by Larry Niven
Short Story: "Catch That Zeppelin!" by Fritz Leiber
Dramatic Presentation: *A Boy and His Dog*
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Fanzine: *Locus* (Charles and Dena Brown, eds.)
Fan Writer: Richard E. Geis
Fan Artist: Tim Kirk

CAMPBELL AWARD

Tom Reamy

GANDALF AWARD

Grand Master: L. Sprague de Camp

SPECIAL AWARD

James E. Gunn for *Alternate Worlds, The Illustrated History of Science Fiction*





• 1977 •

HUGO WINNERS

Novel: *Where Late the Sweet Birds Sang* by Kate Wilhelm

Novella: "By Any Other Name" by Spider Robinson;
and "Houston, Houston, Do You Read?" by James
Tiptree, Jr. (tie)

Novelette: "The Bicentennial Man" by Isaac Asimov

Short Story: "Tricentennial" by Joe Haldeman

Professional Editor: Ben Bova

Professional Artist: Rick Sternbach

Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)

Fan Writer: Susan Wood and Richard E. Geis (tie)

Fan Artist: Phil Foglio

CAMPBELL AWARD

C.J. Cherryh

GANDALF AWARD

Grand Master: André Norton

SPECIAL AWARDS

George Lucas for *Star Wars*

• 1978 •

HUGO WINNERS

Novel: *Gateway* by Frederik Pohl

Novella: "Stardance" by Spider and Jeanne Robinson

Novelette: "Eyes of Amber" by Joan D. Vinge

Short Story: "Jeffty is Five" by Harlan Ellison

Dramatic Presentation: *Star Wars*

Professional Editor: George Scithers

Professional Artist: Rick Sternbach

Fanzine: *Locus* (Charles and Dena Brown, eds.)

Fan Writer: Richard E. Geis

Fan Artist: Phil Foglio

CAMPBELL AWARD

Orson Scott Card

GANDALF AWARDS

Grand Master: Poul Anderson

Book-Length Fantasy: *The Silmarillion*

by J.R.R. Tolkien (edited by Christopher Tolkien)

• 1979 •

HUGO WINNERS

Novel: *Dreamsnake* by Vonda McIntyre

Novella: "The Persistence of Vision" by John Varley

Novelette: "Hunter's Moon" by Poul Anderson

Short Story: "Cassandra" by C.J. Cherryh

Dramatic Presentation: *Superman*

Professional Editor: Ben Bova

Professional Artist: Vincent Di Fate

Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)

Fan Writer: Bob Shaw

Fan Artist: Bill Rotsler

CAMPBELL AWARD

Stephen R. Donaldson

GANDALF AWARDS

Grand Master: Ursula K. LeGuin

Book-Length Fantasy: *The White Dragon*

by Anne McCaffrey

• 1980 •

HUGO WINNERS

Novel: *The Fountains of Paradise* by Arthur C. Clarke

Novella: "Enemy Mine" by Barry B. Longyear

Novelette: "Sandkings" by George R.R. Martin

Short Story: "The Way of Cross and Dragon"

by George R.R. Martin

Non-Fiction Book: *The Science Fiction Encyclopedia*

by Peter Nicholls, ed.

Dramatic Presentation: *Alien*

Professional Editor: George Scithers

Professional Artist: Michael Whelan

Fanzine: *Locus* (Charles N. Brown, ed.)

Fan Writer: Bob Shaw

Fan Artist: Alexis Gilliland

CAMPBELL AWARD

Barry B. Longyear

GANDALF AWARD

Grand Master: Ray Bradbury

• 1981 •

HUGO WINNERS

Novel: *The Snow Queen* by Joan D. Vinge

Novella: "Lost Dorsai" by Gordon R. Dickson

Novelette: "The Cloak and the Staff"

by Gordon R. Dickson

Short Story: "Grotto of the Dancing Deer"

by Clifford D. Simak

Non-Fiction Book: *Cosmos* by Carl Sagan

Dramatic Presentation: *The Empire Strikes Back*

Professional Editor: Edward L. Ferman

Professional Artist: Michael Whelan

Fanzine: *Locus* (Charles N. Brown, ed.)

Fan Writer: Susan Wood

Fan Artist: Victoria Poyser

CAMPBELL AWARD

Somtow Sucharitkul

SPECIAL AWARD

Edward L. Ferman for his effort to
expand and improve the field



• 1982 •

HUGO WINNERS

Novel: *Downbelow Station* by C.J. Cherryh

Novella: "The Saturn Game" by Poul Anderson

Novelette: "Unicorn Variation" by Roger Zelazny

Short Story: "The Pusher" by John Varley

Non-Fiction Book: *Danse Macabre* by Stephen King

Dramatic Presentation: *Raiders of the Lost Ark*

Professional Editor: Edward L. Ferman

Professional Artist: Michael Whelan

Fanzine: *Locus* (Charles N. Brown, ed.)

Fan Writer: Richard E. Geis

Fan Artist: Victoria Poyser

CAMPBELL AWARD

Alexis Gilliland

SPECIAL AWARD

Mike Glycer for "keeping the
fan in fanzine publishing"



• 1983 •

HUGO WINNERS

Novel: *Foundation's Edge* by Isaac Asimov
Novella: "Souls" by Joanna Russ
Novellette: "Fire Watch" by Connie Willis
Short Story: "Melancholy Elephants"
by Spider Robinson
Non-Fiction Book: *Isaac Asimov: The Foundations
of Science Fiction* by James Gunn
Dramatic Presentation: *Blade Runner*
Professional Editor: Edward L. Ferman
Professional Artist: Michael Whelan
Fanzine: *Locus* (Charles N. Brown, ed.)
Fan Writer: Richard E. Geis
Fan Artist: Alexis Gilliland

CAMPBELL AWARD
Paul O. Williams



• 1984 •

HUGO WINNERS

Novel: *Startide Rising* by David Brin
Novella: "Cascade Point" by Timothy Zahn
Novellette: "Blood Music" by Greg Bear
Short Story: "Speech Sounds" by Octavia Butler
Non-Fiction Book: *Encyclopedia of Science Fiction and
Fantasy, vol. III* by Donald Tuck
Dramatic Presentation: *Return of the Jedi*
Professional Editor: Shawna McCarthy
Professional Artist: Michael Whelan
Semi-prozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *File 770* (Mike Glyer, ed.)
Fan Writer: Mike Glyer
Fan Artist: Alexis Gilliland

CAMPBELL AWARD
R.A. MacAvoy
SPECIAL AWARDS

Larry T. Shaw for a lifetime of service
Robert Bloch for 50 years of excellence

• 1985 •

HUGO WINNERS

Novel: *Neuromancer* by William Gibson
Novella: "Press Enter []" by John Varley
Novellette: "Bloodchild" by Octavia Butler
Short Story: "Crystal Spheres" by David Brin
Non-Fiction: *Wonder's Child: My Life in Science
Fiction* by Jack Williamson
Professional Artist: Michael Whelan
Professional Editor: Terry Carr
Dramatic Presentation: *2010*
Semi-prozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *File 770* (Mike Glyer, ed.)
Fan Writer: Dave Langford
Fan Artist: Alexis Gilliland

CAMPBELL AWARD
Lucius Shepard

• 1986 •

HUGO WINNERS

Novel: *Ender's Game* by Orson Scott Card
Novella: "Twenty-four Views of Mt. Fuji, by Hokusai"
by Roger Zelazny
Novellette: "Paladin of the Lost Hour" by Harlan Ellison
Short Story: "Fermi and Frost" by Frederik Pohl
Non-Fiction: *Science Made Stupid* by Tom Weller
Dramatic Presentation: *Back to the Future*
Professional Editor: Judy-Lynn Benjamin Del Rey
Note: This award was declined by Lester Del Rey.
Professional Artist: Michael Whelan
Semi-prozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *Lan's Lantern* (George Laskowski, ed.)
Fan Writer: Mike Glyer
Fan Artist: joan hanke-woods

CAMPBELL AWARD
Melissa Scott

• 1987 •

HUGO WINNERS

Novel: *Speaker For the Dead* by Orson Scott Card
Novella: "Gilgamesh In The Outback"
by Robert Silverberg
Novellette: "Permafrost" by Roger Zelazny
Short Story: "Tangents" by Greg Bear
Non-Fiction Book: *Trillion Year Spree* by Brain Aldiss
with David Wingrove
Professional Editor: Terry Carr
Professional Artist: Jim Burns
Dramatic Presentation: *Aliens*
Semi-prozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *Ansible* (Dave Langford, ed.)
Fan Writer: Dave Langford
Fan Artist: Brad W. Foster

CAMPBELL AWARD
Karen Joy Fowler



• 1988 •

HUGO WINNERS

Novel: *The Uplift War* by David Brin
Novella: "Eye for Eye" by Orson Scott Card
Novelette: "Buffalo Gals, Won't You Come Out Tonight" by Ursula K. LeGuin
Short Story: "Why I Left Harry's All-Night Hamburgers" by Lawrence Watt-Evans
Non-Fiction Book: *Michael Whelan's Works of Wonder* by Michael Whelan
Professional Editor: Gardner Dozois
Professional Artist: Michael Whelan
Dramatic Presentation: *The Princess Bride*
Semi-prozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *Texas SF Inquirer* (Pat Mueller, ed.)
Fan Writer: Mike Glycer
Fan Artist: Brad W. Foster
Other Forms: *Watchmen* by Alan Moore and Dave Gibbons

CAMPBELL AWARD

Judith Moffett

SPECIAL AWARD

The Science Fiction Oral History Association



• 1989 •

HUGO WINNERS

Novel: *Cyteen* by C.J. Cherryh
Novella: "The Last of the Winnebagos" by Connie Willis
Novelette: "Schrödinger's Kitten" by George Alec Effinger
Short Story: "Kirinyaga" by Mike Resnick
Professional Editor: Gardner Dozois
Professional Artist: Michael Whelan
Dramatic Presentation: *Who Framed Roger Rabbit*
Semi-prozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *File 770* (Mike Glycer, ed.)
Fan Writer: Dave Langford
Fan Artist: Brad W. Foster and Diana Gallagher Wu (tie)
Non-Fiction: *The Motion of Light in Water* by Samuel R. Delany

CAMPBELL AWARD

Michaela Roessner

SPECIAL AWARDS

SF-Lovers Digest for pioneering use of computer bulletin boards in fandom
 Alex Schomburg for lifetime achievement in science fiction art

• 1990 •

HUGO WINNERS

Novel: *Hyperion* by Dan Simmons
Novella: "The Mountains of Mourning" by Lois McMaster Bujold
Novelette: "Enter a Soldier. Later: Enter Another" by Robert Silverberg
Short Story: "Boobs" by Suzy McKee Charnas
Non-Fiction: *The World Beyond the Hill* by Alexei and Cory Panshin
Professional Editor: Gardner Dozois
Professional Artist: Don Maitz
Dramatic Presentation: *Indiana Jones and the Last Crusade*
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *The Mad 3 Party* (Leslie Turek, ed.)
Fan Writer: Dave Langford
Fan Artist: Stu Shiffman
Original Artwork: Cover of *Rimrunners* by Don Maitz

CAMPBELL AWARD

Kristine Kathryn Rusch

• 1991 •

HUGO WINNERS

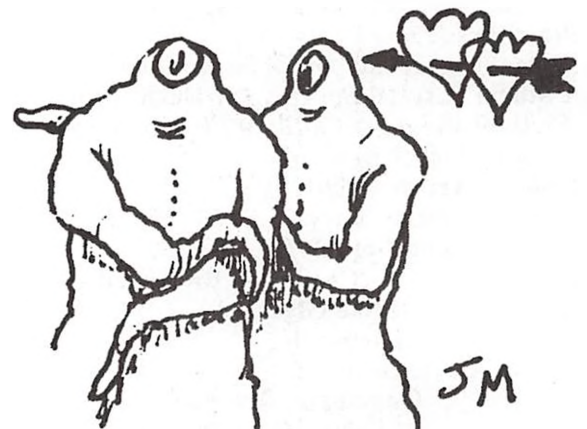
Novel: *The Vor Game* by Lois McMaster Bujold
Novella: "The Hemingway Hoax" by Joe Haldeman
Novelette: "The Manamouki" by Mike Resnick
Short Story: "Bears Discover Fire" by Terry Bisson
Professional Editor: Gardner Dozois
Professional Artist: Michael Whelan
Dramatic Presentation: *Edward Scissorhands*
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *Lan's Lantern* (George "Lan" Laskowski, ed.)
Fan Writer: David Langford
Fan Artist: Teddy Harvia
Non-Fiction: *How to Write Science Fiction and Fantasy* by Orson Scott Card

CAMPBELL AWARD

Julia Ecklar

SPECIAL AWARDS

Andrew I. Porter for many years of excellence in editing *SF Chronicle*
 Elst Weinstein for the Hugu Awards



• 1992 •

HUGO WINNERS

Novel: *Barrayer* by Lois McMaster Bujold
Novella: "Beggars in Spain" by Nancy Kress
Novelette: "Gold" by Isaac Asimov
Short Story: "A Walk in the Sun" by Geoffrey A. Landis
Professional Editor: Gardner Dozois
Professional Artist: Michael Whelan
Original Artwork: Cover of *The Summer Queen*
(written by Joan D. Vinge) by Michael Whelan
Dramatic Presentation: *Terminator 2*
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *Mimosa* (Nicki and Richard Lynch, eds.)
Fan Writer: David Langford
Fan Artist: Brad W. Foster
Non-Fiction: *The World of Charles Addams* by
Charles Addams

CAMPBELL AWARD
Ted Chiang



• 1993 •

HUGO WINNERS

Novel: *A Fire Upon the Deep* by Vernor Vinge and
Doomsday Book by Connie Willis (tie)
Novella: "Barnacle Bill the Spacer" by Lucius Shepard
Novelette: "The Nutcracker Coup" by Janet Kagan
Short Story: "Even the Queen" by Connie Willis
Professional Editor: Gardner Dozois
Professional Artist: Don Maitz
Original Artwork: *Dinotopia* by James Gurney
Dramatic Presentation: "Inner Light" (*Star Trek:*
The Next Generation)
Semiprozine: *Science Fiction Chronicle* (Andrew I.
Porter, ed.)
Fanzine: *Mimosa* (Nicki and Richard Lynch, eds.)
Fan Writer: Dave Langford
Fan Artist: Peggy Ranson
Non-Fiction: *A Wealth of Fable: An Informal*
History of Science Fiction Fandom in the 1950s
by Harry Warner, Jr.

CAMPBELL AWARD
Laura Resnick
SPECIAL AWARD

Takumi Shibano for building bridges between cultures
and nations to advance science fiction and fantasy

• 1994 •

HUGO WINNERS

Novel: *Green Mars* by Kim Stanley Robinson
Novella: "Down in the Bottomlands" by Harry Turtledove
Novelette: "Georgia on my Mind" by Charles Sheffield
Short Story: "Death on the Nile" by Connie Willis
Professional Editor: Kristine Kathryn Rusch
Professional Artist: Bob Eggleton
Original Artwork: Space Fantasy Commemorative
Stamp Booklet, by Stephen Hickman
Dramatic Presentation: *Jurassic Park*
Semiprozine: *Science Fiction Chronicle* (Andrew
Porter, ed.)
Fanzine: *Mimosa* (Nicki and Richard Lynch, eds.)
Fan Writer: Dave Langford
Fan Artist: Brad W. Foster
Non-Fiction: *The Encyclopedia of Science Fiction*
edited by John Clute and Peter Nicholls

CAMPBELL AWARD
Amy Thomson

• 1995 •

HUGO WINNERS

Novel: *Mirror Dance* by Lois McMaster Bujold
Novella: "Seven Views of Olduvai Gorge"
by Mike Resnick
Novelette: "The Martian Child" by David Gerrold
Short Story: "None So Blind" by Joe Haldeman
Professional Editor: Gardner Dozois
Professional Artist: Jim Burns
Original Artwork: *Lady Cottingham's Pressed Fairy Book*
by Brian Froud and Terry Jones
Dramatic Presentation: "All Good Things" (*Star Trek:*
The Next Generation)
Semiprozine: *Interzone* (David Pringle, ed.)
Fanzine: *Ansible* (Dave Langford, ed.)
Fan Writer: Dave Langford
Fan Artist: Teddy Harvia
Non-Fiction: *I. Asimov: A Memoir*, by Isaac Asimov

CAMPBELL AWARD
Jeff Noon

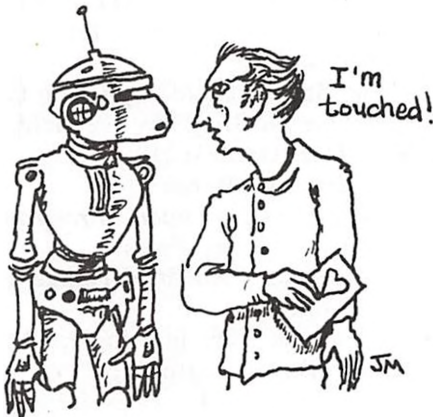


• 1996 •

HUGO WINNERS

- Novel:** *The Diamond Age* by Neal Stephenson (Bantam)
- Novella:** "The Death of Captain Future" by Allen Steele (*Asimov's*, October 1995)
- Novelette:** "Think Like a Dinosaur" by James Patrick Kelly (*Asimov's*, June 1995)
- Short Story:** "The Lincoln Train" by Maureen F. McHugh (*F&SF*, April 1995)
- Non-Fiction Book:** *Science Fiction: The Illustrated Encyclopedia* by John Clute (Dorling Kindersley)
- Dramatic Presentation:** "The Coming of Shadows" (*Babylon 5*)
- Professional Editor:** Gardner Dozois
- Professional Artist:** Bob Eggleton
- Original Artwork:** *Dinotopia: The World Beneath* by James Gurney (Turner)
- Semi-Prozine:** *Locus* (Charles N. Brown, ed.)
- Fanzine:** *Ansible* (Dave Langford, ed.)
- Fan Writer:** Dave Langford
- Fan Artist:** William Rotsler

**CAMPBELL AWARD
David Feintuch**



• 1997 •

HUGO WINNERS

- Novel:** *Blue Mars* by Kim Stanley Robinson (Harper-Collins Voyager; Bantam Spectra)
- Novella:** "Blood of The Dragon" by George R. R. Martin (*Asimov's* 7/96)
- Novelette:** "Bicycle Repairman" by Bruce Sterling (*Intersections*; *Asimov's* 10/96)
- Short Story:** "The Soul Selects Her Own Society..." by Connie Willis (*Asimov's* 4/96; *War of the Worlds: Global Dispatches*)
- Non-Fiction Book:** *Time & Chance* by L. Sprague de Camp (Grant)
- Dramatic Presentation:** "Severed Dreams" (*Babylon 5*)
- Professional Editor:** Gardner Dozois
- Professional Artist:** Bob Eggleton
- Semi-Prozine:** *Locus* (Charles N. Brown, ed.)
- Fanzine:** *Mimosa* (Nicki and Richard Lynch, eds.)
- Fan Writer:** Dave Langford
- Fan Artist:** William Rotsler

**CAMPBELL AWARD
Michael A. Burstein**

• 1998 •

HUGO WINNERS

- Novel:** *Forever Peace* by Joe Haldeman (Ace)
- Novella:** "...Where Angels Fear To Tread" by Allen Steele (*Asimov's* October-November 1997)
- Novelette:** "We Will Drink A Fish Together..." by Bill Johnson (*Asimov's* May 1997)
- Short Story:** "The 43 Antarean Dynasties" by Mike Resnick (*Asimov's* December 1997)
- Non-Fiction Book:** *The Encyclopedia of Fantasy* edited by John Clute & John Grant (St. Martin's Press)
- Dramatic Presentation:** *Contact*
- Professional Editor:** Gardner Dozois
- Professional Artist:** Bob Eggleton
- Semi-Prozine:** *Locus* (Charles N. Brown, ed.)
- Fanzine:** *Mimosa* (Nicki and Richard Lynch, eds.)
- Fan Writer:** Dave Langford
- Fan Artist:** Joe Mayhew

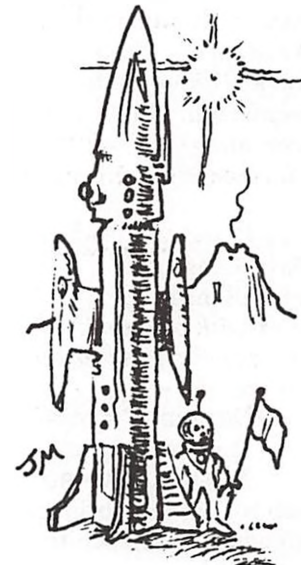
**CAMPBELL AWARD
Mary Doria Russell**

• 1999 •

HUGO WINNERS

- Novel:** *To Say Nothing of the Dog* by Connie Willis (Bantam Spectra)
- Novella:** "Oceanic" by Greg Egan
- Novelette:** "Taklamakan" by Bruce Sterling
- Short Story:** "The Very Pulse of the Machine" by Michael Swanwick
- Non-Fiction Book:** *The Dreams Our Stuff Is Made Of: How Science Fiction Conquered the World* (Simon and Schuster) by Thomas M. Disch
- Dramatic Presentation:** *The Truman Show*
- Professional Editor:** Gardner Dozois
- Professional Artist:** Bob Eggleton
- Semi-Prozine:** *Locus* (Charles N. Brown, ed.)
- Fanzine:** *Ansible* (Dave Langford, ed.)
- Fan Writer:** Dave Langford
- Fan Artist:** Ian Gunn

**CAMPBELL AWARD
Nalo Hopkinson**



ISFiC Inc. is a Not-For-Profit corporation with the mission to promote Science Fiction Fandom Literacy in the Chicago and Midwest areas. As part of our efforts we operate WindyCon and PicnicCon and are proud to sponsor the *ISFiC Writers Contest* for unpublished writers of Science Fiction. See *contest rules* for entry requirement and submission details.

16th Annual ISFiC Writers Contest

For the 16th consecutive year, Illinois Science Fiction in Chicago (ISFiC)—WindyCon's parent organization—is sponsoring a contest for *unpublished* writers of science fiction and fantasy. The winning entry will be printed in the WindyCon XXVIII program book.

First Prize

American Gold Coin *or equivalent*
WindyCon XXVIII Membership
Double Room for WindyCon XXVIII

Honorable Mentions (2)

Silver Coin *or equivalent*

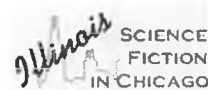
Contest Rules:

- Entrants must have attended WindyCon XXVII or be a resident of Illinois, Indiana, Minnesota, Iowa, Missouri, Kentucky, Ohio, Michigan, or Wisconsin.
 - The submission must be a science fiction or fantasy short story of no more than 7,500 words.
 - The entrant must not have been paid for any previously published or accepted work of fiction by any source, including the *Writers of the Future* contest.
 - Entries must be typed and double-spaced. Each entry must have a cover page with the title of the work, author's information (name, address, phone number), and the approximate word count.
 - Entries may be submitted on paper or via IBM format 3 1/2" floppy diskette. Entries must be accompanied by a self-addressed, stamped envelope suitable for return of the manuscript. Entries not accompanied by an SASE will not be returned.
-

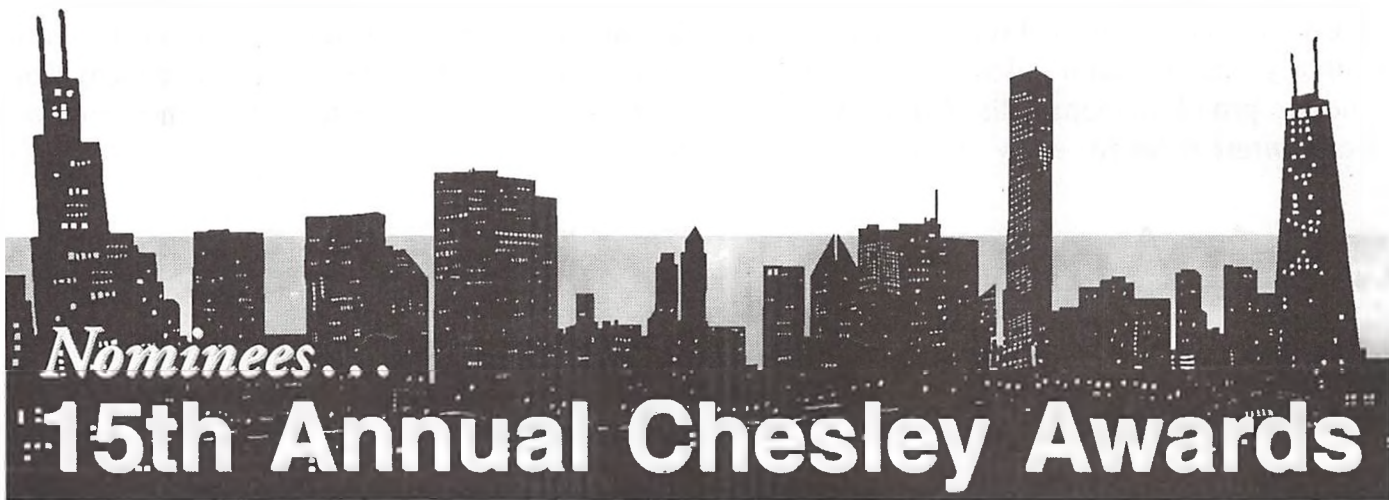
Submission Deadline:

- Manuscripts must be received by August 31, 2001.

Enquiries and Entries should be sent to:



ISFiC Writers Contest
c/o Kathleen Meyer
2526 N. Kedzie #1E
Chicago, IL 60647



Nominees...

15th Annual Chesley Awards

The nominees for the 15th Annual Chesley Awards, given each year by the Association of Science Fiction and Fantasy Artists (ASFA) for outstanding work in the field, have been announced.

The Chesleys, named for the great astronomical artist Chesley Bonestell, began in 1985 as a means for the Science Fiction and Fantasy art community to recognize individual works and achievements during a given year.

This year's awards are for works and achievements in the period from 01-Jan-1999 to 31-Dec-1999. The awards will be presented at ceremonies held at Chicon 2000, Friday evening, 7:30 PM in Riverside Hall.

ASFA is a nonprofit, educational organization dedicated to serving the visual arts of Science Fiction, Fantasy and

related topics. Membership is open to anyone with an interest in the art of the genre, and includes an international population of artists, collectors, management, publishers and the general public.

By category, the nominees are as follows:

BEST COVER ILLUSTRATION, HARDBACK BOOK

- Bob Eggleton**, *Dragon and Phoenix* by Joanne Bertin
Bob Eggleton, *Rainbow Mars* by Larry Niven
Jody Lee, *The Black Swan* by Mercedes Lackey
Todd Lockwood, *The Spine of the World* by R.A. Salvatore
Michael Whelan, *Otherland: Mountain of Black Glass* by Tad Williams


BEST COVER ILLUSTRATION, PAPERBACK BOOK

- Rowena Morrill**, *The Garden of Stone* by Victoria Strauss
John Jude Palencar, *The Terrorists of Irustan* by Louise Marley
Jean Pierre Targete, *Wrapt in Crystal* by Sharon Shinn
James Warhola, *Callahan's Crosstime Saloon* by Spider Robinson
Stephen Youll, *Eberien: Book One; the Company of Glass* by Valery Leith

BEST COVER ILLUSTRATION, MAGAZINE

- Jill Bauman**, *Fantasy and Science Fiction Magazine*, June 1999
Alan Clark, *Cemetery Dance*, Fall 1999
Bob Eggleton, *Fantasy and Science Fiction Magazine*, August 1999
Greg Hildebrandt, *Realms of Fantasy*, August 1999
Ron Walotsky, *Fantasy and Science Fiction Magazine*, April 1999



What if myths and fairy tales held more than a grain of truth? What if magic has always shared this reality with us? Welcome to the world of



The Harper's Children only want to live their lives in peace. But they possess powers that others would control, despite their wishes. With The Faction on one front and The Folk on the other, they are caught in a centuries-old struggle where neutrality is not an option. A small press comic written/drawn by Elaine C. Oldham. \$3.00/issue (incl. S/H). All issues available.

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www.dreamlightgraphics.com

Fantasy Art by
Elaine C. Oldham
 P.O. Box 1263 * Champaign, IL 61824-1263
 (217) 352-0620 * eoldham@atg.com

Valery © 1998
 Elaine C. Oldham, All rights Reserved



BEST INTERIOR ILLUSTRATION

Vincent Di Fate, *Rules of Engagement* by Elizabeth Moon (frontispiece for limited edition release)
James Gurney, *Dinotopia: First Flight* by James Gurney
Jael, *The Little Princess* by Francis Hodgson Burnett
Marianne Plumridge, "Rainbow Mothra," *G-Fan*, March/April 1999
Omar Rayyan, "Weighing the Elephant," *Spider Magazine*, March 1999

BEST COLOR WORK, UNPUBLISHED

Bob Eggleton, *Dragonstorm*
Marc Fishman, *Titania*
Stephen Hickman, *At the Entmoot* (first displayed 1999)
Don Maitz, *King Solomon's Mines*
Marianne Plumridge, *Aphrodite Rising*
Michael Whelan, *Peace*

BEST MONOCHROME WORK, UNPUBLISHED

Rick Berry, *Artemis*
Bob Eggleton, *Dragonhenge*
Stanley Morrison, *Asian Wonders*
Sheila Rayyan, *Claire et la Luna*
Sheila Rayyan, *It Followed Me Home, Can I Keep It?*

BEST THREE-DIMENSIONAL ART

Marian Crane, *Maschera d'Osso*, ivory, fiber, displayed at World Fantasy
Halla Fleisher, *Never Say Die*, sculpey, displayed at Philcon
Johnna Klukas, *From the Astrologer's Anteroom*, furniture grouping
Marianne Plumridge, *Heartsong*, bronze
Lisa Snellings, *Bendyman*, mixed media

AWARD FOR ARTISTIC ACHIEVEMENT

John Berkey
Rick Berry
David Cherry
Stephen Hickman
Ron Walotsky

BEST ART DIRECTOR

Jim Baen, Baen Books
Cathy and Arnie Fenner, Spectrum and Legacy (the book about Frank Frazetta)
Irene Gallo, Tor Books
Don Puckey, Warner Books
Ron Spears, Wizards of the Coast

BEST GAMING-RELATED ILLUSTRATION

Brom, *Warriors of Heaven and Guide to Hell* (two-sided Duelist Insert Poster)
Donato Giancola, *Ivy Scholar*, card art, Magic: the Gathering
Carol Heyer, Dune card, put out by Last Unicorn Games, with Wizards of the Coast
Todd Lockwood, *Creatures of the Night, Golems*
R.K. Post, *Unmask*, card art, Magic: the Gathering

BEST PRODUCT ILLUSTRATION

Richard Bober, *Cleopatra Plate*, art for Hamilton Mint
Ian McCaig, character & costume design for *Star Wars, Episode One: Phantom Menace*
Kinuko Y. Craft, Honey Lemon Ginseng Green Tea box art for Celestial Seasonings
Keith Parkinson, cover art for *Everquest*, 989 Studios/Sony
Drew Struzan, *Star Wars, Episode One: Phantom Menace* poster

AWARD FOR CONTRIBUTION TO ASFA

Jael, Chesley Team Leader in 1999
Jeff Watson, ASFA website design and maintenance
Mel. White, Editorship of the *ASFA Quarterly*
Wizards of the Coast, Financial assistance and layout of last year's *Chesley Awards Brochure*

ASFA, *The Association of Science Fiction and Fantasy Artists*, wishes to express their sincere gratitude to the sponsors of this year's 15th Annual Chesley Awards:

Kat Angeli
Atlantis Custom
Baen Books
Del Rey Books
Bob Eggleton
(in memory of E. Richard Eggleton)
Image Comics

Moore Creations
Paper Tiger
Tor Books
Warner Aspect
Wizards of the Coast
Worlds of Wonder

Their generosity makes these awards possible.



c. Karen Gillmore 2000



CONSTITUTION

OF THE WORLD SCIENCE FICTION SOCIETY, SEPTEMBER 1999

ARTICLE I NAME, OBJECTIVES, MEMBERSHIP, AND ORGANIZATION

SECTION 1.1: NAME

The name of this organization shall be the World Science Fiction Society, hereinafter referred to as WSFS or the Society.

SECTION 1.2: OBJECTIVES

WSFS is an unincorporated literary society whose functions are:

- (1) To choose the recipients of the annual Hugo Awards (Science Fiction Achievement Awards).
- (2) To choose the locations and Committees for the annual World Science Fiction Conventions (hereinafter referred to as Worldcons).
- (3) To attend those Worldcons.
- (4) To choose the locations and Committees for the occasional North American Science Fiction Conventions (hereinafter referred to as NASFiCs).
- (5) To perform such other activities as may be necessary or incidental to the above purposes.

SECTION 1.3: RESTRICTIONS

No part of the Society's net earnings shall be paid to its members, officers, or other private persons except in furtherance of the Society's purposes. The Society shall not attempt to influence legislation or any political campaign for public office. Should the Society dissolve, its assets shall be distributed by the current Worldcon Committee or the appropriate court having jurisdiction, exclusively for charitable purposes. In this section, references to the Society include the Mark Protection Committee and all other agencies of the Society but not convention bidding or operating committees.

SECTION 1.4: MEMBERSHIP

The Membership of WSFS shall consist of all people who have paid

membership dues to the Committee of the current Worldcon.

SECTION 1.5: MEMBERSHIPS

- 1.5.1: Each Worldcon shall offer supporting and attending memberships.
- 1.5.2: The rights of supporting members of a Worldcon include the right to receive all of its generally distributed publications.
- 1.5.3: The rights of attending members of a Worldcon include the rights of supporting members plus the right of general attendance at said Worldcon and at the WSFS Business Meeting held thereat.
- 1.5.4: Members of WSFS who cast a site-selection ballot with the required fee shall be supporting members of the selected Worldcon.
- 1.5.5: Voters have the right to convert to attending membership in the selected Worldcon within ninety (90) days of its selection, for an additional fee set by its committee. This fee must not exceed two (2) times the site-selection fee and must not exceed the difference between the site-selection fee and the fee for new attending members.
- 1.5.6: The Worldcon Committee shall make provision for persons to become supporting members for no more than one hundred and twenty-five percent (125%) of the site-selection fee, or such higher amount as has been approved by the Business Meeting, until a cutoff date no earlier than ninety (90) days before their Worldcon.

1.5.7: Other memberships and fees shall be at the discretion of the Worldcon Committee.

SECTION 1.6: AUTHORITY

Authority and responsibility for all matters concerning the Worldcon, except those reserved herein to WSFS, shall rest with the Worldcon Committee, which shall act in its own name and not in that of WSFS.

SECTION 1.7: THE MARK PROTECTION COMMITTEE

- 1.7.1: There shall be a Mark Protection Committee of WSFS, which shall be responsible for registration and protection of the marks used by or under the authority of WSFS.
- 1.7.2: The Mark Protection Committee shall submit to the Business Meeting at each Worldcon a report of its activities since the previous Worldcon, including a statement of income and expense.
- 1.7.3: The Mark Protection Committee shall hold a meeting at each Worldcon after the end of the Business Meeting, at a time and place announced at the Business Meeting.
- 1.7.4: The Mark Protection Committee shall determine and elect its own officers.

SECTION 1.8: MEMBERSHIP OF THE MARK PROTECTION COMMITTEE

- 1.8.1: The Mark Protection Committee shall consist of:
 - 1: one (1) member appointed to serve at the pleasure of each future selected Worldcon Committee and each of the two (2) immediately preceding



Worldcon Committees

2: one (1) member appointed to serve at the pleasure of each future selected NASFiC Committee and for each Committee of a NASFiC held in the previous two years, and

3: nine (9) members elected three (3) each year to staggered three-year terms by the Business Meeting.

1.8.2: No more than three elected members may represent any single North American region, as defined in Section 1.8.5. Each elected member shall represent the region (if any) in which the member resided at the time they were elected.

1.8.3: Newly elected members take

their seats, and the term of office ends for elected and appointed members whose terms expire that year, at the end of the Business Meeting.

1.8.4: If vacancies occur in elected memberships in the Committee, the remainder of the position's term may be filled by the Business Meeting, and until then temporarily filled by the Committee.

1.8.5: To ensure equitable distribution of representation, North America is divided into three (3) regions as follows:

(1) **Western:** Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states, provinces, and territories westward includ-

ing Hawaii, Alaska, the Yukon, and the Northwest Territories.

(2) **Central:** Central America, the islands of the Caribbean, Mexico (except as above), and all states, provinces, and territories between the Western and Eastern regions.

(3) **Eastern:** Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states, provinces, and territories eastward including the District of Columbia, St. Pierre et Miquelon, Bermuda, and the Bahamas.

ARTICLE II POWERS AND DUTIES OF WORLDCON COMMITTEES

SECTION 2.1: DUTIES

Each Worldcon Committee shall, in accordance with this Constitution, provide for

- 1: administering the Hugo Awards,
- 2: administering any future Worldcon or NASFiC site selection required, and
- 3: holding a WSFS Business Meeting.

SECTION 2.2: MARKS

Every Worldcon and NASFiC Committee shall include the following notice in each of its publications: "World Science Fiction Society," "WSFS," "World Science Fiction Convention," "Worldcon," "NASFiC," and "Hugo Award" are service marks of the World Science Fiction Society, an unincorporated literary society.

SECTION 2.3: OFFICIAL REPRESENTATIVE

Each future selected Worldcon Committee shall designate an official representative to the Business Meeting to answer questions about their Worldcon.

SECTION 2.4: DISTRIBUTION OF RULES

The current Worldcon Committee shall print copies of the WSFS Constitution, together with an

explanation of proposed changes approved but not yet ratified, and copies of the Standing Rules. The Committee shall distribute these documents to all WSFS members at a point between nine and three months prior to the Worldcon, and shall also distribute them to all WSFS members in attendance at the Worldcon upon registration.

SECTION 2.5: BID PRESENTATIONS

Each Worldcon Committee shall provide a reasonable opportunity for bona fide bidding committees for the Worldcon to be selected the following year to make presentations.

SECTION 2.6: INCAPACITY OF COMMITTEES

With sites being selected three (3) years in advance, there are at least three selected current or future Worldcon Committees at all times. If one of these should be unable to perform its duties, the other selected current or future Worldcon Committee whose site is closer to the site of the one unable to perform its duties shall determine what action to take, by consulting the Business Meeting or by mail poll of WSFS if there is sufficient time, or by decision of the Committee if there is not sufficient time.

SECTION 2.7: MEMBERSHIP PASS-ALONG

Within ninety (90) days after a Worldcon, the administering Committee shall, except where prohibited by local law, forward its best information as to the names and postal addresses of all of its Worldcon members to the Committee of the next Worldcon.

SECTION 2.8: FINANCIAL OPENNESS

Any member of WSFS shall have the right, under reasonable conditions, to examine the financial records and books of account of the current Worldcon Committee, all future selected Worldcon Committees, and the two immediately preceding Worldcon Committees.

SECTION 2.9: FINANCIAL REPORTS

2.9.1: Each future selected Worldcon Committee shall submit an annual financial report, including a statement of income and expenses, to each WSFS Business Meeting after the Committee's selection.

2.9.2: Each Worldcon Committee shall submit a report on its cumulative surplus/loss at the next Business Meeting after its Worldcon.



2.9.3: Each Worldcon Committee should dispose of surplus funds remaining after accounts are settled for the current Worldcon for the benefit of WSFS as a whole.

2.9.4: In the event of a surplus, the Worldcon Committee, or any alternative organizational entity established to oversee and disburse that surplus, shall file annual financial reports re-

garding the disbursement of that surplus at each year's Business Meeting, until the surplus is totally expended or an amount equal to the original surplus has been disbursed.

ARTICLE III HUGO AWARDS

SECTION 3.1: INTRODUCTION

Selection of the Hugo Awards shall be made as provided in this Article.

SECTION 3.2: GENERAL

3.2.1: Unless otherwise specified, Hugo Awards are given for work in the field of science

fiction or fantasy appearing for the first time during the previous calendar year.

ARTICLE IV FUTURE WORLDCON SELECTION

SECTION 4.1: VOTING

4.1.1: WSFS shall choose the location and Committee of the Worldcon to be held three (3) years from the date of the current Worldcon.

4.1.2: Voting shall be by written ballot cast either by mail or at the current Worldcon with tallying as described in Section 3.11.

4.1.3: The current Worldcon Committee shall administer the voting, collect the advance membership fees, and turn over those funds to the winning Committee before the end of the current Worldcon.

4.1.4: The site-selection voting totals shall be announced at the Business Meeting and published in the first or second Progress Report of the winning Committee, with the by-mail and at-convention votes distinguished.

SECTION 4.2: VOTER ELIGIBILITY

4.2.1: Voting shall be limited to WSFS members who have purchased at least a supporting membership in the Worldcon whose site is being selected.

4.2.2: The supporting membership rate shall be set by unanimous agreement of the current Worldcon Committee and all bidding committees who have filed before the ballot deadline. If agreement is not reached, the default fee shall be the median (middle value)

of the US dollar fees used in the previous three (3) Worldcon site selections.

SECTION 4.3: NON-NATURAL PERSONS

Corporations, associations, and other nonhuman or artificial entities may cast ballots, but only for "No Preference." "Guest of" memberships may only cast "No Preference" ballots. Memberships transferred to individual natural persons may cast preferential ballots, provided that the transfer is accepted by the administering convention.

SECTION 4.4: BALLOTS

Site-selection ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter. Each site-selection ballot shall list the options "None of the Above" and "No Preference" and provide for write-in votes, after the bidders and with equal prominence. The supporting membership rate shall be listed on all site-selection ballots.

SECTION 4.5: TALLYING

4.5.1: The name and address information shall be separated from the ballots and the ballots counted only at the Worldcon with two (2) witnesses from each bidding committee allowed to observe. Each bidding committee may make a record of the name and address of every voter.

4.5.2: A ballot voted with first or

only choice for "No Preference" shall be ignored for site selection. A ballot voted with lower than first choice for "No Preference" shall be ignored if all higher choices on the ballot have been eliminated in preferential tallying.

4.5.3: "None of the Above" shall be treated as a bid for tallying, and shall be the equivalent of "No Award" with respect to Section 3.11.

4.5.4: If "None of the Above" wins, the duty of site selection shall devolve on the Business Meeting of the current Worldcon. If the Business Meeting is unable to decide by the end of the Worldcon, the Committee for the following Worldcon shall make the selection without undue delay.

4.5.5: Where a site and Committee are chosen by a Business Meeting or Worldcon Committee, they are not restricted by exclusion zone or other qualifications.

4.5.6: All ballots shall be initially tallied by their first preferences, even if cast for a bid that the administering Committee has ruled ineligible. If no eligible bid achieves a majority on the first round of tallying, then on the second round all ballots for ineligible bids shall be redistributed to their first eligible choices, and tallying



shall proceed according to normal preferential-ballot procedures.

SECTION 4.6: BID ELIGIBILITY

- 4.6.1:** To be eligible for site selection, a bidding committee must file the following documents with the Committee that will administer the voting:
- (1) an announcement of intent to bid;
 - (2) adequate evidence of an agreement with its proposed site's facilities, such as a conditional contract or a letter of agreement;
 - (3) the rules under which the Worldcon Committee will operate, including a specification of the term of office of their chief executive officer or officers and the conditions and procedures for the selection and replacement of such officer or officers.
- 4.6.2:** The bidding committee must supply written copies of these documents to any member of WSFS on request.
- 4.6.3:** For a bid to be allowed on the printed ballot, the bidding committee must file the documents specified above no later than 180 days prior to the official opening of the administering convention.
- 4.6.4:** To be eligible as a write-in, the bidding committee must file the documents specified above

by the close of the voting.

- 4.6.5:** If no bids meet these qualifications, the selection shall proceed as though "None of the Above" had won.

SECTION 4.7: SITE ELIGIBILITY

A site shall be ineligible if it is within five hundred (500) miles or eight hundred (800) kilometers of the site at which selection occurs.

[Secretary of 1999 Business Meeting: Portions of Section 4.7 regarding regional rotation of Worldcon were removed by a constitutional amendment ratified at the 1999 WSFS Business Meeting, with a provision that Worldcon bids eligible under the old rules would continue to be eligible during the first three races conducted under the new rules. Barring a change in the lead time for site selection, this means that the site selection elections in 2000, 2001, and 2002 will be conducted under both the new and old rules. I therefore suggest keeping this note as part of the Constitution through the end of the 2002 Worldcon in order to make it clear that both sets of rules apply through the election conducted that year. The original text of Section 4.7 was "Site Eligibility." A site outside North America is eligible for selection in any year. A site within North America is eligible for selection if it is within the appropriate region, as defined below. The North American regions shall rotate in the order Western, Central, Eastern region. A site shall be ineligible if it is within sixty (60) miles of the site at which selection occurs."]

SECTION 4.8: NASFiC

If the selected Worldcon site is not in North America, there shall be a NASFiC in North America that year. Selection of the NASFiC shall be by the identical procedure to the Worldcon selection except as provided below or elsewhere in this Constitution:

- 4.8.1:** Voting shall be by written ballot administered by the following year's Worldcon, if there is no NASFiC in that year, or by the following year's NASFiC, if there is one, with ballots cast at the administering convention or by mail, and with only members of the administering convention allowed to vote.
- 4.8.2:** NASFiC Committees shall make all reasonable efforts to avoid conflicts with Worldcon dates.
- 4.8.3:** The proposed NASFiC supporting membership rate can be set by unanimous agreement of the administering Committee and all bidding committees who have filed before the ballot deadline.
- 4.8.4:** If "None of the Above" wins, or if no eligible bid files by the deadline, then no NASFiC shall be held and any supporting membership payments collected for the NASFiC site selection shall be refunded by the administering convention without undue delay.

ARTICLE V POWERS OF THE BUSINESS MEETING

SECTION 5.1: WSFS BUSINESS MEETINGS

- 5.1.1:** Business Meetings of WSFS shall be held at advertised times at each Worldcon.
- 5.1.2:** The current Worldcon Committee shall provide the Presiding Officer and Staff for each Meeting.
- 5.1.3:** The Business Meeting may adopt Standing Rules for its own governance.
- 5.1.4:** Meetings shall be conducted in accordance with the provi-

sions of (in descending order of precedence) the WSFS Constitution; the Standing Rules; such other rules as may be published in advance by the current Committee (which rules may be suspended by the Business Meeting by the same procedure as a Standing Rule); the customs and usages of WSFS (including the resolutions and rulings of continuing effect); and the current edition of *Robert's Rules of Or-*

der, Newly Revised.

- 5.1.5:** The quorum for the Business Meeting shall be twelve (12) members of the Society physically present.

SECTION 5.2: CONTINUATION OF COMMITTEES

Except as otherwise provided in this Constitution, any committee or other position created by a Business Meeting shall lapse at the end of the next following Business Meeting that does not vote to continue it.



SECTION 5.3: CONSTITUTIONAL PASS-ALONG
Within two (2) months after the end

of each Worldcon, the Business Meeting staff shall send a copy of all changes to the Constitution and

Standing Rules, and all items awaiting ratification, to the next Worldcon Committee.

ARTICLE VI CONSTITUTION

SECTION 6.1: CONDUCT

The conduct of the affairs of WSFS shall be determined by this Constitution together with all ratified amendments hereto and such Standing Rules as the Business Meeting shall adopt for its own governance.

SECTION 6.2: NATURAL PERSONS

In all matters arising under this Constitution, only natural persons may introduce business, nominate, or vote, except as specifically provided otherwise in this Constitution. No person may cast more than one vote on any issue or more than one ballot in any election. This shall not be interpreted to prohibit delivery of ballots cast by other eligible voters.

SECTION 6.3: AMENDMENT

The WSFS Constitution may be amended by a motion passed by a simple majority at any Business Meeting but only to the extent that such motion is ratified by a simple majority at the Business Meeting of the subsequent Worldcon.

Section 6.4: Commencement

Any change to the Constitution of WSFS shall take effect at the end of the Worldcon at which such change is ratified, except that no change imposing additional costs or financial obligations upon Worldcon Committees shall be binding upon any Committee already selected at the time when it takes effect.

SECTION 6.5: STANDING RULES

Standing Rules for the Governance of the Business Meeting and related activities may be adopted or amended by a majority vote at any Business Meeting. Amendments to Standing Rules shall take effect at the close of the Worldcon where they are adopted; this rule may be suspended by a two-thirds (2/3) vote.

The above copy of the World Science Fiction Society's Constitution is hereby Certified to be True, Correct, and Complete:

Jack R. Herman, Chairman of
Business Meeting
Pat McMurray, Secretary of
Business Meeting

The Standing Rules of the WSFS

Rev. 29-Jan-2000

**STANDING RULES OF THE
WORLD SCIENCE FICTION SOCIETY**

Rule 1: Meeting and Session. The Annual Meeting of the World Science Fiction Society shall consist of one or more *Preliminary Business Meetings* and one or more *Main Business Meetings*. The first meeting shall be designated as a Preliminary Business Meeting. All meetings at a Worldcon (preliminary, main, or otherwise) shall be considered a single "session" as defined in the Parliamentary Authority (see section 4.1 of the WSFS Constitution), regardless of whether such gatherings are called "meetings" or "sessions."

Rule 2: Preliminary Business Meeting(s). The Preliminary Business Meeting may not directly reject, pass, or ratify amendments to the Constitution; however, all motions adhering to a Constitutional amendment are in order if otherwise allowed. The Preliminary Business Meeting may not refer a Constitutional amendment to a committee unless the committee's instructions are to report to the Main Business Meeting.

The Preliminary Business Meeting may not postpone consideration of a Constitutional amendment beyond the last Preliminary Business Meeting. The Preliminary Business Meeting may consider any business not expressly forbidden to it by the Standing Rules or expressly reserved to the Main Business Meeting.

Rule 3: Main Business Meeting(s). The Main Business Meeting may reject, pass, or ratify amendments to the Constitution. One Main Meeting shall be also be designated as the Site-Selection Meeting, where Site-Selection business shall be the special order of business.

Rule 4: Scheduling of Meetings. The first Main Meeting shall be scheduled no less than eighteen (18) hours after the conclusion of the last Preliminary Meeting.

Rule 5: Deadline for Submission of New Business. The deadline for submission of non-privileged new business to the Business Meeting shall be two (2) hours after the official opening of the Worldcon or eighteen (18) hours before the first Preliminary Meeting, whichever is later. The Presiding Officer may accept otherwise qualified



motions submitted after the deadline, but all such motions shall be placed at the end of the agenda.

Rule 6: Requirements for Submission of New Business. Two hundred (200) identical, legible copies of all proposals for non-privileged new business shall be submitted to the Presiding Officer before the deadline in Rule 5 unless such proposals are distributed to the attendees at the Worldcon by the Worldcon Committee. All proposals must be legibly signed by a maker and at least one seconder.

Rule 7: Interpretation of Motions. The Presiding Officer shall reject as out of order any proposal or motion that is obviously illegal or hopelessly incoherent. In the absence of the maker of a motion or instructions to the contrary, the Presiding Officer shall be free to interpret the meaning of any motion.

Rule 8: Short Title. Any item of new business considered by the Business Meeting shall contain a short title.

Rule 9: Smoking. If smoking is allowed in the place where the Business Meeting is held, the Presiding Officer shall divide the room into smoking and non-smoking sections at the beginning of each meeting.

Rule 10: Question Time. During the Site-Selection Meeting, fifteen (15) minutes of program time shall be allocated to each future seated Worldcon committee. During the first five (5) minutes, each committee may make such presentations as they wish. The remaining time shall be allocated for questions to be asked about that committee's Worldcon. Questions may be submitted in writing at any previous meeting. Questions submitted in writing shall have priority over other questions if the person who submitted the question is present and still wishes to ask the question. No person may ask a second question as long as any person wishes to ask a first question. Questions are limited to fifteen (15) seconds and responses to two (2) minutes. If time permits at the Site-Selection Meeting, committees bidding for the right to host any Worldcon whose selection will take place in the next calendar year shall be allocated five (5) minutes of program time to make such presentations as they wish. The time limits in this rule may be modified by majority vote.

Rule 11: Mark Protection Committee; Nominations. Nominations for election to the Mark Protection Committee shall be allowed from the floor at each Preliminary Business Meeting. To be listed on the ballot, each nominee must submit to the Secretary of the Business Meeting the nominee's consent to nomination and the nominee's current region of residence. A nominee shall be ineligible if the nominee could not be elected due to the regional residence restrictions. The deadline for submitting such consent to nomination shall be set by the Secretary.

Rule 12: Mark Protection Committee, Elections. Elections to the Mark Protection Committee shall be a special order of business at a designated Main Business Meeting. Voting shall be by written preferential ballot with write-in votes allowed. Votes for write-in candidates who do not submit written consent to nomination and region of residence to the Presiding Officer before the close of balloting shall be ignored. The ballot shall list each nominee's name and region of residence. The first seat filled shall be by normal preferential ballot procedures. After a seat is filled, votes for the elected member and for any nominee who is now ineligible due to regional residence restrictions shall be eliminated before conducting the next ballot. This procedure shall continue until all seats are filled. Should there be any partial-term vacancies on the committee, the partial-term seat(s) shall be filled after the full-term seats have been filled.

Rule 13: Debate Time Limits; Main Motions. The Presiding Officer shall designate the default debate time for main motions. The Business Meeting may, by majority vote, set the initial debate time limit for any motion to any positive whole number of minutes.

Rule 14: Debate Time Limits; Allotment of Time. If a question is divided, the time limits applicable to the question before it was divided shall apply to each portion of the divided question. Debate time shall be allotted equally to each side of a question. Time spent on points of order or other neutral matters arising from a motion shall be divided equally and charged to each side.

Rule 15: Debate Time Limits; Amendments. Debate on all amendments to main motions shall be limited to five (5) minutes, allotted equally to each side. Time spent on debate of an amendment shall be charged against the time for the main motion.

Rule 16: Debate Time Limits; Motions Allowed After Expiration. Motions that adhere to the main motion shall not be out of order because of the expiration of debate time, but shall be undebatable.

Rule 17: Debate Time Limits; Minimum Substantive Debate. If the debate time expires before either or both sides of the question have had an opportunity for substantive debate, any side that has not had such an opportunity shall have two (2) minutes to be used solely for the purpose of substantive debate.

Rule 18: Carrying Business Forward. Motions other than Constitutional amendments awaiting ratification may be carried forward from one year to the next only by being postponed definitely or by being referred to a committee.

Rule 19: Dilatory Actions; Misuse of Inquiries. The



sole purpose of a “point of information” or “parliamentary inquiry” is to ask the Presiding Officer for an opinion of the effect of a motion or for guidance as to the correct procedure to follow. The Presiding Officer shall treat as dilatory any attempts to circumvent the rules of debate under the guise of points of information, parliamentary inquiries, or other queries and requests.

Rule 20: Committees. All committees are authorized to organize themselves in any lawful manner and to adopt rules for the conduct of their business, which may include conducting balloting by mail and limiting debate, subject to any contrary provisions of the Constitution, the Standing Rules, or instructions given to the committee by the Business Meeting.

Rule 21: Official Papers; Indicating Revisions. The Business Meeting staff shall clearly indicate all changes (including deletions) from the previous year’s version when they provide the Constitution and Standing Rules for publication prior to the following Worldcon. However, the failure to indicate such changes shall not affect the validity of the documents.

Rule 22: Official Papers; Corrections. Any correction of fact to the Minutes or to the Constitution or Standing Rules as published should be brought to the attention of the Secretary of the Business Meeting in question and of the next available Business Meeting as soon as they are discovered.

Rule 23: Numbers, Titles, References, and Technical Corrections. Numbers and titles of the various parts of the Constitution and Standing Rules are for the sake of easy reference only. They do not form a substantive part of these documents nor of any motion to amend these documents. The Business Meeting Secretary shall incorporate into these documents appropriate changes as required by newly adopted amendments. When making any such adjustments required by this section, the Business Meeting Secretary shall change article and section numbers, titles, and internal cross-references as necessary to maintain a consistent, parallel structure, which shall not be altered unless the Business Meeting explicitly so directs. The Business Meeting Secretary may change punctuation, capitalization, grammar, and other wording in the Constitution and Standing Rules only insofar as such changes clarify meaning and enhance consistency, and only insofar as such changes do not modify the substantive meaning of the documents.

Rule 24: Continuing Resolutions. Resolutions of continuing effect (“continuing resolutions”) may be repealed or amended by majority vote of subsequent Business Meetings without notice, and shall be automatically repealed or amended by applicable amendments to the Constitution or Standing Rules or by conflicting resolutions passed by subsequent

Business Meetings.

Rule 25: Nonstandard Parliamentary Authority. If a Worldcon Committee adopts for the governance of the Business Meeting a parliamentary authority other than that specified in the Constitution, the Committee must in timely fashion publish information about how to obtain copies of the authority in question.

Rule 26: Constitutional and Standing Rule Amendments. Motions to Amend the Constitution, to Ratify a Constitutional Amendment, and to Amend the Standing Rules shall be considered ordinary main motions, except as otherwise provided in the Standing Rules or Constitution. An Objection to Consideration shall not be in order against ratification of a Constitutional amendment.

Rule 27: Postpone Indefinitely. The motion to Postpone Indefinitely shall not be allowed.

Rule 28: Amend; Secondary Amendments. Secondary amendments (amendments to amendments) are not allowed except when the primary amendment is to substitute.

Rule 29: Previous Question. A person speaking to a motion may not immediately offer a motion to close debate. The motion for the Previous Question (also known as the motion “close debate,” “call the question,” and “vote now”) shall not be in order when there is less than one minute of debate time remaining, nor when either or both sides of the debate have yet to speak to a question. Before voting on the motion for the Previous Question, the Presiding Officer shall, without debate, ask for a show of hands of those persons who still wish to speak to the matter under consideration.

Rule 30: Lay on the Table. The motion to Lay on the Table shall require a two-thirds (2/3) vote for adoption.

Rule 31: Adjournment. The incidental main motion to *adjourn sine die* shall not be in order until all Special and General Orders have been discharged.

Rule 32: Counted Vote. The Presiding Officer shall take a counted vote upon the request of ten percent (10%) of those members attending the meeting.

Rule 33: Suspension of Rules. Rules protecting the rights of absentees, including this rule, may not be suspended.

The above copy of the Standing Rules for the Governance of the WSFS Business Meeting is hereby Certified to be True, Correct, and Complete:

Jack R. Herman, Chairman
Pat McMurray, Secretary
1999 WSFS Business Meeting, EM



As of August 1, 2000, da...

Chicon 2000 Member List

CHICON 2000 MEMBERSHIP TOTALS

Tuesday
August 1, 2000

Attending	4,630
Children	79
Childcare	52
Kid-in-Tow	41
Supporting	185

GEOGRAPHIC BREAKDOWN

TOP 5 COUNTRIES

USA	4,520
Canada	202
Great Britain	64
Japan	38
Australia	36

TOP 5 STATES

IL	941
CA	534
NY	273
MI	249
OH	194

BY COUNTRY

Australia	36
Austria	4
Belgium	2
Canada	202
Croatia	1

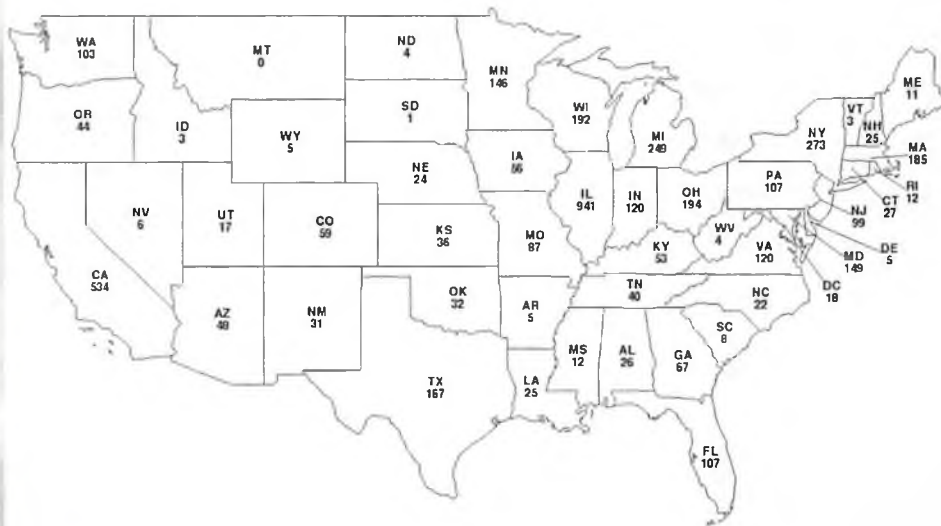
Denmark	2
France	1
Germany	14
Great Britain	64
Hong Kong	1
Ireland	8
Israel	5
Japan	40
Mexico	1
Netherlands	5
Northern Ireland	1
Norway	4
Qatar	2
Russia	5
Scotland	2

Singapore	5
Spain	1
Sweden	3
USA	4,520
Ukraine	1
Vatican City State	1
Wales	1

BY STATE

Alabama	26
Alaska	5
Armed Forces Pacific	6
Arizona	48
Arkansas	5
California	534
Colorado	59
Connecticut	27
Delaware	5
District of Columbia	18
Florida	107
Georgia	67
Guam	1
Hawaii	5
Idaho	3
Illinois	941
Indiana	120
Iowa	54
Kansas	36
Kentucky	53
Louisiana	25
Maine	11

Maryland	145
Massachusetts	185
Michigan	249
Minnesota	146
Mississippi	12
Missouri	87
Nebraska	24
Nevada	6
New Hampshire	25
New Jersey	99
New Mexico	31
New York	273
North Carolina	22
North Dakota	4
Ohio	194
Oklahoma	32
Oregon	44
Pennsylvania	107
Puerto Rico	1
Rhode Island	12
South Carolina	8
South Dakota	1
Tennessee	40
Texas	167
Utah	15
Virginia	120
Vermont	3
Washington	103
Wisconsin	192
West Virginia	4
Wyoming	5



A0570	'Zanne	K5374	Danielle G. Allen	A3201	Randy Applund	S3724	Chris Ballowe
A3848	AAHZ	A3100	David-Michael Allen	A2650	Donna J. Aranda	A1709	Gerri Balter
A4086	Cezarija Abartis	A4245	Deann Allen	A4945	David Argentar	C2167	Bam Bam
A5003	Greg J. Abba	A1461	Deb Allen	A0877	Rose Arias	A2335	Brian Bambrough
A4566	Sallie R. Abba	A0755	Guy Allen	A0965	Pat Arloff	A4756	Christina M. Bamford
A4723	Gordon Abbott	A2065	James Allen	A2111	Bobbi Armbruster	A5625	Michael Banbury
A2791	Martin Abela	A1462	Kevin Allen	A3395	Jan Armitage	A1959	Bandit
A4778	Paul Abell	A2060	Kurt Allen	A5192	Andrew Stewart Armstrong	A1316	Mari Bangs
A5174	J. Abella	A2110	Robert Allen	A4433	Heather Armstrong	A3105	Nancy Banks
A4227	Daniel Abraham	A5808	Robert C. Allen	A5193	Helen Patricia Armstrong	A0481	Jeffrey Bantly
A5012	Daniel J. Abraham	A5122	Roger MacBride Allen	A4302	Eleanor Aronson	A2113	Jonni Bantz
A3829	Sunday Abraham	A0727	Zoanne Allen	A5011	David Aronovitz	T3730	Rhianon Barber
A4228	Vivian Abraham	A3258	Wendy Allen-Ayres	A1629	Kathy Arteaga	A3729	Tara Barber
A1926	Peggy Abram	A3041	Robert Alley	A4439	Amanda Arthur	A3728	Tom Barber
A0785	Steven R. Abram	A3850	Deborah Allison	A2396	Bobbi Arthur	A0418	Barry Bard
A1952	Alyson L. Abramowitz	A3851	Joshua Allison	A5815	Chris Artis	C3098	Bryce Baringer
C4855	Gregory Abrams	A4683	Susan Allison	A5670	Catherine Asaro	A3097	Jill Baringer
A2706	Florence Achenbach	A1047	Tim Allison	A0258	F.L. Ash	T3099	Kathryn Baringer
A2531	Eve Ackerman	A0654	Aaron Allston	A5698	Carole Ashmore	A3096	Philip Baringer
A1767	Forrest J. Ackerman	A2044	Paul Allwood	S3446	Joseph Aspler	A5007	Icicle Leah Barker
S2392	Justin Ackroyd	A3155	Dottie Allyn	A2009	Marie Asscherick	A4915	Keith D. Barkhau
A3317	Charles S. Adachi	A2053	Harry L. Alm	A2008	Odie Asscherick	A1268	Chris M. Barkley
A3318	Izumi Adachi	A2052	Marilyn L. Alm	A1031	William M. Atchison	C5277	Cayley Barlowe
A5058	Catherine Adamic	A4468	Adina Alpert	A1870	Thomas Atkinson	A0795	P.J. Barnard
A4014	Bruce Adams	A4514	Matthew B. Alschuler	A4412	Alia Atlas	A4785	Adrienne Martine Barnes
A3104	Jae Leslie Adams	A5449	Audrey Lynn Alt	A0508	Yoel Attiya	A5260	Joyce Ann Barnes
A4886	Kenneth John Adams	C4298	Nathan Alvord	A0861	Bonnie Atwood	A4035	Tom Barnes
A5469	Pam Adams	A4296	J. Clinton Alvord, Jr.	A0860	Ted Atwood	A4840	Paul Barnett
A3708	Steve Adams	A1644	David Alway	A2357	Roy Auerbach	A5620	Elizabeth Barrette
A0325	Frank Adams-Watters	A4788	Laurel Amberdine	A2537	Billie Aul	A3815	Carolyn Barricklow
A0324	Suzanne Adams-Watters	A1749	Ken Amos	A3205	Joan Austin	A2540	Mark Bartlett
A5844	Carla Adkins	S5459	Lou Anders	A0348	Kevin Austin	A3640	Sally Bartlett
A5845	Jennifer Lynn Adkins	A3677	Robert Anders	A3204	Steve Austin	A5181	Steve Bartlett
A3089	Jerrie M. Adkins	A5045	Johan M. Andersen	A2112	B. Shirley Avery	A1484	Jeanette R. Barton
A2863	Sue Ellen Adkins	A2532	Claire Anderson	A3847	Fiona Avery	A2539	Martha Bartter
A2393	Adina Adler	A2533	Dave Anderson	A4068	Aviva	A4409	David Bartz
A4133	Steven J. Adler	A3714	David G. Anderson	A1331	David Axler	A4410	Laura Bartz
A0235	Garry Adrian	A3976	David Lee Anderson	A0706	Donald E. Ayres	A3393	Maria E. Bartz
A1884	Joe Agee	A5426	Douglas A. Anderson	A3345	Glenda Babai	A2880	Gisela Basarke
A0472	Gary P. Agin	A4005	Frank Anderson	A3699	George Babbera	A2879	Ken Basarke
A3991	Postoria A. Aguirre	A2870	Janice Anderson	A3438	Karen Babcock	A5367	Sandra L. Basham
A5716	Laurence D. Ahearn	A4964	Kevin J. Anderson	S4791	Karen Babich	A3495	Sharon A. Bass
A4975	John Ahlers	A3340	Kristiina L. Anderson	A4104	Caryn Babstock	A1091	Gabby Bate
A4414	Michael J. Ahlers	A1975	Lorraine Anderson	A4231	Krista Babstock	A2922	Eva Bateman
A0516	Fred Aiken	A2394	Lynn Anderson	A5710	Brad Bachelor	A2921	Gary Bateman
A0517	Nanette Aiken	A3569	Michael K. Anderson	A3982	Michael Bachelor	A4269	Kenn Bates
A4202	Steve Ainsworth	A3500	Patricia Anderson	A3981	Paula Bachelor	A1157	Allen Batson
A2695	Brian Dana Akers	A2868	Kristin Andraschko	A0558	Chaz Boston Baden	A2544	Barbara Batson
A2702	Loretta Akers	A5168	Douglas S. Andrew	A2545	Lynn V. Baden	A4425	Lee Battes
S4343	Scott A. Akers	A2534	Craig K. Andrews	A0005	Jim Baen	A0985	Kurt Baty
S3950	George D. Akin	A2928	France Andrews	A0006	Guest of Jim Baen	A5457	Gerard M. Bauer
A3775	John Alderdice	A2644	John C. Andrews	A3399	Fredrika Baer	A0601	Mary Arwen Bauer
A4219	Arthur J. Aldridge	A5309	Joyce S. Andrews	A5675	Sean M. Baeza	A4910	Robert Vincent Bauer, Jr.
A4307	Manfred Alex	A5308	Arlan Andrews, Sr.	A2538	Margene S. Bahm	A3681	Chris Baugher
A2228	Brian Alexander	S2535	Harry Andruschak	A5668	Lenny Bailes	A3914	David Baugher
A5774	Lori Alexander	C5353	Joe Angeli	A5672	James Bailey	A3087	Elizabeth L. Baxter
A4988	Rob Alexander	A2727	Kat Angeli	A1293	Kathleen Bailey	A3583	Stephen Baxter
A4670	Sue Alexander	C5352	Nick Angeli	A3466	Malinda Bailey	S3546	Zara Baxter
S0696	Alexandria Digital Library #1	A2728	Ron Angeli	A0434	Mark W. Bailey	A0644	Brad (Keri) Bazler
S0697	Alexandria Digital Library #2	A4045	Tonya Angelus	A5624	Timothy Bailey	A0519	Cassy Beach
S0698	Alexandria Digital Library #3	A5081	Curt L. Anglin	A0436	Alexander I. Bailey-Matthews	A0340	Covert Beach
S0699	Alexandria Digital Library #4	A3380	Karen Angulo	A3898	Todd Bake	A1609	Kenneth A. Beach, III
A4924	Stephanie Alford	A3554	David Angus	A5541	Faith Baker	A2057	Grady Beaird
A4383	Kathryne B. Alford	A3868	Jerold K. Anna	A4413	Fred Paul Baker	A3144	Jan Beal
A4123	Robert Alivojvodic	A4483	Ellen L. Anthony	A2215	Irwin Baker	A1005	Robin Beal
A2061	Becca Allen	A2948	Harumichi Aoki	A5215	Jon Andrew Bakos	A3511	Sally Beasley
A5828	Carolyn Allen	A1044	Alex Apke	A2564	Gareth Balch	A2844	Howard G. Beatman
		A1138	Audra Apke	A2259	John Baldwin	A5831	Matt Beauchamp
		A1022	Birute Apke	A1954	Henry Balen	A4892	Amy Karen Bechtel
		A1137	Edward M. Apke	A4675	Robert J. Ballenger	A1988	Christine Beck
		A2395	Daniel Appleman			A2114	Patricia Beck



A3060 Richard L. Beck
A0781 Thomas Beck
A4576 Stephanie Bedwell-Grime
A0925 Jeff Beeler
A2813 William Beeman
A3946 Michael P. Beemer
T5348 Jennifer Elizabeth Beer
T5347 Nathan Harold Beer
A5350 Robert Harry Beer
A1055 Bob Beese
A1056 P.J. Beese
A4503 Laura Begley
A4502 Ted Begley
A2115 Pat Behling
A2116 Ruth Behling
A0659 Lynn P. Behrns
A0492 Michael G. Beirne
A1088 Jim Belfiore
A2401 Bernard J. Bell
A2834 Edward Bell
A4679 Hilari Bell
A5653 M. Shayne Bell
A3552 Michael Bellinger
A5344 Dave Belter
A1850 Joanne Belton
A5059 Todd Belton
A1567 Eloise Beltz-Decker
A0569 Judy Bemis
A2031 Ria Bender
A3514 Gregory Benford
A4059 Rod Bennecke
A4676 Sandra Bennecke
A4677 William Bennecke
A5073 David Scrymgeour Bennett
A5784 Gregory Bennett
S4845 Sherri L. Benoun
A2934 Miriam S. Benson
C2935 Orenda Benson
A5221 Patricia Benson
A2933 Robert P. Benson
A5228 William Benson
S1130 Alice Bentley
A1584 Mary Bentley
S1131 Mike Bentley
A3947 Janis Benvie
A2398 Catherine Benway
A3679 Kelly Beranger
A3615 Brian Berbach
A4673 James Bereolos
A4998 Andrew B. Berg
A1640 Brad Berg
A4568 Carol A. Berg
A3147 David M. Berg
A5291 Tracy Berg
A1149 Theresa Berger
A5049 Karen Mary Bergstralh
A0968 Jeff Berkwits
A2117 Joseph T. Berlant
T3469 Charles Berlowitz
A3465 Paul J. Berlowitz
C3468 Rachel Berlowitz
C3467 Sara Berlowitz
A4467 Daniel Craig Berman
A2877 Eileen Berman
A3135 Ann Bermingham
A3134 Charles Bermingham
A0963 Mark Bernstein
A2399 David Berry
A2400 Terry Berry
A3739 Sara Bert
S0799 Richard Bertelsen

A5257 Mary Bertelson
A1467 Andrew Bertke
A5057 Jon Richard Bertram
A0941 Barbara Bertrand
A1171 Leroy Berven
A2541 Sue Berven
A4651 Jack Beslanwitch
A5571 Benjamin Best
A4062 Caitlin Bestler
A4064 Ian Bestler
A4063 Jessica Bestler
A4448 Jason Vincent Betts
A4185 Tina Beychok
S3172 Blaine W. Beyer
A1778 Maurice Beyke
A1779 Sherri Beyke
A4513 Elizabeth Beyreis
A2066 Ajay Bhushan
A3599 Cathy Biagioli
A3598 Tony Biagioli
A3498 Nancy J. Biancamano
A5453 David Bicking
A3822 R.J. Bicking
A5443 Dorothea A. Biernesser
C5445 Thomas Matthew Biernesser
C5444 Stephen Albert
Biernesser, Jr.
A5442 Stephen Albert
Biernesser, Sr.
A5818 Kathleen J. Bieschke
A4682 Charissa Bihl
A2321 Wayne Billing
A2067 Joshua Bilmes
A5731 Nicholas Bing
A5028 Holly Bird
S2542 Sheryl Birkhead
A1404 Rebecca Bisbee
A2314 Robert Bisbie
A2118 Dainis Bisenieks
A2778 Elizabeth S. Bishop
A1321 James Daniel Bishop
A2777 Kendal S. Bishop
A1866 Leonard Bishop
C2779 Linda Margaret Bishop
A5674 William J. Bishop
A4375 Mark Bissell
A5551 Ruth E. Bitz
A3278 Tina Black
A0723 Mark Blackman
A0394 Diane Miller Blackwood
A0622 Robert Blackwood
A2760 Robert G. Blair
A5415 Dana Mosely Blake
A1689 E. Michael Blake
K2842 Larry Blake
A1555 Mike Blake
A4585 John R. Blaker
A3732 Sharon Blakeslee
A3609 Margaret Blakesley
S2543 Linda Blanchard
A2184 N. Taylor Blanchard
A3572 Dick Blankenhorn
A5154 Caitlin Blasdell
A2550 Joel Blass
A2402 Mark Blattel
A3797 David Blaylock
A5839 Tippi N. Blevins
A0346 David Bliss
A1160 Gary Blog
A1687 Suzanne Allés Blom
A4246 Doyle Blooding

A1998 David M. Bloom
A2657 Elaine Bloom
A3173 Jeremy Bloom
A2645 Kent Bloom
A5305 Marianne Bloom
A5304 Mark Bloom
A5324 Mark Bloom
A5325 Maryann Bloom
A1906 Michael Bloom
A1999 Stella Bloom
A4935 Robert S. Blum
A4774 Seth L. Blumberg
A1670 A.M. Boardman
A5270 John Boardman
A5269 Perdita A. Boardman
A2285 Scott Bobo
A5764 E.C. Bodenmiller
A5543 Mark T. Boeder
A0043 Glen A. Boettcher
A4629 Danielle F. Bogolub
A0470 Toni Lichtenstein Bogolub
A2907 Janice M. Bogstad
A4396 Robert Louis Bolgeo
A2425 Tim Bolgeo
A4010 Mike Bolin
A2119 R. Merrill Bollerud
A5518 Gail Bondi
K5519 John Stephen
Bondi-Ernoehazy
A1503 Vicki Bone
A5365 Angela Marrie Boord
A1342 Jay Borland
A4789 Chris Boros
A5116 Jennifer Borovicka
A4760 Elizabeth Rona Boskey
A3163 Janyce Boss
A2403 Alex Boster
A3908 Christina Bottoms
C3506 Ben Bottorff
A3588 Michelle Bottorff
A0509 Mitchell Botwin
A0511 Seth Botwin
A0245 Alexander Bouchard
A0246 Megan Bouchard
A1426 Ken Boucher
A2328 Mandy Boucher
A1276 Stephen Boucher
A3504 Gigi Boudville
A2677 Betty Boulter
A2678 John Boulter
A2415 Robbie Bourget
A2652 Michael Boursan
A2120 Amy S. Bouska
A2327 Peter Boutin
A0002 Barbara Bova
A0001 Ben Bova
A5507 John A. Bovenmyer
A3843 Scott M. Bowen
A4932 Bruce E. Bower
A4937 Stephanie Lee Bowker
A0533 Berla Bowiby
A3272 Dean Bowman
A3273 Julie Bowman
A4630 Morva Bowman
A5734 Pat Bowne
A3758 Carol Boyke
A3757 William Boyke
A3071 Jacquelyn Boykin
A3485 Bridget Boyle
A0626 Madrene Bradford
A4913 Wendy Bradley



A1799 Alan Braeckman
A2990 Michael Braithwaite
A2404 Cecilia Brammer
A2405 Fred Brammer
A3034 Antje Brand
A3270 Theresa Brandon
A3533 Sharon Brandos
A3023 Greg Brandt
A3022 Joan Brandt
A0600 Bill Brang
A2406 Cynthia Brantley
A2407 John D. Brantley
A2546 David Bratman
S3543 Alexander Braun
A4535 Alexander John Braun
A5160 Jennifer Brehl
A0282 Seth Breibart
A5524 Lawrence Brem
A2062 Elaine Brennan
A4560 Elaine Brennan
A0973 Cian Brenner
S3486 Kathryn Brenner
A0566 Esther Breslau
A0563 Michael Breslau
A2903 Kimberly Brett-Surman
A2902 Michael Brett-Surman
A3128 Sharon L. Brevoort
A4491 Alta Brewer
A5261 Kent Brewster
A2021 Barrett Brick
A1146 Dana Bridges
A5786 Dana Bridges
A5787 Guest of Dana Bridges
S2547 Dave Bridges
A1839 Greg Bridges
A1848 James M. Briggs
A2548 Cheryl Brigham
A5657 Kristina R. Brigham
A5654 Richard P. Brigham
A5655 Susan R. Brigham
C5658 Tiffamy R. Brigham
A5656 Tyson R. Brigham
A4592 Morgan Shelah Brilliant
A5231 M. David Brim
C2593 Ben Brin
A2549 David Brin
K2781 Terren Brin
A1210 Thomas L. Brincefield
S3425 Mike Brind
A2489 Steven Brinich
A4659 Anne Marie Brink
A4658 Paul Edward Brink
A3926 Bruce Brinkerhoff
A3798 Mary Brittain
A0703 Jill Bromet
A0702 Sam Bromet
A3382 Gerald Bronner
A1995 Joanne Brooks
A1941 Pat Brooks
A2408 Ann A. Broomhead
A1798 Marcia Brosawic
A3284 Andrea R. Brown



A2219	Bill Brown	A2833	Janet F. Caires-Lesgold	A2303	Arnel Cates	A5061	Anne E. Clements
A2732	Charles N. Brown	A2485	John Cairnes	A5613	John E. Cauffman	A4183	Jack Clements
A2230	Eric W. Brown	A5575	Myra Çakan	A4569	Robert F. Cauley	A0065	Melissa Clemmer, DI
A0293	James Brown	A4103	Christina Caldarelli	A5409	Patricia Cavenee	A5709	Roger Clendening, II
A3753	Jeremy Brown	A5617	Brian Caldwell	A1292	William Cavin	A3063	Malcolm Cleveland
A2293	Jordan Brown	A3419	Clyde Caldwell	A1816	Ann Cavitt	A0263	Robert J. Clifford
A3653	Kevin Brown	A2360	Dan Caldwell	A0873	Ann Cecil	A0264	Ruie Lue Clifford
A2649	Kimberlee Marks Brown	A4090	Elizabeth Caldwell	A3917	Beth Cerny	A1806	Carolyn Clink
A2651	Nadine J. Brown	A4790	Sharon Caldwell	A2513	Adrienne Chafee	S1808	David L. Clink
A0830	Phylis S. Brown	A2411	Kevin Calhoun	A5812	David Whitley Chalker	A5303	Paul N. Clites
A1501	Rebekah Memel Brown	A2412	Kevin Calhoun	A2310	Jack Chalker	A5137	Christi Clogston
A2347	Steve Wesley Brown	A4332	Chris Campbell	A3810	Diana Challis	A3165	Brenda Clough
A3832	Juanita Browne	A4096	J'nae Rae Campbell	A2555	Glenn Chambers	A3078	Rebecca Clover
A5403	Abigail Browning	A2414	K.I. Campbell	A2556	Susan Chambers	A5490	Vincent Clowney
A4842	Emily Brunson	C5234	Sorena Campbell	A5676	Vickie Chan	A3477	John Clute
A4374	Charlene Brusso	A2413	Ernest Macdougall Campbell, III	A4429	Philip A. Chandler	A4755	Judith Clute
A5726	Barrie Bryant	A4393	Sandi Campney	A4430	Philip B. Chandler	A5072	Aislinn V. Cobb
A5594	James Mitchell Bryant	A2072	Debra Canady	A5293	Carrie Channell	A5071	Brock M. Cobb
A2801	Mike Bubacz	A4905	Lillie Rena Canavan	A2419	Lori Chapek-Carleton	A1152	Nancy Cobb
A2800	Oleta Bubacz	S4605	John K. Cannizzo	A5497	Janice M. Chapman	A4266	Eddie Cochrane
A2160	Ginjer Buchanan	A2016	David A. Cantor	A1416	John P. Chapman	K3551	Ada Codina
A5330	Joseph Paul Buckley	A1933	Eileen Capes	A1417	Judith Ann Chapman	A3549	Annie Codina
A3077	John J. Buckley, Jr.	A4531	Stuart Capewell	A5498	Mark D. Chapman	K3550	Ayn Codina
A5296	Nathan A. Bucklin	A0214	Jack Caplan	A2580	Krysten Charland	A3548	Jorge Codina
A4311	Algis Budrys	A4152	Grace Geraldine Carafelly	A4794	Suzy McKee Charnas	A2736	Bill Cody
A5298	Edna F. Budrys	A2242	Peter Card	A5326	Thomas Troy Chastain	A2735	Sandy Cody
A5133	Delores S. Bujalski	A5605	Michael Lawrence Cardinale	A3156	Cy Chauvin	A5264	Jenny Coelho
A2852	Edmund Bujalski	A2069	Douglas S. Carey	A5241	Curtis Chen	A1042	Barb Cohan
A2853	Nicholas Bujalski	A5187	Jacqueline Carey	A4984	Elsa Chen	A3051	Jeremy Cohan
A1539	Lois McMaster Bujold	A2070	Mary Piero Carey	A4920	E.J. Cherhavy-Shumak	A1041	Larry Cohan
A3705	Michael A. Bumann	A5482	Stephen A. Carey	A2478	Stephen L. Cherry	A1369	Sandy Cohen
A4457	Guest of Michael Anthony Bumann	A3127	H. Paul Carl	A2675	C. J. Cherryh	A3085	Scott A. Colcord
A1262	Margaret Bumby	A3126	Lillian S. Carl	A3366	Randy Chertkow	A0887	Anita L. Cole
A2765	Gary Bunting	A2416	Gordon Carleton	A4229	Frank J. Chick	A3184	Barry Cole
A4272	Betony L. Burch	A0478	Allen Carlson	A0993	William L. Child	A3186	Ben Cole
A4271	Elaine J. Burch	A3014	Nancy Carlson	A2420	Chad Childers	A1304	Corey Cole
A0815	Bruce S. Burdick	A5666	Rose M. Carlson	A5362	Sandra Childress	A3185	Jon Cole
A4869	Jill P. Burgard	A0859	Vivian Carlson	A3814	Rob Chilson	A1232	Larry Cole
A3306	Kytte Burke	A4023	Linda Ann Carlson Witte	A1893	Walter Chisholm	A1617	Lorelei Cole
A5753	Thomas Burleson	S2417	Suzanne Carnival-Reece	A4916	Mark Vincent Chitti	A1305	Lori Cole
A0780	Brian Burley	A2553	Amy Carpenter	A0907	Angela Chouinard	A1306	Mike Cole
A4772	Stephen L. Burns	A3411	Steve Carper	A3079	Pamela Chrisly	A0375	Steve Cole
A4773	Sue-Ryn Burns	S4415	Elizabeth Annette Carrico	A2803	Craig W. Chrissinger	A0376	Susan Cole
A2181	Steve Burroughs	A2071	Cathy Carroll	A3136	Bill Christ	A3045	Walter R. Cole
A2551	Michael A. Burstein	A3607	Connie Marie Carroll	T3931	Caitlin Christensen	A2421	Gaines A. Coleman
A2816	Nomi Burstein	S5773	Crystal Carroll	A3929	Cathleen Christensen	A2217	Howard Coleman
A5799	Gerald Burton	A3019	Elizabeth Carroll	A2690	Emily Christensen	A4006	Chris Collier
A2196	Roger Burton-West	A2006	Sharon Carroll-Ventura	A3928	Mark Christensen	A5648	Jenny S. Collier
A4541	Erwin Hans Bush	A0779	Johnny Carruthers	A3930	Paul Christensen	A3080	John Takao Collier
A1431	Linda Bushyager	A0890	Dana Carson	A4946	Laurie Christianson	A1477	Christina Collins
A2322	Ron Bushyager	A2205	Gwendolyn Carson	A5612	Casey Christie	A1476	Gerald Collins
A1896	Mary Aileen Buss	A4494	Linda Carson	A5489	Ewan J T Chrystal	A2820	Kenneth Collins
A4894	Celeste Butler	A0889	Melinda Carson	A3527	Terence Chua	A4777	Lisa Collins
A2409	Charles W. Butler	A3248	Paul Carter	A3245	Emory Churness	A4776	Ron Collins
A4893	Lee Butler	A5626	Shawn G. Carter	A3437	Richard J. Chwedyk	A0223	Jack Collinson
A0977	Lillian Butler	A0951	Diana Cartwright	A0332	Michael Ciagala	A3508	Lars Colson
A5838	Priscilla C. Butler	S2554	Sharon A. Carty	A4337	Lynda L. Ciaschini	A3254	Darlene P. Coltrain
A3600	Robert S. Butler	A1552	Mary Lee Cascio	A3785	Elizabeth R. Cibulskis	A5225	Carol Colwell
A2552	Diana L. Bynum	A4860	Cheryl Case	A3786	Walter D. Cibulskis	A5224	Ellen Colwell
A0551	Frank Bynum	A1351	L. Suzanne Casement	A3111	Carl Cipra	A3050	David D. Combs
A5019	Jeri Lynn Byrne	A2302	Coreen Casey	S5566	Gerry M. Clancy	A3842	Cary A. Conder
A5018	Michael James Byrne	A4792	Richard J. Casino	A4744	Beverly A. Clark	C3226	John Conlon
A3907	Ted Cabeen	A5665	Thomas M. Cason	A5396	Brian M. Clark	A0623	Steve Conlon
A5334	Anne M. Cadham	A4017	John Caspell	A0309	David W. Clark	A2121	Byron P. Connell
A5333	Mark Kevin Cadham	A2808	Jane Castonguay	A5693	Jesse Auston Clark	A2122	Christine V. Connell
A3716	Pat Cadigan	A2807	Tom Castonguay	A0865	Mary Clark	A5509	Denise Connell
A4445	Russell Cage	A5229	Adam-Troy Castro	A3328	Beverly Clement	A2843	Karen L. Connell
A2410	Tom Cagle	A0281	Dennis Caswell	A2945	Dave Clement	A4139	Jerome Conner
A3415	Carolyn Cain	A2418	Ann Catelli	A3464	Hal Clement	A4787	Thressa Connor-McMahon
A3414	Jean Cain			A3327	Joe Clement	A5495	Michael G. Conrad
				A5107	Bill Clemente	A5553	Cheryl Conro



A4648 Guy Joseph
 Consolmagnò SJ
 A4954 William G. Contento
 A2917 Don Cook
 A1218 Glen Cook
 A5006 John David Cook
 A2557 Norman L. Cook
 A4248 Laura Cooksey
 A0294 Robin Cookson
 A2157 Heather Coon
 A5410 Brenda Jean Cooper
 A0824 Chris Cooper
 A4547 David P. Cooper
 A4176 Karen Cooper
 A2351 Kate Cooper
 A5472 Peter Cooper
 A2520 Suzanne Cooper
 A4210 John F. Cope
 S3388 Jeffrey Copeland
 A5052 John Coppedge
 A4315 Michael Coppinger
 A2789 Kathy Corcoran
 A3584 Tracey Cornogg
 A2156 John Coronetto
 A3363 Duane Corpe
 C3364 Princess Melanie Corpe
 A3904 Gerald Corrigan
 A4237 Mark Steven Corrinet
 A3287 Scott Corwin
 A3811 John H. Costello
 A1943 Mike Cothran
 A0387 Juanita Coulson
 A0386 Guest of Juanita Coulson
 A3795 Lori R. Coulson
 K3649 Miranda Coulson
 A5104 Kathryn Elaine Coulter
 S4938 Lisa O. Coulter
 A3335 Kathie Courtney
 A3334 Scott Courtney
 A3054 Cynthia Covington-Brooks
 A5425 Begoua Marnotes Cowan
 A3331 Christina M. Cowan
 A5097 Doug G. Cowan
 A5424 Jeremy Dm Cowan
 A5106 Robert G. Cowan
 A3660 Naomi Cowan-Barkley
 A3602 Caroline Cox
 A5385 H. Ed Cox
 A5035 Tammy Lyn Coxen
 A5214 Jef E. Cozza
 A2382 Judy Craft
 A2383 Benjamin Craft-Rendon
 A2384 Susan Craft-Rendon
 A5819 Glynn Crain
 A3006 John G. Cramer
 A2931 Kathryn Cramer
 A3007 Pauline B. Cramer
 A3967 Tony Cratz
 A3683 David W. Crawford
 T4596 Lindsay S.V. Crawford
 A4593 Matt Crawford
 T4595 Owen E.C. Crawford
 A4594 Robin J. Crawford
 A5680 Ann Crimmins
 A3577 Carolyn L. Critser
 A1585 Dave Crockett
 A3949 Fiona La Croix
 A2714 Parr Crone
 A2558 Colleen Crosby
 A2559 Shawn Crosby
 S2141 Shirley Crossland

A4687 Rita Crossley
 A4688 Russ Crossley
 A3858 Don Crossman
 A4134 Michael Crouch
 A0528 Vanessa Crouther
 A4279 Jennifer Lynn Crow
 A4859 Jeff Crowder
 A4599 Douglas N. Crowe
 A4600 Kitty Vonbraskat Crowe
 A5394 Rick Crownover
 A3037 Janet Cruickshank
 A4405 Kathryn Cruickshank
 A4407 Mary Cruickshank Peed
 A4775 Vanessa L. Crum
 A2251 Ctein
 A0440 Mary Ann Cummings
 A2341 Lowell Cunningham
 A4341 Mark P. Cunningham
 A4832 Cathy Cupitt
 A4841 Karen Cupp
 A2767 Terry Cupples
 A3303 Paula Marie Cureton
 A4582 David Curtis
 A1803 S.L. Curtis
 A3965 Jim Cushing
 A3964 Karen Cushing
 A1704 Scott Custis
 A5285 Leah R. Cutter
 A0259 Raymond C. Cyrus
 S4543 Julie Czerneda
 A3068 Ron Czerwien
 A3024 Angelo A. D'alesio
 A3025 Charlene Taylor D'alesio
 A0255 Emily Dachowitz
 A0866 Mark Dakins
 S5121 John Dallman
 A3715 Karen M. Daniels
 A1198 Walter Daniels
 A1170 Michael Dann
 A4554 Barbara Dannenfelser
 A4782 Camila Dannenfelser
 A1165 Randy Dannenfelser
 A4781 Randy A. Dannenfelser
 A5430 Dennis Howard Danvers
 A3350 Anna Darden
 A4218 Gary Darling
 A5494 Jeannette Isaacs Darlington
 A0537 Barb Darrow
 K1574 Daniel Patrick Darrow
 A0536 Frank Darrow
 K0549 Sharon Darrow
 A4546 Alan Dashoff
 A4545 Jared Dashoff
 A0720 Joni Dashoff
 A0719 Todd Dashoff
 A4711 Michael Dashow
 A3719 Ellen Datlow
 A5591 David Datta
 A1751 James Stanley Daugherty
 A1752 Kathryn Daugherty
 A2985 Anne Davenport
 A1760 Bob Daverin
 A5583 Brenda Daverin
 A5622 Neil Davidoff
 A4823 Solomon Davidoff
 A4983 Solomon Davidoff
 A1439 Jo Davidsmeyer
 A5369 Anna Marie Davidson
 A2423 Howard L. Davidson
 A5210 Loren Davidson
 A4456 Rjurik Davidson

A1891 Tom Davidson
 A2952 Stephen Davies
 A3668 Amy L. Davis
 A3182 Bonnie D. Davis
 A4966 Candice Davis
 A4583 Donna Davis
 A3667 John F. Davis
 A0545 Katie Davis
 A2307 Leta Davis
 A2883 Robin M. Davis
 A5038 Russel Davis
 A5797 Susan L. Davis
 A2355 Rob Davis (Strange)
 A4516 Genevieve A. Davison
 A4515 Jaque B. Davison
 A3827 Angelica Dawn
 A5001 Alain Dawson
 A5550 Cheryl Dawson
 A3308 Dorothy Day
 A1935 John Day
 A2424 Joy Day
 A1079 Genny Dazzo
 A3086 Jaime M. De Castellvi
 A1845 Susan De Guardiola
 A1485 Al De La Rosa
 T5148 Bobby De La Torre
 A5147 Teresita De La Torre
 S1420 Chris De Longpre
 S1419 John De Longpre
 A2040 Peter De Weerd
 A1229 Beverly De Weese
 A3916 Eugene De Weese
 A5685 Mike Deane
 A2147 Dr. Mark L. DeBard
 A3537 Keith R.A. DeCandido
 A5031 Shirley DeCarufel
 A5032 Steve DeCarufel
 A3539 Giulia DeCesare
 A2761 Judy J. Decker
 A2991 Sharon Decker
 A3122 Deco
 A4976 David Deen
 A2397 Dawn Dela Cruz
 A3899 Carrie Delaney
 A1785 Barbara Delaplace
 A2562 Linda DeLaurentis
 A2250 Anne DeLay
 A4182 June A. Delsarto
 C2815 Timmy DeMarco
 A1154 Tom DeMarco
 A5128 Patricia Demetri
 A4351 Lisa Den Besten
 A1200 Jay Denebeim
 A0674 Linda Deneroff
 S4544 Diane Denesowicz
 A0333 Gay Ellen Dennett
 A2426 Jane Dennis
 A2427 Scott C. Dennis
 A4807 Diane Depascale
 A4806 Vincent Depascale
 S2793 John Derikk
 A2055 Daniel P. Dern
 A4319 Paulette DeRock
 A1435 Apurva Desai
 A2835 Urvi Desai
 A3616 Lucyanne DeSalvo
 A1717 Steven desJardins
 A2339 CJ Deskins
 A2338 Ron Deskins
 A5766 Wendy Despain
 A1637 Jim Detry



A2123 Martin E. Deutsch
 A4757 Britt Devenport
 A4758 Teresa Devenport
 A1093 Michael Devney
 A2316 Carl DeVore
 A1532 Jeanne DeVore
 A0243 John DeVoy
 A5516 Linda Dewey
 A3862 Danice Dezotell
 A3861 Michael Dezotell
 A4522 Robert M. Diamond
 A4808 Josephine Dichario
 A4809 Nicholas Frank Dichario
 A5219 Nick DiChario
 S2046 Sandra Diersing
 A5313 Diane K. Dieter
 A2073 Frank Dietz
 S2565 Loren Dietz
 A1454 Brian Diez
 A1971 Patricia Diggs
 A5383 Marion Danny Dilbeck
 A5384 Paula Lee Dilbeck
 A3035 Bonnie Dill
 A0476 Gloria Dill
 A4087 Brendan R. Dillon
 A0360 Jan DiMasi
 A0916 Nick DiMasi
 A5561 April Lynn Dimenstein
 A3841 Catherine Wells Dimenstein
 A4346 Mark S. Dion
 A4334 John Dipalermo, Jr.
 A5130 Mark Ditoro
 A3571 Lucienne Diver
 A2836 Albert Dobrovitz
 A4127 Robert Dobson
 A0302 Vince Docherty
 A3183 Cory Doctorow
 A5476 David Dodds
 A5478 Paula Dodds
 A5690 D. Dodson
 A5691 K. Dodson
 A4512 Linnea Dodson
 A2939 Robert Doherty
 A5661 Tom Doherty
 A1330 Paul G. Dolenac
 A5388 Frank Dolinar
 A3088 Karen L. Dolley
 A5545 Mike Domina
 A3610 Julie Dominican
 A1498 Laura Domitz
 A5631 Carol Doms
 A5630 Dennis Doms
 A4729 Chris Donahue
 A4728 Linda Donahue
 C3075 Erika Donat
 A0033 John E. Donat
 C3076 Kristen Donat
 A3074 Michelle Donat
 A1248 Ira Donewitz
 A5775 Rose-Marie Donovan
 A3365 Jim Doolittle



A4471 Anita Doran	A2566 Dafydd Neal Dyer	A4359 Debra Euler	A4949 Jean C. Findley
A4362 Barbara Doran	A1380 Andrew R. Dyer	A3520 Andrea Evans	A4092 Edward Lee Findley, Jr.
A4470 Colleen B. Doran	A3044 Dave Dyke	S4071 Christine M. Evans	A4698 Thomas P. Fink
A2734 Dorcy	A3043 Sue Dyke	A3521 David J. Evans	S2849 Ed Finkelstein
A4611 Paul Dormer	A3997 Andy Dyson	A3623 Julian Evans	C3251 James Finkle
S3057 Eleanor Dorn	A1777 Christine Dziadosz	A3622 Julie Evans	A3249 Joel Finkle
S3056 Mike Dorn	A5809 Bridget Dziedzic	A3624 Kiri Evans	C3252 Kevin Finkle
A1867 Leo Doroschenko	A2025 Lunatic E'Sex	A1084 Bettie Evanson	A3250 Susan Finkle
A4013 James S. Dorr	A4530 Donald J. Early	A5084 Robert John Eveleigh	A5311 Charlie Finlay
A3032 Candace Jane Dorsey	S2428 Martin Easterbrook	A5792 Dan Edward Evens	A1381 Edward Finneran
S2222 Stacy Doss	A0878 Jill Eastlake	A5479 Jamie Evenson	A4813 Leslie Fish
S5265 Douglas P. Doucette	S0841 Don Eastlake, III	A2430 Michael B. Everling	A2984 Elaine Fisher
S1849 Greg Dougherty	A0629 Tom Eckels	A4011 Kim Eversole	A1538 Leah J. Fisher
A1991 Peter Dougherty	A5534 Claire Marie Eddy	A5004 Karen Everson	A0991 Naomi Fisher
A3129 Robert Dougherty	A2759 Wendy Edeiken	S1459 David Ewell	A5851 Barry Fishler
A2575 John R. Douglas	A2758 Yale F. Edeiken	A3638 Marty Fabish	A5850 Karen Fishler
A5503 L. Warren Douglas	A3298 Joyceanne Edell	A2709 Tom Fagedes	A2129 Barbara Fister-Liltz
A2124 Cheri Douglass	A5238 Scott Edelman	A1534 Linda Fairbanks	A0754 Don Fitch
A2125 John Douglass	A2226 Laurie Edison	A0485 Nick Faller	A2810 Marina Fitch
A4977 Robin Dowell-Deen	A3620 Bruce S. Edwards	A2676 Jane Fancher	A5577 Andy Fitch-Wallish
A0547 Frank Dowler	A0269 Chris Edwards	A2431 Jennie Faries	A5578 Barbara Fitch-Wallish
S4607 Bill Downs	A5621 Doug Edwards	A0266 Bill Farina	T5579 Ryan Fitch-Wallish
A3336 Wendy E. Doyle	A1782 Robert Edwards	A2569 Cynthia D. Farinelli	A4233 Sharon Fitzgerald
A4217 Adrian Drake	A2223 Rod Eggleston	A2570 Michael P. Farinelli	A0021 Catherine Fitzsimmons
K4208 Calvin Drake	A2224 Shari Eggleston	A1142 Dale A. Farmer	A2432 Sally Flanagan
A4216 Katrina Drake	A0003 Bob Eggleton	A4198 David C. Farmer	A0862 Joe Fleischmann
A4207 Lee Drake	A4618 Gary J. Ehrlich	A1070 Lea C. Farr	A1166 Judy Fleischmann
A4206 Valerie Drake	A3589 Raymund F. Eich	A1069 M. Bruce Farr	A1698 Paul H. Fleming
S1852 Ed Dranecky	A1177 Jay Eichelberger	A3627 Randy Farran	A4395 Robert A. Fleming
A2872 Donna R. Drapeau	A4940 Roger Edward Eichorn	S3985 Drew Farrell	A2981 Virginia Fleming
A4612 Carlos Drazen	A1957 Lise Eisenberg	A4034 Kent LaRue Farris	A2433 George Flentke
A5581 Jim Dreher	A1027 Susan Eisenhour	A5488 Ken J. Fasimpaur	A4934 Lynn Beaulieu Flewelling
A5529 Diana Dretske	A1688 Alex Eisenstein	A5638 Vicki Fasimpaur	A4737 M.C. Floorkey
A1161 Marc A. Drexler	A2568 Phyllis Eisenstein	A3002 John Fast	A3101 Patricia Flood
A3830 Karyl Dronen	A4726 Thomas D. Eivins	A4653 Timothy James Faulkner	A5390 Alexander Flynn
A1541 Doug Drummond	A3427 Wayne Eji	A0239 Doug Faunt	A0253 George Flynn
A2126 David K. Drysdale	A3199 Adam K. Ek	A5063 Michael Faurot	A2572 Dr. John L. Flynn
A0990 Fred Duarte	A4556 Ailsa Ek	A0247 William B. Fawcett	A0358 Carol Flynt
A3223 Leonard Dubin	A4557 Kathy Ek	A5243 Michael Fay	A1054 Cliff Flynt
A4971 Michael DuCharme	A1422 Jacqueline Elderkin	A5242 Sandra Fay	A4358 Amy M. Fodera
A1984 Darien K. Duck	A4282 Anna Eley	A1958 Moshe Feder	A4357 Sean P. Fodera
A1372 John Duff	A4281 Stephen Eley	A5077 Carl Federl	A0250 Brandy Fogell
A1405 Lynn Ellen Duff	A2127 Russ Elliott	A3311 Jim Feehrmeyer	A1323 Kaja Foglio
C2957 Sarah A. Duff	A0955 Chris Ellis	A3312 Sondra Feehrmeyer	A1322 Phil Foglio
A5447 Bill Duffy	A3417 Doug Ellis	A3368 Lynn Feiereisel	A5056 Stephanie Glynn Folse
A1270 Jonny Duffy	A5153 Michael Ellis	A0638 Louisa Feimster	A2130 Kandy Fong
A2387 Richard Duffy	A0954 Stephanie Ellis	A4458 David Feintuch	S1252 Oz Fontecchio
A0491 Elizabeth A. Dugan	A3400 Alex Elsberg	A0355 Gary Feldbaum	A5142 (Nancy) Karen Fonville
A3009 Giles Dumay	A4322 Martha Elser	A1877 Allison Feldhusen	A3723 Monica Forbes
A4387 Lisa DuMond	A3180 Jim Emelander	A1878 Michael Feldhusen	A3259 Elisa Ford
A4972 Emma Duncan	A4117 Susan Emmons-Kroeger	A3973 Suzanne Feldman	A2435 Gordon Ford
A2301 Thomas Dunham	A5640 Edward Endres	A5816 Jenna A. Felice	A4149 Joy Forsberg-Heier
A3462 Diane Dunlap	A2075 Dick Eney	A4603 Geronimo Felipe	A3819 Rob Fortin
A4423 Chris Dunn	A1716 Kathleen Enfranca	A0271 Tom Feller	A0291 Michael Fortner
A0500 Christopher Dunn	A5647 David Keith Enghusen	A4078 Steve Fellows	A1761 Steve Forty
A4421 Dawn Dunn	A4895 Craig E. Engler	A4116 Heather Felske	A1082 Jace Foss
A0689 Greg Dunn	A4805 Takeshi Enoki	A4115 Robert Felske	A3001 Karl W. Foss
A0690 Linda Dunn	A4804 Wakana Enoki	A4955 Tom Ferch	A0037 Rick Foss
A4422 Mike Dunn	A3885 Jim E. Ensinger	S2571 Susan Ferer	A2019 Adrienne Foster
A2719 Martha Dunston	A2282 Jean Ensling	A3243 George Fergus	A1627 Brad Foster
A4054 Carol Duntemann	A1862 Louis Epstein	A4426 Lynn Fernandez	A2738 Cindy Foster
A4053 Jeff Duntemann	A1989 Kurt Erichsen	A3374 Mark Ferrari	A4043 Eugie Foster
A0045 Dupa T. Parrot	A2373 Daniel Erickson	A2739 John Ferraro	A0498 Louisa Foster
A3120 Beth Dupont	A2429 Jean Erickson	A4821 James Ferris	A4046 Matthew Foster
A5340 Darren Andrew Dupuy	A4350 John Ericson	A2895 Sharon Fetter	A4686 Sharon M. Foster
A3682 Louis J. Duray	A5517 Bill Ernoehazy	A3289 Mark Fewell	A4265 Amanda Foubister
A3839 Doranna Durgin	A3857 Adrienne Ertman	A0527 Joseph L. Fieger, Jr.	A3717 Chris Fowler
A1440 Nancy A. Durgin	A0220 Joan Eslinger	A1153 Carl C. Fields	A3434 Heather Fowler
A4540 Alistair John Durie	A4247 Ariana Estariel	A0641 Tom Filipski	A3435 Jacob Fowler
A1812 Roger Dutcher	A4962 Tonya R. Estes	A2716 John W. Filpus	C3436 Kathleen Fowler
A1327 Allyson M.W. Dyer	A0229 Wilma Estes	A0769 Jan Howard Finder	A3433 Sarah Fowler



A3432 Wayne Fowler
A0804 Bobbi Fox
S2434 Crickett Fox
A4635 Daniel Fox
A1163 Den Fox
A4636 Linda Reames Fox
A1162 Sharon Fox
A1985 Teresa Fox
A2049 Colette H. Fozard
A0268 John H. Frambach
A0318 Steve Francis
A0317 Sue Francis
A5481 Anthony Francisco
A1545 Barbara Franjevic
A3292 Hal Frank
A4627 Howard Frank
A4628 Jane Frank
A3294 Jonathan Frank
A1744 Laura Frankos
A0010 Laura Frankos
A5317 Michael D. Franks
A1311 Donald Franson
A3538 Marina Frants
A1020 Shirley Frantz
A3646 Jessica J. Frasca
A1974 Ashley Fraser
A5322 Anthony Frazier
A2272 Todd Frazier
A3793 Frank Kelly Freas
A3794 Laura Brodian Freas
A2573 James Frech
A5096 Mark Allen Fredlick
A5335 Tracey E. Fredrickson
A3525 Avraham T. Freedman
A3524 Gail J. Freedman
A1860 Barry Freeman
A2574 H. Denise Freeman
A3396 Rosemarie R. Freeman
A1929 Kurt Freiberger
A5413 Fritz Freiheit
K5414 Merideth Freiheit
A5411 Frederick E. Freiheit, IV
A0502 Lisa Freitag
A1460 Pam Fremon
A1007 James Frenkel
A5288 Josh Frenkel
A3528 Mark Freundel
A1931 John Freyer
A2436 Doug Friauf
A4752 Barry M. Friedman
A2623 Beth Friedman
S3064 Mitchell Friedman
A5703 Philip Friedman
A1021 Beverly Friend
A3021 Esther Friesner
A2746 John A. Fritz
A2708 E. B. Frohvet
A0885 Mary Frost-Pierson
A3789 Werner Fuchs
A3633 Jim Fuerstenberg
A5560 Hiroyuki Fujitwara
A4486 M.K. Fuller
A4384 Noah J. Fulmor
A3418 Deb Fulton
A3059 Stephen Funk
A0412 Jerry Gabriel
C2838 Jimmy Gabriel
A0530 Shelley Gabriel
A5307 Michael J. Gaffey
A5732 Marcel Gagne
A5733 Guest of Marcel Gagne

A0848 Dean C. Gahlon
A4437 Ed Gaillard
A4438 Elena Andrews Gaillard
A5663 Janice A. Galeckas
A2653 Steve Gallacci
A0298 David W. Gallaher
A1148 Mitch Gallaher
A4875 Barb Galler-Smith
A2664 Tom Galloway
A1800 John D. Galt
A4572 Alice M. Galvan
A5162 Fred Gambino
A1121 John Gamble
A5025 Marion Barbara Gammill
A1504 Michael W. Gardiner
A4749 David Jonathan Gardner
T5152 Grace Reimann Gardner
A4495 James Alan Gardner
C5282 Shawn Gardner
T5151 Sovigne Reimann Gardner
A5150 Tim Gardner
A4571 Terry A. Garey
A2054 Richard Garfinkle
A5278 Denise Garner
A2869 John Garner
A4695 Milton Carl Garner
A5197 Garry Steven Garrett
A3149 James Garrett
A1824 Ken Garrison
A1787 Elizabeth Garrott
A4125 Brenda Gasahl
A0917 Judith Gaskins
A1413 Carson Gaspar
A4324 Rob Gates
A4205 Bernie Gauthier
A5500 Joseph Gauthier
A5499 Shiao-Ling Gauthier
A0050 Maria Gavelis
A0020 Guest of Maria Gavelis
A1235 Renee Gazdecki
A1566 Sandy Gazdecki
A1399 Helen F. Gbala
A1604 Mark Geary
A0960 Barry Gehm
A0961 Jo Gehm
A5103 Nancy Lee Geiger
S3580 Richard E. Geis
A2536 Deb Geisler
A5806 Fred Geisler
A0791 Janice Gelb
A3203 Larry Gelfand
A2795 Denise A. Gendron
A5535 Dean Milton Genes
A1434 Mike Genovese
A0585 Karl S. Gentili
A5462 Gerald Presley Gentry
A5660 Heather Lynn Gentry
A3643 Jan S. Gephardt
A3644 Tyrell E. Gephardt
S4642 Robert M. Gerber
A2324 Sandi Gerdes
A2330 Elizabeth Gerds
A2329 Eric Gerds
A4249 Sheryl A. Gere
S4891 Jay Lawrence Gerst
A4928 Jay Lawrence Gerst
A5436 Bonnie Gerth
A1671 John Gibbons
A1904 David Gibbs
A5779 Adam Michael Gibson
A5321 Craig M. Gibson

A5580 Nancy Gibson
A2203 Tom Giegel
A2332 Tom Giese
A5165 Christina Marie Gietzen
A5166 Derek James Gietzen
A5164 Janice Marie Gietzen
A5167 Patrick Aaron Gietzen
A5163 Don J. Gietzen, Jr.
A4692 Audrey Gifford
A4691 James Gifford
T4694 James A. Gifford
T4693 Maureen A. Gifford
S2848 Paul J. Giguere
A3218 Connie Gilbert
A4356 Sheila Gilbert
A3409 Alexis A. Gililand
A3410 Lee Gililand
A1859 Elizabeth Gilio
A2240 Jerry Gilio
A5159 Diana Gill
A4579 Marilyn Gillet
A1925 Kerry Gilley
A5188 Lance Gilliam
A1840 Richard Gilliam
A1195 Bill Gillmore
A3831 Carolyn Ives Gilman
A3956 Laura Anne Gilman
A2437 Janet Gimblet
A2438 Erica V.D. Ginter
A2439 Karl Ginter
K3544 Lydia Ginter
A4323 Julie Gissel
A5570 Larry Gitchell
A0510 Maryianne Glad
A4106 Gail Glass
A1907 Inge Glass
A4105 James C. Glass
A3963 Daniel A. Glasser
A4441 Gary L. Glasser
A2278 Nita Glazewski
A5356 Michael Sean Gleeson
A3803 Ray Gleeson
A4912 Elizabeth M. Glover
A2718 Diana P. Glycer
A0041 Mike Glyer
A2774 Bill Gober
A2254 Robert Gobrecht
A2440 Jean Goddin
A5508 Dave Godwin
A5064 Mary Goetzinger
A3372 Neyir Çenk Gşköe
A0806 Barry Gold
A0835 Lee Gold
A2015 Lynn Gold
A4986 Mici Gold
A2131 Steve Gold
A2891 Steven W. Gold
S3637 Heidi Goldberg
A3611 Darcee Golden
A4597 Stephen Goldin
A4274 Cliff Goldstein
A1690 Lisa Golladay
A2441 Larry Gomez
A1048 Scott Gomez
A1703 Jeanne Gomoll
A4308 Cynthia Gonsalves
C3401 Alex Gonzalez
A3402 Christine Gonzalez
A4518 Daniel Marcelle Gonzalez
A4517 Jean Bernard Gonzalez
A1701 John Gonzalez



A1700 Lynn Gonzalez
A1826 G.E. Goodhand
A5607 Roy R. Goodhand
A5252 Ray A. Goodman
A1361 Sarah Goodman
A2890 Sheila G. Goodman
A4007 Beth Goodpaste
A5026 Kathleen Ann Goonan
A4453 Lois Ann Goossen
A4178 Adam Gordon
A3586 George Gordon
A4999 Joan Gordon
A1838 Marc E. Gordon
A4633 Adrienne L. Gormley
A5546 Kathy Gorny
A2227 Shayin Gottlieb
A3313 Richard H. Goudge
A4354 Teri Goulding
A5092 Kalina Suzanna
Grabinska-Marusek
S0574 Peter C. Grace
A5563 Bancroft Pequignot Gracey
A5562 Patricia Gracey
A4872 Nancy Ann Graf
A2656 Donald M. Grant
K3479 Tristan Grant
A2132 Elyse M. Grasso
A3879 Michael Gray
A2972 Terry Sisk Graybill
A3625 Guest of Great Lakes
Gaylaxians, 1
A3626 Guest of Great Lakes
Gaylaxians, 2
A0285 Dick P. Green
A1930 Eleanor Green
A3275 Elizabeth Green
A3895 Estelita Green
A3274 James Green
A2442 Jon B. Green
A4088 Kelly Green
A3896 Priscilla Green
A4831 Simon Roger Green
A1334 Ralph Green, Jr.
A1842 Gary Greenbaum
A0740 Alan Greenberg
A5301 Alan Greenberg
A5302 Barbara Greenberg
A3167 Barbara G. Greenberg
A4740 Madeline C. Greenberg
A4250 Martin Greenberg
A4738 Martin H. Greenberg



A4739	Rosalind M. Greenberg	A4221	Melinda Hall	A2076	Jeanne Hartzog	S3181	Curtis Herink
A3011	Edith Greene	A3941	Terry Hall	A1274	Teddy Harvia	A3869	Carlos M. Hernandez
A2717	Lisa Greene	A4193	Larry Hallock	A3018	David Hastie	A2352	Greg Herring
A5477	Rich Greene	A1634	Wayne Halsey	A2989	Amy Hasty	A5115	David A. Herrington
A3010	Robert Greene	A3576	Winifred Halsey	A1370	Chris Hasty	A0354	Mark Herrup
A5754	Ella Greer	A0869	Rebecca Hamadock	A2988	Robb Hasty	A0567	Phil Herscher
A5817	Daryl Gregory	A0550	Mick Hamblen	A0784	Rocky Hasty	A5161	Jennifer Hershey
A2252	Hugh S. Gregory	A3871	Douglas A. Hamer	A3642	John Hatch	K2932	Liana Rebekah Hertel
A5232	Lois H. Gresh	A5463	D Hamill	A3774	Tom Hatch	A1159	Lisa Hertel
A5412	Gretchen Grey	A5023	Kathryn A. Hamilton	A1447	Matthew Hatcher	A1158	Mark Hertel
A5470	Ann Griesel	A0462	Nora Hamilton	A2216	Shelley Hatfield	A0763	John Hertz
S2221	Mike Griffin	A3392	Terri Hamilton	A1343	Paul K. Hattori	A0379	Melanie Herz
A1844	Ward Griffiths	A5337	Francis Hamit	A0677	David Haugen	S1663	Ron Hess
A2755	Ken Grimes	A4610	Joshua Michael Hammer	A0678	Terri Haugen	S4385	Alan Heuer
A1205	Jerry Michael Grimm	A3187	Donald F. Hammill	A3618	Janet Hauptmann	A3968	Kevin Hewett
A1465	Jim Groat	A1769	Jody Hancock	A3617	Rick Hauptmann	A2078	Marylouise Hewitt
A5005	Anne Lesley Groell	A1768	Larry Hancock	A2750	John Hauwiller	A5233	Heidi Heyer Campbell
A4020	Joseph Groene	K3480	Callie Hand	A3505	Thomas Havighurst	A4434	Brian Scott Hiebert
A4507	John Christian Groenewold	A3478	Elizabeth Hand	A5200	Kit Hawkins	A1857	Lori Higdon
A0532	Bret Groh	A2802	Joanne Handwerker	A5236	Scott Raymond Hawkins	A1261	Bill Higgins
A0531	Mary Groh	A3772	Birgit Hanel	S3349	John A. Hawkinson	A3200	Susan R. Higgins
S3801	Michael F. Groman	A3718	Michael Hanna	K5777	Aidan Hay	A5807	Marisa C. Hildebrandt
A4333	Rich Gronostajski	A5829	Chris Hansen	A0361	James H. Hay	A4230	Beth Hilgartner
A0499	Stephen J. Grosko	A4614	Joanne E. Hansen	K5778	Liam Hay	A2449	C.A. Hilgartner
A0030	Liz Gross	A2056	Julie Hansen	A0497	William Hay, MD	A2266	Betsy Hill
A2362	Merryl Gross	A0342	Marcie Hansen	A2140	Shigeru Hayashida	A4033	Bill Hill
A2982	Michael Grubb	A3662	P.J. Hansen	A4232	Peter R. Hayden	A1123	Julie Hill
A3112	David G. Grubbs	A1605	Geraldine Haracz	A5312	Nancy Hayes	A2267	Wesley Hill
S4196	Avram Grumer	A1530	Chris Harbaugh	A3424	Dave Hayman	A3151	Anna Sudaric Hillier
A2923	Gregory C. Gudalefsky	A3407	Reina Hardy	A3423	Judith Hayman	A0029	Bob Hillis
A1016	Jeanette Gugler	A1708	Patricia Hario	A4211	Terry Hayman	A2367	Arlene D. Hills
A2876	Gerald Guglielmo	S4969	Anntie Harlan	A3695	Montie Lee Hazen	A3523	Greg Hills
C2878	Isabeau Guglielmo	A5755	Cheri Lynne Harlan	A2929	Dennis J. Heale	A4647	Timothy G. Hills
A4537	Anne M. Gullede	A4093	Thomas Harlan	A3461	Caroline J. Heaton	A1632	Sharon Himmanen
K4538	Brandon Gullede	A2787	Brenda Harnan	A0742	Alexia Hebel	A3020	Robert Himmelsbach
A4536	D. Dale Gullede	A0329	Janel K. Harnan	A0741	Bill Hebel	A3449	C. Kay Hinchliffe
K4539	William Gullede	A0330	Michael Harnan	C0743	Helen Hebel	A1446	Deidre M. Hinds
A2744	Mark Gums	A2788	Wil Harnan	K0744	Natasha Hebel	A5010	Melanie A.M. Hinds
A2745	Mary Gums	S0937	Archie M. Harper	A3957	Jennifer Heddle	S2996	Jessie Hinkle
S1619	Urban Gunnarsson	A0747	James S. Harper	A5218	Kathryn Anne Hedges	A2231	Colin Hinz
A2577	David Guon	A5464	W Harrelson	A3196	Barbara R. Hege	A0805	Scott Hipp
A4974	Andrew Gurudata	A2136	Harold Harrigan	C3277	Christopher Hege	A4220	Miho Hiramoto
A2733	Beth Gwinn	A2138	Lisa D. Harrigan	A3276	Richard Hege	A5216	Kihara Hirotaka
A1094	Hal Haag	A2137	Harold Harrigan, III	A3195	Ronald L. Hege	A5245	David A. Hirsch
A4057	Charlotte Haas	A5346	James Robert Harrington	A4150	Greg H. Heier	A4283	Corson Hirschfeld
K4058	Neill Haas	A4203	Anne Harris	A0524	Kim Hejl-Davis	A2754	Jan Hise
A4056	Timothy Haas	A1427	Barbara Harris	A1875	Kristine Sue Hejna	A2753	Tom Hise
A5798	Elad Haber	A1939	Clayton H. Harris	A2444	David Helba	C2986	Christopher Hisle
A4700	Stephen Haffner	A1428	Craig Harris	A4742	John P. Helfers	A0871	Debra Hisle
A3517	Dolores Hagan	A0650	Debbie Harris	A3114	Gary D. Helfrich	A2581	James M. Hisle
A4312	Joe Hagar	A0427	George E. Harris	A3115	Pamela L. Helfrich	C2987	Timothy Hisle
A4313	Judy Hagar	A0326	Jonathan N. Harris	A4380	Marty Helgesen	A2582	Chip Hitchcock
S3055	Marianne D. Hageman	A1366	Jonathan N. Harris	A0463	Judy Helgeson	A4879	Mark Hitchcock
A2133	Beatrice Hagerty	A2749	Marlene Harris	A5652	Eugene Heller	A3906	Kenneth Hite
A2134	Paul Haggerty	A4993	Stephen Michael Harris	A5299	Rick Heller	A1150	Martin Hoare
A5588	Heinz A. Hahn	A3866	Harry Harrison	A2077	Stuart C. Hellinger	S2026	Guest of Martin Hoare
A0548	Cindy Haight	A5439	Howard Harrison	A4761	Dan Helmick	A2443	Patricia C. Hodgell
A0898	Karl Hailman	A0788	Irene Harrison	A3563	John G. Henry	A0371	Debbie Hodgkinson
A3202	Peter Halasz	A3867	Joan Harrison	A0591	Art Henderson	A3139	Gary Hoff
A2578	Gay Haldeman	A4039	Mercy Harrison	A0590	Becky Henderson	A4031	James A. Hoffman
A5505	Jack C. Haldeman	A4038	Todd Harrison	A4339	Harry Henderson	A1455	Joan Hoffman
A0452	Jane Haldeman	A2358	Claudia Harsh	A3225	Jeannine L. Henderson	A4290	Marina Hoffman
A2579	Joe W. Haldeman	A0905	David Harsh	A4108	Raechel Henderson	A4528	Julie K. Hoffmann
A0786	Anna Mary Hall	A1237	Karen Hart	A2674	Lindia Hendrick	S4076	Matthias Hofmann
A0290	Becky Hall	A3351	Pamela Harter	A2673	Woody Hendrick	A5528	Scott Hofmann
A4222	Gary Hall	A4762	James Anthony Hartley	A5141	Howard Hendrix	A4360	Rainer Hofmeister
K5738	Jamie Hall	A5191	Jed Hartman	A1385	Jack Heneghan	S2583	Joan Hofstetter
A1355	Joanne Hall	A4472	Keith Richard Hartman	A5017	Michael John Hennebray	A4589	Tom Hogan
A0645	John H. Hall	A5468	David G. Hartwell	S3371	Marigol Henson	A5039	Maggie C.A. Hogarth
A5736	Marcus Hall	K5465	Peter Hartwell	S2446	Nancy Henson	A3463	Al Hohmann
A4263	Mark B. Hall	A2139	Howard Hartzog	S0798	Robert Hepperle	A3522	Tore Audun Hoie



A2692 Patricia A. Hoin
A2713 Patricia A. Hoin
A4026 Lila Holbrook
A3454 Frank M. Holcomb
A5266 Robert B. Hole, Jr.
A1309 Ron Holik
A3773 John E. Holland
S5616 Michael J. Holland
A0556 John A.R. Hollis
A4730 Robin Holly
A0242 Melissa Holt
S4051 Tom Holt
A4591 Tyrone Eugene Holt
A1520 Wendell Holte
A1570 Butch Honeck
A1569 Susan Honeck
A5772 Alexandra Elizabeth Honigsberg
A5771 David M. Honigsberg
A4428 Kristin Honse
A4427 Steve Honse
A2306 Norman L. Hood
A3697 Ed Hooper
A4533 K. Mark Hoover
A1479 John Hopfner
A4040 Harry A. Hopkins
S2888 Michael Hopkins
A2608 Priscilla A. Hopkins
A2660 Michael D. Horgan
A5527 Eugenia Horne
A3575 Bill Hornstein
S2730 Rich Horton
A5711 John Horvath
A3530 Etsuko Hosoi
A3582 James E. Houghton
A2448 Friend of House Tanstaf, #1
A2472 Friend of House Tanstaf, #2
A2967 Dennis D. Howard
A2584 Geri Howard
A2731 John Howard
A5363 Steven D. Howe
A0416 Stan Howell
A4619 Alan A. Hoyland
A4620 Dorothy E. Hoyland
C4622 Leah K. Hoyland
A4621 Samuel A. Hoyland
A4190 Dan Hoyt
A4191 Sarah A. Hoyt
A4661 HPHLP #1
A4662 HPHLP #2
A4663 HPHLP #3
A4664 HPHLP #4
A4665 HPHLP #5
A4666 HPHLP #6
A4667 HPHLP #7
A4668 HPHLP #8
A4275 Rachelle K. Hrubetz
A5208 Mark Thomas Hubbard
A4418 Rebecca Hubbard
A5143 Anton Huber
A5418 Charles F. Huber
A3119 J.G. Huckenpahler
A2585 Cindy Huckle
A2762 Jim Hudson
A2514 Kenneth Huebner
A3651 Patricia Huff
A3680 Elizabeth Huffman
A3912 Rachel Hughes
A4820 Sandra Huibers
A3403 Douglas Hulick
A2715 Elizabeth Ann Hull

A2632 Charles R. Hulse
A4835 Jeffrey Edward Hulten
A3864 Joey Hultman
K3137 Sinead Humphrey
A0649 Tom Humphrey
A5502 Julie A. Humphries
S2586 Jamie Hunger
A1759 Angel Hungerford
A4366 Diana Hunt
A4365 George Hunt
A4367 Katherine Hunt
A0461 Kenneth Hunt
A4236 Kenneth Hunt
A2812 J. Hunter
A5603 Lisa R. Hunter
A3260 Julie K. Hurford
A5512 Ellen Hursh
A5511 Tony Hursh
A2847 Jeff Hurst
A4122 Jerry Husfeldt
A4401 William John Hussar
A5496 Ned Stockton Huston
A2958 Melinda Hutson
A2245 Jim Huttner
A5434 Tom Gerald Joseph Huyghebaert
A4400 Caithlyn D. Hydock
A3460 Arion T. Hypes
A3459 James W. Hypes
A4746 David Michael Ihnat
C4748 Sean David Kennedy Ihnat
A1110 Marcia K. Illingworth
A0789 Tim Illingworth
A2260 Scott Imes
A3788 Michael Immig
S2587 Robert in 't Veld
A4963 David Ingraham
A2204 Kim Ann Innes
A4690 Hiroaki Inoue
A4689 Tamie Inoue
A2344 Jacque Irving
A1120 Mark Irwin
A3307 Glenn Iwahashi
A2721 David Iyama-Kurtycz
A2722 Johnathan Iyama-Kurtycz
A1336 Tina Iyama-Kurtycz
A2079 Ann Marie Jackowski
A2080 Walter Jackowski
A5493 Aaron Paul Jacks
A4922 Jennifer Jackson
A1001 Robert A. Jackson
A4091 Steve Jackson
S4671 Tom Jackson
A4812 Emanuel Jacobowitz
A4765 Craig Jacobsen
A5069 Anne-Marie Jacques
A1156 Saul Jaffe
A1554 Ruby Jahr
A0486 D.C. James
A1781 Pat James
A4877 Ellen Jamieson
A3268 Gayle Jankowski
A3267 Megan Jankowski
A5520 Robert C. Jansen
A2859 Dennis S. Jarog
A2955 Ronald Jarrell
A4277 John Jarrold
A1471 Aino L. Jarvi
A1865 Athena Jarvis
A2356 Charles Jarvis
C3698 Edmund Jarvis

A1864 Peter Jarvis
S3891 Brian Jaybush
S4542 Guy Jeffrey
A0049 Linda Jencevice
A0015 Michael Jencevice
K0066 Peter Anthony Ilya Jencevice
A3108 Stacey Jenkins
A0908 Bill Jensen
A4656 Jan Lars Jensen
A5713 Jason A. Jensen
A2919 Kara Jensen
S4657 Michelle Mary Jensen
S3062 Rebekah Jensen
S3594 Rebekah Jensen
A4264 Richard Jervis
A5040 Leon W. Jester, Jr.
A2918 Samantha Jeude
A0972 Karen Johannessen
A5695 Randy John
A5604 Clifford Royal Johns
A5641 James Johns
A3042 Mike Johns
A5230 B.E. Johnson
A0419 Barbara N. Johnson
A3257 Bill Johnson
A2450 Carol Johnson
A3852 Christy Johnson
A3206 Dale Johnson
S3458 Dave Johnson
A3853 Doug Johnson
A5364 Erik N. Johnson
A1290 Frank Johnson
A4638 Greg L. Johnson
A5721 Jerry Johnson
A1905 Julie S. Johnson
A3207 Natalie Johnson
A4498 Peter Johnson
A5547 R J Johnson
A0868 Robin E.R. Johnson
A4114 Ryan K. Johnson
S3457 Sally A. Johnson
A4128 Steven Vincent Johnson
A2237 Tom Johnson
A4991 Tracy E. Johnson
A5180 Zachary Nathan Johnson
A2349 Eloise Johnston
A3641 Janet Catherine Johnston
A5454 Nancy Jolliff
A1948 Angela Jones
S0389 Bonnie Jones
A3094 Bradley D. Jones
A2372 Bruce Jones
A2232 Don Jones
A3130 Donald L. Jones
A3685 E. Weber Jones
S0651 Eileen Jones
A1224 Elizabeth Jones
A5205 Karen A. Jones
A2909 Kathleen M. Jones
A2142 Lenore Jean Jones
A4549 Marsha E. Jones
A5212 Michael Dennis Jones
A3131 Roberta L. Jones
A0415 Sally Jones
A3909 Shannon Jones
S2588 Wayne Jones
A1756 William E. Jones
A0484 Brian Jordan
A2806 Robert Jordan
A0403 Roberta Jordan



A1788 William Jorns
S2589 Earl Josserand
A3141 Rex Joyner
A3413 Hubert Julian
A0888 Joan Juozenas
A2975 Guest of Joan Juozenas
A4314 Frank T. Juranich, Jr.
A1828 Cris Kaden
A0975 Neil Kaden
A2451 Dave Kadlecek
A0054 Alex Kaempfen
A0055 Brian Kaempfen
A0016 Randy Kaempfen
A0048 Sandy Kaempfen
A2591 Donald Kaiser
A1982 Wendi L. Kaiser
S4079 Robin Kalat
A0296 Frank Kalisz
A0297 Millie Kalisz
A5623 Richard A. Kaminsky
A5793 Kevin K. Kangas
A5700 Muriel W. Kanter
A3404 Sethroy Kaplan-Turner
A2300 Gayle Kaplao
A1673 Ira Kaplowitz
A1672 Rebecca Kaplowitz
A2592 Peter Kappesser
A1030 Allen J. Kapusta
A4939 Steven Karabatsos
A2452 Jordin Kare
A2453 Mary Kay Kare
A4643 Victoria Estelle Kariolic
A4795 Barbara T. Karmazin
A5712 J.M. Karp
C4464 Rachel Edythe Karp
A4463 Sherry Katz Karp
K2798 Eric Karpierz
K2769 Gwen Karpierz
A0921 Joe Karpierz
A0922 Sharon Karpierz
A5452 Julie Alane Kasperson
A3231 Julie Kastan
K4534 Stephanie Sue Kastan
A3230 Thomas Kastan
A1307 Jim Katic
A2074 Keith G. Kato
A1517 Kenneth Katz
A0310 Rick Katze
A1519 Michael Kaufman
A1127 Phillip Kaveny
A2925 Sayuli Kawai
A2924 Yasuo Kawai
A3558 Aoi Mika Kawamura
A3557 Hitoshi Kawamura



T3559	Takashi Kawamura	A2595	Deborah A. King	A3352	Guest of Charlotte Konrad	A1508	Keith Kurek
A1364	Marion Kawulok	A3296	Roxanne King	A4768	Douglas Kontak	A1934	Diane M. Kurilecz
A5719	Alfred Kaye	A4252	Shane King	A4767	Jennifer Kontak	A1335	Daniel Kurtycz
A1927	William J. Keaton	A4251	Sheba King	A5682	Jeffery D. Kooistra	A0469	Paul Kurylo
A5349	Ingrid Ruth Keibel-Beer	A3295	Steve King	A1631	Gretchen Kopmanis	A2889	Daisuke Kusayanagi
A1589	Melissa M. Keck	A2596	Trina E. King	A2742	Joshua Koppel	A5729	Ernst Kuschel
A4506	Charles Keefe	A1213	Michael Kingsley	A2741	Tracy Forgie Koppel	A4394	Cherie E. Kushner
A0211	Morris Keesan	A5029	Morgen Kirby	A3674	Laura S. Koppert	A0225	David M. Kushner
A5399	Steven Keiffer	A5030	Steven Kirby	A5515	Jay Korinek	A2458	Arthur Kyle
A3591	Kenneth Michael Keisel	A2947	Yoshio Kiriyaama	A2148	Daniel Korn	A2459	David Kyle
A3590	Maryann Walther Keisel	A2359	Rosemary Kirstein	K5332	Rebecca Korn	A2460	Ikuko Kyle
A1775	Gregory R. Keith	A2364	Sabine Kirstein	K5331	Zachary Korn	A5419	David Labick
A1776	Lorna Keith	A2455	Michele Kitay	A0679	R'Ykandar Korra'Ti	A1655	Valerie Laczko
A4586	Fiona Kelleghan	A3005	Gary S. Kitchen	A3939	Erle Korshak	A1766	Ruth Anne Ladue
A3343	Nicole E. Kelleher	C4709	Casey Kizior	A3940	Guest of Erle Korshak	A3246	Wil Ladwig
A3102	Matt Keller	A4707	Char Kizior	A3937	Deb Kosiba	A5643	"Diesel" Dave Laforce
A1817	Michael S. Keller	C4708	Joy Kizior	A3629	Christine Koslow	A5402	Scott Lais
A5371	Yvette Elaine Keller	A4706	Roger Kizior	T3631	Liz Koslow	A4328	James A. Lakanen
A2020	Alessandra Kelley	A5083	Ellen Klages	C3630	Scott Koslow	A5592	Ken Lalonde
A1028	Jennifer Kelley	A4780	Mindy L. Klasky	A3628	Alan R. Koslow, MD	A2325	Marcia Lambert
A3357	Lowell Kelley	A3429	Mary L. Klecha	A3562	Mari Kotani	A5671	Sandra Lee Lampley
K5280	Valerie Kelley	A4734	Carol Klees-Starks	A2997	Ron Kotkiewicz	S4109	James M. Lancaster
A4335	Brian S.A. Kelly	A4012	James F. Klein	A5176	Hope Levy Kott	A2238	Richard Lancaster
A4050	James Patrick Kelly	A2480	Jay Kay Klein	A5177	Phillip S. Kott	A2312	Stephen Landan
A4584	Linda Kelly	A2858	Robert J. Klein	K5178	Samuel Joseph Kott	A2313	Guest of Stephen Landan
A5361	Mark R. Kelly	A1702	Tom Klein	A1363	Rick Kovalcik	A4361	Eric Landau
A5429	Michael Edward Kelly	A5514	Christine J. Klein-Lebbink	A4590	Elspeith Kovar	A1668	Geoffrey A. Landis
A4953	Pamela D. Kelly	A2865	Elizabeth Klein-Lebbink	A5697	David Kovarik	A0216	Jim Landis
C5247	Alicia M. Kelso	A4479	Jill Kleinowski	A3192	Anthony Kozlowski	A4037	Kathryn T. Landis
T5256	Amber V. Kelso	A4481	Russ Kleinowski	A3193	Teresa Kozlowski	A1963	Sharon Landrum
T5255	Jayson E. Kelso	A5014	John Klima	A3696	Betty A. Krahmer	A3174	Bridget Landry
A5250	Miriam D. Kelso	A1061	Lincoln Kliman	A3483	Douglas Kral	A3905	Matthew Landry
A5249	Robert J. Kelso	A3153	Irit Kloner	A0311	Edward E. Kramer	A2998	Charles Lane
A2144	Bart Kemper	A0881	Johnna Klukas	A4896	John Terrance Kramer	A2999	Joyce Lane
A2145	Rayma Kemper	A2681	Paul Kmecak	C4884	Morgan Terrance Kramer	A2764	Katherine E. Lane
A4284	Sherri Kempf	A2682	Virginia Kmecak	A4885	Peggy Miller Kramer	A1786	Timothy Lane
A3666	Steve Kempton	A3876	Carolyn Ann Knakal	A4253	Ellen Kranzer	A5136	Allen Lang
A4297	Bonnie J. Kenderdine	A3875	Charles W. Knakal	A2456	Ruben Krasnopolsky	A5395	Charles J. Lang
A1940	Michael Kennedy	A3431	Peter Knapp	A0012	Dina S. Krause	A3834	David T. Lang
A4747	Patricia Josephine Kennedy	A0553	Jim Knappenberger	A0032	George Krause	A5458	Katharine Marie Lang
A2594	Peggie Kennedy	A0552	Joan Knappenberger	A5022	Marguerite M.H. Krause	A3835	Theresa B. Lang
A3138	Robert S. Kennedy, Jr.	T1487	Melissa Knappenberger	A1003	Michael Krause	A5714	Elizabeth Langan
A3870	Shirley Kennett	A2269	Mike Knauer	A4931	Miriam Ottilie Krause	A5634	Elizabeth Langford
A0903	Allan Kent	A5209	Danial Douglas Knight	A1076	Marian E. Kravitz	A2461	John Langford
A4009	Ian Andrew Kerr	A3229	Elizabeth Knoll	A5720	Tracy J. Kremer	A2462	Laura Langford
A2058	Kim Kerr	A2937	Arnold Knopf	A3132	Bradley Krentz	A5051	Ian Langner
A4843	Theodore Joseph Kerr	A2936	Maryann Knopf	A0849	Laura Krentz	A5050	John Langner
A4563	Angela Kessler	A2146	Martha Knowles	A4135	Nancy Kress	A2599	Devra Langsam
A0501	Greg Ketter	A3361	Elizabeth A. Kobe	S4197	Jean E. Krevor	A4897	Brian Kevin Langston
K4865	William Robert Ketter	A0202	Elizabeth E. Kobe	A5027	Sue Krinard	A4455	Sarah Lantz
A5336	Joel V. Kickbusch	A3362	Keenie Kobe	A3381	Ralph Kristiansen	A3791	Julie Lanyon
A0897	Hope Kiefer	A1258	Raymond A. Kobe	A0675	Jack Krolak	A4562	Warren Lapine
A5788	Robert Karl Johannes Killheffer	A0392	Sally Kobee	A0506	Chris Krolczyk	A3645	John Laprise
A0067	Doug Killings	A5667	Jim Kobrinetz	A0047	Bill Krucek	A5791	Justine Larbalestier
A3971	Lee Killough	A3430	Irvin M. Koch	A1835	Cera Kruger	A3566	Leslie Larkins
A4942	Amelia Sefton Killus	C3713	April Anastasia Koehler	A3948	Grant Kruger	A3665	Greg Larsen
A4941	James Peter Killus	A3712	Lynn E. Cohen Koehler	A5702	Chris Krumme	A4660	Aaron B. Larson
A4732	Mike Kimball	A3711	William Koehler	A2960	Judy Krupp	A4363	Bob "Blars" Larson
A2454	Katharine E. Kimbriel	A3684	Bob Koester	A2961	Louisa Krupp	A0764	Ron Larson
A4550	Charlie W. Kimbrough, Jr.	A1921	Michael Kohne	A2962	Rebecca Krupp	A2463	Candace Larue
A4997	Daniel M. Kimmel	A3373	Steven Kohs	A2959	Roy Krupp	A2464	Stephen Larue
A0967	Leigh Kimmel	A1562	Terry Ryan Kok	A5574	Thomas Krzmarzick	S0739	George Laskowski
A0441	Joel Kimpel	A5089	Vance Kolatka	A3148	Lana M. Kubiatowski	S2600	George Laskowski
A0442	Kyym Kimpel	A5088	Victor Kolatka	A0353	Thomas G. Kucera	A0349	Stephanie Lasley
A5686	Alec Kinastowski	S1873	Rich Kolker	A4141	Kay Kucharik	S2840	Patrick S. Lasswell
A5687	Mitch Kinastowski	A3221	Arin Komins	A3033	Petra Kufner	A2366	Linda Latouche
A0331	Judith Kindell	A3980	Roberta J. Komor	A2081	Karen Kugler	A5086	Terry J. Lattavo
A2824	Brian Kindregan	A1087	Samuel E. Konkin, III	A2786	Thomas A. Kugler	A3484	Alex Latzko
A2823	Chiyo Kindregan	A2239	Ken Konkol	A2457	Waldemar Kunning	A4524	Leslie Lauderdale
A4223	Anita L. King	A2597	Hiroshi Konoya	A0543	Eddie Kuns	A4424	Patti Lauer
		A2598	Charlotte Konrad	A0224	Tom Kunsman	A5794	Steve Laurent





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|--|------------------------------|----------------------------------|--------------------------------|
| A3106 Nancy LaValley | A3840 Robert Levin | A4254 Marie Loughin | A0874 R.J. Macintosh |
| A4868 Elizabeth Anne Lavelle | A1795 David Levine | A2773 Daniel Louie | A5842 Chris Mack |
| A3748 Paul Lavelle | A5283 Jaime Levine | A1773 Gary Louie | A4704 Matthew P. Mackenzie |
| A1953 Patrick Lawford | A5060 Deborah Levinson | A4759 Alexander Love | A3471 Doug Mackey |
| A5099 Paul Lawniczak | A4902 Paul Levinson | A0357 J. Spencer Love | A1077 Susan Mackey |
| A4588 Conrad Lawrence | A0621 Sandra Levy | A5480 Valerie Lovefrancisco | A2331 Thomas MacLaney |
| A3015 Daniel Lawrence | A0582 Alice Lewis | A2783 Endicott Lovell | A3375 Sandy MacMurdo |
| A0876 Matt Lawrence | A5633 Daniel Lewis | K2784 James Lovell | S2796 J.R. Madden |
| A3406 Pat Lawrence | A2892 Joanna Lewis | A1049 Robert Lovell | A4669 Russell Madden |
| A2710 Barb Lawson | A2689 Page Lewis | A2782 Susan E. Lovell | A3046 Eileen Madison |
| A2024 Toni Lay | A0581 Suford Lewis | A4241 Selina Lovett | A4936 Ines N. Madison |
| A2149 Alexis Layton | A0580 Tony Lewis | A4830 Steve John Lovett | A3954 Chris Madsen |
| A1373 Judith Lazar | A5759 Kuo-Yu Liang | A2467 Danny Low | A3955 Marti Madsen |
| A5761 Steve Lazarowitz | A3261 J.H. Libby | A4874 Karin Alicia Lowachee | A5724 David Magle |
| A3736 Karen A. Lazzara | A0735 Ben Liberman | A1697 Lefford F. Lowden | A5725 Margaret Magle |
| A4488 Susan A. Leabhart | A2082 Jacqueline Lichtenberg | A1973 Vincent Lowe | A4326 Linda Mahan |
| A5440 Elizabeth Lear | A2083 Salomon Lichtenberg | A3091 Joanna Lowenstein | A4325 Norman Mahan |
| A1008 Karl E. Leatherman | A3452 Alan Lickiss | T3450 Kelly J.A. Lowrey | A4866 Kathleen Annette Maher |
| A2422 Jane Leavell | A3453 Rebecca Lickiss | A3448 Michael J. Lowrey | A4867 Richard Allen Maher |
| A1610 Elizabeth Leavy-Watts | A1590 Danny Lieberman | A1967 Sam Lubell | A5615 Mary Kay Mahoney |
| A1611 Michael Leavy-Watts | A1851 Paula Lieberman | A0272 Kent Lucas | A2308 Russell H. Mahoney, MD |
| A0620 Gail LeBlanc | A2063 Anton Lien | A3654 Lola Lucas | A5406 Becky Maines |
| A4699 Glennis Leblanc | A2253 Andre Lieven | A3397 Maria Teresa Luchini | A5752 Phillip Lloyd Maish |
| A3305 Harold C. LeBlanc | A2151 Guy H. Lillian, III | A3398 Oriano Luchini | A4921 Donald R. Maitz |
| A2386 Nancy Lebovitz | A2152 Frank V. Liltz | A2255 Terry Lucius | A1919 John Maizels |
| A5432 David P. LeClerc | A3541 Keith Lim | A3510 Dave Luckett | A3154 Laura Majerus |
| A4069 Brian Ledbetter | A3900 Elisa Linderholm | A1313 P. Alex Lucyshyn | A5062 James Michael Major |
| A1329 Thomas Ledbetter | A2246 Tamar Lindsay | A1303 Gaye Ludwig | A2296 Joseph Major |
| A5642 Hank Lederer | A0746 Mark A. Linneman | C2318 Michaela Ludwig | A2297 Lisa Major |
| A3481 April Lee | A4644 Dee Ann Lipe | A2740 Sherrie Ludwig | A4580 Shell Majury |
| T5117 Harrison Lee | A4646 Katherine Lipe | A4529 Will Ludwigen | A1969 Christine Mak |
| A5118 Hector Lee | A3090 Rob Liptak | A3808 Regina Lukes | A1727 Derwin Mak |
| A4209 Roger Lee | A3253 Corey Liss | A4890 Albert T. Lunde | A2950 Kazuhiko Makita |
| A3444 Sharon Lee | A4674 Jeffrey G. Liss | A4561 Stephen Jon Lundeen | A3515 Elisabeth Malatre |
| A3587 Stephy Lee | A2084 Elan Jane Litt | A4827 Catherine Lundoff | A4918 Christine M. Malebranche |
| A1792 Evelyn C. Leeper | A4567 Craig Little | A4200 Betsy Lundsten | A4917 James Alan Malebranche |
| A1793 Mark R. Leeper | A4331 Denise Little | K3621 Celia Luner | A0212 Marci Malinowycz |
| A1968 Matt G. Leger | A3924 Sunshine Littlecreek | A2236 David Luner | A2086 Laura Mallard |
| A2665 Laura LeHew | A4378 Therese M. Littleton | A0209 Tracy Lunquist | A3556 Mary Malmberg |
| A2978 D. Joan Leib | A4443 Kim Q. Liu | A2905 Robert Luoma | A2326 Norwin Malmberg |
| A2150 Ruth Leibig | A5203 Peter Liverakos | A0411 Marc Lupescu | A5275 Audrey Maloney |
| A3084 Sarah Leibold | A3806 Brian J. Livingston | A0709 Perrienne Lurie | A5274 John Maloney |
| A0875 Hope Leibowitz | A5576 Martin Lizak | A5614 Kathy H. Luther | A5420 Jenny Mamajek |
| S2465 William H. Leininger | A5226 Justin Lloyd | A2249 Kim Luu | A3536 Carl Mami |
| A5043 Gail E. Leinweber | A3787 Vivian Loddell | A1521 Brad Lyau | A3535 Elaine Mami |
| A5042 James E. Leinweber | A3756 Julie Lock | A4420 Paul Lydon | A4142 Julia Mandala |
| S2814 Rena Leith | A3755 Paul Lock | A2954 Stephen R. Lyle | A5279 Terry M. Manderfeld |
| A3269 Eileen M. Lenkman | A0479 Julie Lockwood | A2679 Alex Lyman | A2263 Kristen Mangan |
| A3288 Sheila Lenkman-Corwin | A0314 Kathei Logue | A2680 Beth Lyman | A1068 Lois Mangan |
| A2284 Dorrie Lent | A5785 Robert Parks Lohman | A1894 David Lyman | A1067 Paul Mangan |
| A3117 Dottie Lent | A0414 Brendan Lonehawk | A1895 Deanna Lyman | A3884 Elisa A. Mann |
| A2283 Nancy J. Lent | A0413 Patti Lonehawk | A0520 Barry Lyn-Waitsman | A1145 Frank Mann |
| A5533 Hilary M. Leon | A3285 Donna A. Long | A0013 Marcy Lyn-Waitsman | A1754 Jim Mann |
| A2466 Herbert Leong | A3286 Eric S. Long | A3502 Paul Lyn-Waitsman | A2471 Laurie Mann |
| A2225 Ray J. LePine, Jr. | A5673 Jason P. Long | C3503 Shaina Lyn-Waitsman | A2155 Sandy Manning |
| A5342 Edward Mark Lerner | A2603 Judith Long | A5306 Dennis Lynch | A1499 Eric Mansfield |
| A2277 Fred Lerner | A1651 Michael Longcor | A0322 Dick Lynch | A0319 John Mansfield |
| A5341 Steven Robert Lerner | A0540 Barry B. Longyear | A1831 Keith Lynch | A0958 Cynthia Manship |
| A2832 Jacob J. Lesgold | A0541 Jean Longyear | A3093 Kerry Lynch | A3872 Darryn Manship |
| A5767 Jen Lesick | A0883 Ann Loomis | A0323 Nicki Lynch | A2790 David Manship |
| A4901 Michael Aaron Lesnick | A4309 Austin Loomis | A3092 Norman Lynch | C3873 Tori Manship |
| A2261 Margie Lessinger | A0882 Burr Loomis | A0286 Carol Lynn | |
| A4085 Russell Letson | A0872 Nancy Loomis | A2826 Joan Lysaught | |
| A2447 Heather Lettermann | A0669 Steve Lopata | A4907 Elizabeth Ann Lytle-Wilcox | |
| A5600 Richard Lettermann | A0716 Edward Lopez | A5281 Don Maass | |
| A4081 Deborah Levi | A3702 Jim Lopez | A4048 Charlene MacKay | |
| A5067 Mary (Marshall) Stephanie
Levjoki | A1965 John Lorentz | A4047 J. Randal MacKay | |
| A3052 Deb Levin | A3445 Erin G. Lorenz | A3000 Mary MacNaughton | |
| A0756 Rebecca Levin | A2153 Jean Lorrach | A3807 Craig Macbride | |
| A3036 Robert Levin | A2927 Annette Lotz | A3215 Steve Macdonald | |
| | A5366 Michael S. Louden | A1482 Duncan A. MacGregor | |



A5548	Jon C. Manzo	A4655	Brian J. Mc Credie	A4750	Michael Christopher McKinnon	A2206	Stephanie D. Metz
A1883	Kathy Mar	A5357	Perry Mc Kenna	A3836	Deidre McLaughlin	A3821	Wesley E. Metz
A2087	Beth Marble	A3722	Kyle McAbee	A2821	Nina McLaughlin	A0431	Steve Metzger
A1277	Chris Marble	A2711	Jim McAdams	A2748	Daryl McLaurine	A5194	Glenn W. Meyer
A2350	Jerrie Marchand	A5768	Jack McAfee	K3706	Alexandria McLeod	A4411	Gordie Meyer
A4124	Nicholas A. Marchses	A4505	Wayne McCalla	K3707	Justice McLeod	A2881	Harry R. Meyer
A4947	Leah Marcus	A5276	Shawna McCarthy	A1626	Mark McLoud	A0019	Kathleen Meyer
A3152	Amit Margalit	A4616	Wil McCarthy	S1922	John McMahan	A2229	Kathyann Meyer
A2602	Nina Marie	A4575	Carla McCarty	S1923	Susan McMahan	A1693	Suzan Mianowski
A4060	Theresa C. Marik	K5273	Amanda McCaulla	A4786	Bill McMahan	A5351	Paul Michael
A4766	Michael Gabriel Marinelli	A0891	Herbert McCaulla	A1392	Mark McMenamin	A4466	Melisa Michaels
A5696	Timothy C. Marion	A0892	Melody McCaulla	A5080	Sean Christopher McMullen	A4465	Richard Michaels
A2831	Leigh Markosky	A4320	Lisa McClelland	A1834	Pat McMurray	A3903	Merle Micklin
A3447	Pat Markunas	S4070	Adrienne McClintock	A2476	Althea McMurrrian	A5466	Alyse Middleton
A3603	Louise Marley	A4904	Timothy John McCloud	A2470	Lucinda McNary	A5467	Evan Middleton
A3604	Zack Marley	A1489	Keith McClune	A2469	Mark McNary	A3329	Franz H. Miklis
A5190	Paul Joseph Marquard	A1490	Sheila McClune	S4462	T. Troy McNemar	A0044	Nancy Mildebrandt
A2088	Leon Marr	A4025	Martin R. McClure	A4510	Brooks Clemens McNew	A5076	Walter A. Miles, Jr.
A3918	Annette Marrufo	A4024	Nancy Wirsig McClure	A5431	Melissa Gwenn McPhail	A4238	Virginia E. Milewski
A2956	Beth Marshak	A0819	Cheryl McCombs	A0939	James McQuinn	A5728	Joseph Milicia
A4876	Ann Marston	A1406	Frank McConnell	A5782	Beth Meacham	A5804	Martha Millard
A3217	Stanley Martens	A3047	Michael E. McConnell	A3824	Donald Mead	A4179	Alan F. Miller
A4305	Anya M. Martin	A5637	Mary McCorkle	A3390	Sean M. Mead	A5393	Alan J. Miller
A1199	Cheryl Martin	A1942	Marie McCormack	A4194	Kathy Meade-Hallock	A2720	Alex Miller
A2763	Diane Martin	A1271	Sean McCoy	A2004	Jeanne Mealy	A1059	Arthur W. Miller
A2468	George E. Martin	A4278	Frances McCrone	A5082	Colm Meaney	A1979	Ben W. Miller
A2669	George R.R. Martin	A4280	Jennifer McCrone	A4862	John Gerard Meaney	A0393	Bruce Miller
A4719	Jean M. Martin	A2023	Theresa J. McCuean	A4863	Yvonne Marie Meaney	A5145	Chris J. Miller
A5183	Lee Martin	A2983	Sharane McCurry	A5587	Teresa L. Meckley	A2089	Claire Miller
A0233	Suzanne Martin	A5382	Lloyd A. McDaniel	A3214	Alice Medenwald	A1078	Craig Miller
A4306	William C. Martin	A1478	Timothy A. McDaniel	A3069	Maureen Meehan	A4854	David Miller
A4255	Mary M. Martin, MD	A0487	Glenn McDavid	A2606	Wes Meier	A4606	John Thomas Miller
A4519	George Edward Martindale	A0489	James McDavid	A2607	Wilma Meier	A2882	Kathy Miller
A4520	Luana Margaret Martindale	A0488	Mia McDavid	A5211	Andrew Packard Melcher	S0792	Keith Miller
A0935	Joseph Martino	A0490	Thomas McDavid	A0980	Zane Melder	A3818	Lorraine Miller
A3999	Lucinda M. Marty	A5268	Jack McDevitt	A5329	Paul Melko	A0406	Margaret Miller
A3701	Samia Raye Martz	A3283	Ed McDonough	A4032	Dennis Mello	A5701	Mary Miller
A5091	David Marusek	A2804	Harriet W. McDougal	A2292	Constance Mellott	A2317	Mary C. Miller
A5573	Carrie S. Masek	A3145	Bob McDowell	A5568	Debra Melton	A4816	Melanie Anne Miller
A4499	Leslie Maskell	A3456	Greg McElhatton	A4818	Henry Melton	T3160	Nicholas Alex Miller
A4496	Marnie Maskell	A4933	Paul McElligott	A5567	Mary Ann Melton	A1980	Sasha Miller
A1255	Carol Mason	A2191	Sandra McElroy	A0210	Lori Meltzer	A0853	Sherlene Miller
A1256	Jim Mason	A4225	Wendy McElroy	A4299	Rebecca Meluch	A3823	Steve Miller
A4598	Mary Mason	A3592	Robert S. McGann	A4501	Deborah E. Mendelsohn	A1328	Sue Miller
A0299	Michael Mason	A3593	Sandra M. McGann	A3849	Frances G. Mengeling	A0237	Tara Miller
A5669	Sue Mason	A4256	Terry McGarry	A2691	Marvin E. Mengeling	A2028	Tim Miller
K2797	Alexander L. Massetti	A1599	Gary D. McGath	A4847	Stephanie Mercier	T3159	William Sefton Miller
A0636	Michael Massetti	A0906	William T. McGeachin	A3573	Janice Mergenhausen	S2747	Melanie S. Miller-Silver
A0635	Virginia Massetti	A2780	Jack McGillis	A2864	Cary Meriwether	A0652	C.J. Mills
A4129	Kathleen M. Massie-Ferch	A4645	Jason McGinnis	A3003	Elisabeth Meriwether	A4906	James Kenneth Mills
A2661	Alice M. Massoglia	A2158	Tim McGrain	A4764	Charles Merriam	A4294	William Ray Milton
A2659	Ben Massoglia	A2968	Danny McGrath	A4715	Christine Rose Merrill	A5222	Roy Hajime Minamide
A1347	Marty Massoglia	A2729	Alayne McGregor	A4714	James Dean Merrill	A5223	Susan Joy Minamide
A0023	Kelley Mathews	A4826	Colin Alexander McGregor	C4716	James Dean Merrill	S2609	Lynn Minneman
A5046	Lois Mathews	A3932	Dane S. McGregor	C4717	Sean Adric Merrill	A0432	Diane Wright Minnis
A3048	Todd Mathews	A2032	Christian McGuire	A4951	Louis Merriman	C2770	Jennifer Minnis
A0435	Gail E. Mathews-Bailey	A1770	LeAnna McGuire	A4950	William C. Merriman	A0433	Roger A. Minnis
A3017	Susan R. Matthews	A4477	Michelle McGuire	A0421	Scott Merritt	A5659	James F. Minz
A0240	Winton E. Matthews, Jr.	A4478	Monte McGuire	A4944	Diane Carol Mertesdorf	A5284	Betsy Mitchell
S2604	Mary Maulucci	A0796	Patrick McGuire	A4763	Joshua Mertz	A5813	Debra Marie Mitchell
A3893	Jennifer Maxey	A4398	Maureen F. McHugh	A0423	Karen Meschke	A5378	Mark G. Mitchell
A4654	Cyndi L. Mayer	A3984	Todd McInroy	A2474	Tom Meserole	A3358	B.J. Mitias
A1143	Sally Mayer	A4681	Melissa McIntosh	A1789	Edmund Meskys	A3359	Friend of B.J. Mitias
A1101	Warren Mayer	A0480	John McKana	A1790	Sandra Meskys	A4803	Tadashi Miwa
A4235	Brenda Mayes	A1705	Erin McKee	A1791	Stanley Meskys	S3262	Randall Miyashiro
A2473	Joe Mayhew	A1536	Matthew McKee	A1721	Ann Methe	A2914	Celia Modell
A5314	Michael Mayhew	A5460	Bridget McKenna	A4002	Kay Metsker	A2916	Elizabeth Modell
A1433	J.D. Maynard	A1841	Marjorie McKenna	A4001	Valerie Metsker	A2915	Howard Modell
A4474	Gregory Thomas Mays	A2159	Joe McKersie	A2207	Paul Metz	A0439	Elizabeth Modrzyk
A3962	Melissa J. Mays	A4489	Dennis L. McKiernan	A5635	Rhodella Metz	S2161	Rick Moen
A5525	James Leo Mazurek					A2059	Daniel Moertl



A4965 Rebecca Moesta
A4454 Mary Anne A. Mohanraj
A2377 Charles Mohapel
A2809 Jason Mohyla
A2280 Debby Moir
A2281 Mike Moir
A0979 G. Patrick Molloy
A3061 Maxwell Monningh
A4028 Marjorie Montague
A5688 Aaron Montavon
A1924 Margaret S. Montgomery
A1387 Elizabeth Moon
A4107 Matthew Moon
A3385 Allan Moore
A5848 Bill Moore
A5090 Chris N. Moore
A5323 Clayburn S. Moore
A1801 John Moore
A3384 Karen Moore
A1962 Ken Moore
A3332 Murray A. Moore
A3387 Patrick Moore
A3386 Rhianna Moore
A5849 Susan Ross Moore
A1996 Juana Moore-Overmyer
A1818 Ruby C. Morain
A4705 Lyda A. Morehouse
A4525 Brian S. Morgan
A1784 Carolyn Morgan
A1418 Cheryl Morgan
A1746 Lyn Morgan
A1745 Richard Morgan
A4234 Julia Morgan-Scott
A2799 Kate Morgenstern
A2090 Brian Morman
A2091 Mary Morman
A0352 Melissa Morman
C5825 Cameron Morningstar
A5827 Chip Morningstar
A5826 Janice Morningstar
C5824 Spencer Morningstar
C2685 Matthew Morrese
A1987 Sandra C. Morrese
A2683 Steven Morrese
A2684 Valerie Morrese
A5632 Philip Morretti
A2712 Donald Morris
A1375 Hilarie Morris
A1374 Phil Morris
A0721 Skip Morris
A3846 Nancy Morrison
A1398 Renee Morrison
A3845 Stanley Morrison
A5805 Terrence J. Morrison
A2875 Lydia Morrissey
A2874 Wayne Morrissey
A3378 Lynne Ann Morse
A2208 Stephanie Mortimer
A1430 Mike Moscoe
A1360 Fred C. Moulton
A1872 Beth Moursund
A3913 Mary Mousseau
S3509 Ken Moylan
A3812 Dr. Igor V. Mozheiko
A2018 Susan Mozzicato
A1755 Marcia L. Muggelberg
A3279 Don Mull
A0466 Will Mullen
A5491 Cathy Mullican
A3737 Genna Mulvey
A3738 Sam Mulvey

A1390 Lorraine A. Mumaw
A2162 Lee Muncy
A2163 Tracy Muncy
A3070 Elaine Muraskin
A4574 Alexi Murphy
A2850 Dierdre M. Murphy
A3065 Hilary Moon Murphy
A3887 Janice Murphy
A2943 Kevin Murphy
A4504 Pat Murphy
A0465 Rose Murphy
A3927 Siobhan Murphy
A3066 William Andrew Murphy
A2610 James J. Murray
A2611 Paula He Murray
A3426 Joe Muszynski
A4615 Matthew G. Mutch
A3742 Andrew Myers
T3744 Emily Myers
A4329 Inger J. Myers
A4330 Joseph L. Myers
A3140 Julia Myers
A3743 Kirsten Myers
S2320 Tonja Myers
A5789 Mary Joan Mykytko
A2477 Heather Nachman
A5144 Stephen William Nagy
A1481 Lex Nakashima
A5846 Sandy Nakata
A0959 Caroline Nasal
A1100 David Nathanson
A0278 Phillip M. Nathanson
A2839 Dean Natkin
A5835 Carol Navarra
A3767 Yvonne Navarro
A5033 Vera Nazarian
A1814 Robert L. Neagle
A3749 Daphne Nearhood
A3370 Karen Neder
A2502 J. Neeley, II
A3039 Scott Neely
A5715 Jason Neerenberg
A5207 Randall B. Neff
A3670 Jesces Negrete
K3672 Joaquin Negrete-Rousseau
K3673 Lucas Negrete-Rousseau
A3290 Christopher Neihengen
A2873 Ingrid Neilson
A3164 George Nelson
A0710 Mike Nelson
A5830 Stephen Douglas Nelson
C3339 Jack Nemeth
A3338 William Nemeth
A3337 Winkle Nemeth
A1002 Juanita J. Nesbitt
S2612 NESFA
A5262 Ruth Marguerite Nestvold
A4555 Bill Neville
A3704 Leslie Newcomer
A3116 J.R. "Klon" Newell
A3324 Dawn D.M. Newman
A3323 Ken E. Newman
A2165 Bruce Newrock
A2164 Flo Newrock
A1855 Barry L. Newton
A4873 James Allen Newton
A1854 Judith J. Newton
A1856 Meridel H. Newton
A3597 Ha T. Nguyen
A2601 Beverly Nicholas
A2202 Jim Nichols



A2479 Kevin Nickerson
A5450 Patrick Nielsen Hayden
A5763 Teresa Nielsen Hayden
A4771 Sarah Nienaber
A4736 Jan Willem Niezink
A0407 John D. Nikitow
A1118 K.K. Nikkel
A1119 Shelagh Nikkel
A3585 John C. Nine
A0053 Fuzzy Pink Niven
A0052 Larry Niven
A5179 Michael A. Nixon
A4751 Louise C. Nolan
A2043 David Nolte
A1204 Janet Nopper
A2092 Gerald D. Nordley
A1720 Jean-Pierre Normand
A2613 Randy Norris
C2723 Justin Northage-Orr
A2342 Anne M. Norton
S4180 Rick Norwood
A4581 John Novak
A3855 Andrea B. Novin
A4036 Greg Nowak
A3405 Patricia Nuccio
A2688 Nancy Nutt
A0248 Jody Lynn Nye
A3073 George Nyhen
A0475 Terry O'Brien
A2166 Dea O'Connor
A2867 Gail A. O'Connor
A3209 Leah R. O'Connor
A0863 Mary O'Connor
A3208 Patrick J. O'Connor
A3210 Joshua E. O'Connor-Rose
A3211 Renata R. O'Connor-Rose
A1233 Joanne O'Dell
A2481 Tom O'Dell
A1234 William O'Dell
A0772 Christina O'Halloran
A0771 John O'Halloran
A1453 Roderick O'Hanlon
A5290 Holly Laux O'Higgins
A5289 Kristopher O'Higgins
A3996 Moira O'Keefe
A2011 Paul O'Neil
A4721 Charles O'Neill
A4720 Helene O'Neill
A3874 Myles F. O'Reilly
A1945 Chris O'Shea
A2483 Dick O'Shea
A2244 Deborah Oakes
A0728 Ronald Oakes
S1615 Ronald Oakes, #2
A2726 Sherry Oaks

A1820 Gerda K. Oberg
A2291 Mike Oberg
A1423 Pamela Oberg
A3110 Cat Ocel
A2614 James Ca Odum
A5718 Jeffrey Oelkers
A0405 Fred Oesau
A3687 Offworld Designs #1
A3688 Offworld Designs #2
A3689 Offworld Designs #3
A3690 Offworld Designs #4
A3691 Offworld Designs #5
A3692 Offworld Designs #6
A2926 Yasushi Okada
A3540 Yutaka Okada
A1992 Frank C. Olbris
A3661 Elaine C. Oldham
A1421 Karen Oliver
A0206 Gene Olmsted
A2860 Erik Olson
A3309 Erik V. Olson
A0350 Mark L. Olson
A0351 Priscilla Olson
A5423 Robert Fitzgerald
Olson-Butler
A5201 Jerry Oltion
A5202 Kathy Oltion
A1269 Frank Olynyk
S3518 Nozomi Omori
A2482 Marisa Ong
A5094 Martin Price Ontell
A0288 Ron Ontell
A0287 Val Ontell
A0593 Margaret Organ-Kean
A3496 Antony M. Orlandella
A1898 Tom Ornelas
A5182 Melanie Helene Orpen
A4703 Charlotte A. Orr
A4702 Jennifer H. Orr
A4701 Richard D. Orr
A4992 Steven N. Orso
A1253 Claude Ortega
A5569 Vicki M. Ortega
S2615 Joan Ma Ortiz
S4003 Mariela Ortiz
A4243 Lara Ortiz De Montellano
S3171 Marc Ortlieb
A4815 Peter Orullian
A1667 Elizabeth Osborne
A4273 Jared Osborne
A5684 Natalie Osborne
A0234 Henry Osier
A5391 Gregory Ostrom
A3142 Mary A. Otten
S4856 Tad Ottman



A3291	Shirley Ouw	A4258	Dawn Patterson	A0778	Sue Phillips	A3030	Sharon Price
A0666	Jake Overkamp	A3394	Irette Patterson	S4072	Wayland Phillips	A4473	Susan Norma Currie Price
A0665	Jennifer Overkamp	A4257	Scott Patterson	A0249	Phœnix	A4484	Tonya D. Price
A0554	Jim Overmyer	A2381	Teresa Patterson	A4067	Tom Pickens	A4923	Virginia N. Price
A1909	Kathi Overton	A4523	Craig D.B. Patton	A3348	Peter M. Picucci	A5398	Greg Prickman
A5618	Dot Owen	A0205	Sara Paul	A5646	Margaret Ann Pidde	A5629	Jeff Prickman
K3663	Arielle Owens	A2334	Mark Paulk	A3379	Denise Piela	A3316	Libben Pries
K3664	Christopher Owens	A3049	Rebecca Pausley	A0787	Sam Pierce	A2094	William Priester
A4301	John Owens	S4565	Kathryn Payne	A0844	Sharon Pierce	A2979	Mary Prince
A2944	Sammi Owens	S4564	Robert Payne	A4500	Brian Pikelny	A5016	Nancy Josephine Proctor
A4449	Melissa Lee Owsley	A4368	Barbara K. Peake	A2766	James Pilvinis	A0230	Brian Proctor, MD
A5802	G.S. Ozburn	A1901	J.W. Pearce	A1045	David Pimmel	A5075	Linda S. Profant
A4819	Johanne Pachankis	A1902	M.A. Pearce	A2974	Max Pinkerton	A5074	Richard T. Profant
A1830	Jackie Paciello	A1463	Eileen Pearlman	A2486	Michael Pins	A2275	Amy Proni
A2365	Roseann Packer	A3494	James A. Peart	A3346	Amanda Pintye	A2276	Tullio Proni
A0886	Lisa V. Padol	A4929	Susan Dennett Peck	A1976	Anne Pinzow	A2886	Frederick Prophet
A3040	Robin D. Page	S2389	Diana Pedersen	A2170	Anetta Pirinen	A1066	Lenny J. Provenzano
A2941	Stephen C. Pagel	A4406	Andrew Peed	A2171	Pekka Pirinen	A5098	Juilie Pruitt
A2041	Bridget Paley	K4408	Michael Peed	A0425	Emmett Gard Pittman	A5837	Nina Puglia
A2042	William Paley	A1951	Bernard Peek	A5198	Kassie A. Plain	A1813	Martin E. Puller
A0384	Fern Palfi	A2620	Susan Peel	A3735	Jim Plaxco	A4858	Bill Purcell
A0383	Joan Palfi	A2369	Hayford Peirce	A5093	Neil W. Plouff	A2622	Karen Purcell
A5609	Sue Palmatier	A4435	Larne Peter Pekowsky	A1267	Gary Plumlee	A1548	Irene Purdy
A5417	Martha J. Palmer	A3455	John Pellet	A0004	Marianne Plumridge	A2805	Guest of I. Purdy
A5549	Pam Palmer	A5751	Paul M. Pellet	A4634	Mitchell S. Pockrandt	A0203	Ann Purtell
A4641	Cathy Palmer-Lister	A3740	Brian N. Pellin	A5776	Pam Poggiani	A0328	Susan E. Purtell
A2616	Josephine Paltin	A0359	Bruce Pelz	A4784	Frederik Pohl	A5471	Gordon David Pusch
A5843	Jim Panetta	A0770	Elayne Pelz	A4745	Paula Poland	A0420	Fred Pyter
A4652	Frederica Panon	A1815	Karen Pence	A4625	Alan J. Pollard	A0956	Friend of Fred Pyter
A0289	Paul-Andre Panon	A2792	Paul Pence	A4304	Lin Pollard	A4948	Truce Quachri
A1464	Carol Paolucci	A2776	Lisa Penfold	A4626	Rhys Pollard	A3746	Bruce R. Quayle
A1546	Joanne Papin	A5120	Michael A. Penick	A5723	Melissa Pollotta	A3747	Matthew R. Quayle
A1880	James Pappas	A0218	Lloyd Penney	A5722	Nick Pollotta	A5572	Linda Quinton
A5683	John Pappas	A0219	Yvonne Penney	A3487	Evelyn Polzak	A1301	Andy Rabenn
A2893	Lois E. Parente	A3280	Angela Penrose	C3488	Simon Polzak	A4260	Eric Rabkin
A0460	Art Parham	A3281	James K. Penrose	A3491	Steve Polzak	A2095	Lewis Ragan
A1641	Sam Paris	A2965	Karen Penrose	A2010	Ori Pomerantz	A5171	John W. Railing
S0238	Charles H. Park	A2912	Alan Perelgut	A2666	Hal Pomeranz	A5170	Mary P. Railing
A4511	Charles H. Park	A2913	Mary Perelgut	A1908	John Pomeranz	C5169	Robert V. Railing
A0046	Bill Parker	A2273	Carlos Perez	A4377	Vickie Poole	A4146	John Raisor
A4075	Charlotte Parker	A5446	Dan Perez	A4259	Suzanne F. Pope	A4147	Wendy Raisor
A0208	Helen Parker	A0410	Don Perhach	A3636	Ann Poppleton	A4044	Gene Raiti
A4074	Jeffrey Parker	A0409	Pat Perhach	A0529	Phyllis S. Porché	A0521	Patrick J. Ralph
A0207	Phil Parker	A5795	Christopher Perkins	A2487	Andrew I. Porter	A5158	Corie Yvonne Ralston
A2003	Steve Parker	A2621	Frank Perkins	A5185	Karin Anne Porter	A2096	Laurie Ramey
A0568	Tony Parker	A3612	L.W. Perkins	A0773	Ken Porter	T5196	Miranda Ramey
A4798	Rebecca Parkhurst	A4824	John Richard Perreault	A1774	Pat Porter	A2097	Timothy B. Ramey
A5708	Marny Parkin	A3826	Crystal Perry	A5318	Thomas Porter	A3901	Jed Randall
A5707	Scott R. Parkin	A5315	Karen Z. Perry	A5319	Guest of Thomas Porter, #1	A4052	Ron Randis
A2617	Gregg Parmentier	A5316	Michael Perry	A5320	Guest of Thomas Porter, #2	A3975	Donna Rankin
A2085	Myrna Parmentier	S3977	Lawrence M. Person	A5186	Wayne Bruce Porter	A5448	Lauranne Ransom
A2670	PARRIS	A3150	Robert J. Pesavento	A2172	Rosie Postelnek	A4577	Joan Rapkin
A2128	James Parrish	A1272	Jo Peshek	A1144	Kate Pott	A3282	L.I. Rapkin
S2618	Arwel Parry	A5834	Dorothy Peters	A3710	Tom Potter	A4578	Myron Rapkin
A5590	Dennis G. Parslow	A5428	H.R. Peters	A3856	Janet Potts	A4186	Alis Rasmussen
A2484	Spike Parsons	A4793	Phyllis A. Peters	A2323	Florence Poup	A0307	Katie Rathslag
A1918	Mark Partridge	A3081	Amy L. Peterson	A2488	Alex Pournelle	A0308	Kurt Rathslag
A3168	Christi Paschen	A3028	David S. Peterson	A2270	David Powell	T4492	Theresa Rathslag
A4402	Arutiun Pashinian	A4914	Joyce Corrine Peterson	A3606	Rosemary Powell	A5048	Susan Margaret Rati
A0008	Anne Passovoy	A3029	Judith S. Peterson	A3605	Terry Powell	A0038	Dave Ratti
A0070	Christopher Passovoy	A1332	Polly Jo Peterson	A1946	David Power	A1414	Marilyn Rau
A0071	Gillian Passovoy	A4382	Robert C. Peterson	A5401	C. Blake Powers	A1415	Randy Rau
A0007	Robert Passovoy	A4130	Timothy Peterson	A1889	Calvin Powers	A4027	Judith Rauchfuss
A0069	Robin Passovoy	A4631	Charles E. Petit	A2648	Kennedy Poyser	A4276	Max P. Rauer, Jr.
A2845	Catie Patch	A2942	Brian Petkash	A1910	Terry Pratchett	A5405	Fawn Greives Ray
A1104	Norman Patch	A2168	Pierre Pettinger	A0453	Cameron Price	A5404	Jess Ray
A1105	Terry Fowler Patch	A2169	Sandra Pettinger	A0451	Douglas Price	A4145	Laura Rayfield
A3320	Pat Patera	A2590	Roy Pettis	A2841	George W. Price	A2829	Stephen M. Rayman
A5770	Carol Patrick	A4054	Selina Phanara	A0454	Mallory Price	A1246	Catherine Raymond
A3765	Nikki Patrick	S1972	Eileen Phillips	S0624	Richard Price	A2491	Eric S. Raymond
A2093	Fred Patten	A3727	Evan G. Phillips	A3031	Richard Price	A5475	Margaret Raymor



A2704 Omar Rayyan
 A2705 Sheila Rayyan
 A4201 Alan Rea
 A4838 Lynda Rea
 A2173 Diane Reamy
 A5596 Madeleine Reardon
 A3067 Jeff Rebholz
 A5664 Kimberly L. Reck
 A5253 Thomas Recktenwald
 A1340 John T. Redden
 A3497 Marjorie Redding
 A4270 Holly Redmond
 A3799 Christina Reed
 A0560 Clifton Reed
 A4810 Debra S. Reed
 A2856 Dorthea Reed
 C2857 Helen M. Reed
 A5155 Robert Reed
 A5156 Guest of Robert Reed
 A2785 Virginia R. Reed
 A3800 William Bear Reed
 A3796 Joyce M. Reedy
 A2624 Robert R. Reedy
 A4817 Angela Ann Reese
 A4911 Jennifer Reese
 A4397 Mark Allan Reichert
 S2143 Kabutogi Reigo
 A5149 Katya Reimann
 A3771 Eva Reimers
 A1266 Midge Reitan
 A2625 Susan M. Reitz
 A2098 Lynne Renihan
 A3383 Aaron M. Renn
 A4961 Neil Renton
 A3709 Lynne Renz
 A3146 Mike Rerick
 A2492 Carol Resnick
 A2493 Mike Resnick
 A0312 Neil Rest
 S3162 Anders Reutersward
 A0572 Jim Reynolds
 A3983 Lee Reynolds
 A1829 Mike Reynolds
 A3492 Matthew Rezek
 A3489 Sherry Rezek
 C3490 Teresa Rezek
 A3493 Timmy Rezek
 A5244 Michelle Rhoades
 A5327 Mark D. Rhodes
 A5034 Rebecca Rhodes
 A2851 Martin V. Riccardo
 A3647 Stephen Rice
 A3805 Sharon Rice-Weber
 A5227 Alfred Jude Richard
 A4769 George Richard
 A4770 Guest of George Richard
 A2361 Andy Richards
 A0884 J. Elaine Richards
 A1222 Mark Richards
 A3026 Mary K. Richards
 A3669 Paul F. Richards
 A2218 Jeff Richardson
 A4392 Martin D. Richardson
 A0422 Carrie Richerson
 A4348 Kathy Richter
 A2560 Rebecca Rickart
 A4018 Nonie Rider
 A5601 Barbara Riedel
 A5602 Kathy Riedel
 A3910 Jeanne Riel
 A0241 Roberta Riel

A1936 Michael Rightor
 A4144 Gregory Rihn
 S1221 Hillarie Riley
 A5343 Joelle Riley
 A4390 Kelly Ann Riley
 S2626 Mark Riley
 A4389 Patrick Michael Riley
 A3004 Sasha Riley
 A5438 Richard A. Ringel
 A4601 John D. Ringo
 A4602 Karin Ringo
 A1053 Bill Rintz
 A3972 Dennis Riordan
 A3263 Elizabeth Rios
 A3264 Israel Rios
 A4391 Robert John Rissell
 A3922 Sylvia Anne Rissell
 A0378 Bill Ritch
 A4102 Clifford Ritchie
 A2694 Mark Ritchie
 A0022 Jim Rittenhouse
 A2343 Susan J. Rittenhouse
 A0681 Bruce Ritter
 A2654 Corinne Ritter
 A5441 Dan Ritter
 A0204 Steve Ritter
 A1986 David Rivers
 A5762 Kara Rivito
 A4811 Naomi Gayle Rivkis
 S5246 Eric T. Roach
 A5135 Richard Roach
 A4381 Colin Sebastian Roald
 A4613 Stephne T. Robards
 A4303 Matt Roberds
 A1065 Sharon Roberg
 A4650 A.E. Roberts
 A2671 Carol A. Roberts
 A1625 James F. Roberts
 A4985 Jim Roberts
 A2672 John P. Roberts
 A3944 Sean Roberts
 A3360 Stanley Roberts
 A1257 Valerie Roberts
 A5611 Jason M. Robertson
 A0827 Linda Louise Robinett
 A4469 Frank M. Robinson
 A3888 Fred Robinson
 A4493 Linda F. Robinson
 A1377 Suzanne Robinson
 A5649 Kevin P. Roche
 A5801 James A. Rock
 A5832 Lynne A. Rock
 A1692 Hope Rodenbarger
 A4226 Brad Rodriguez
 A4796 Carlos M. Rodriguez
 A2627 Maria Elizabeth Rodriguez
 A1750 Bob Roehm
 A1983 Stephanie J. Roelker
 A4887 Donna Rogall
 A4370 Denis R. Rogan
 A3107 Jeff Rogers
 A1843 Lisa Rogers
 A4261 Steven Rogers
 A4837 Robert E. Rogoff
 A0215 Roberta Rogow
 A2368 Jennie A. Roller
 A3234 Doreen Roloff
 A3235 Lisa Roloff
 A3233 Robert Roloff
 A0017 Bill Roper
 A1876 Carol Roper

A0014 Gretchen H. Roper
 T5558 Kelly Rose
 T5557 Kyle Rose
 A0408 Marta Rose
 A5555 Shawn Rose
 A5556 Thomas J. Rose
 A3158 Scott Rosema
 A3157 Suzanne Rosema
 A3194 Rivka Rosen
 A3769 Selina Rosen
 A1938 Arwen Rosenbaum
 A1371 Robert Rosenberg
 A0300 Diane Rosenberg
 A2819 Jack Rosenstein
 A3911 Keith Rosenthal
 A4083 Vicki Rosenzweig
 A4724 Dr. Edward R. Rosick
 A2305 Patricia Ross
 A2304 Wally Ross
 A0794 Linda Ross-Mansfield
 A5172 Forrest Rossen
 A5173 Paula Elizabeth Rossen
 A4055 Richard Rostrom
 A0496 Rick Roszko
 A2495 Jeannette Roth
 A2496 Jennifer Roth
 A2497 Leslie Roth
 A2012 Stefan Roth
 A2498 Kate Roth-Whitworth
 A1113 Kevin Roth-Whitworth
 A1112 Mark Roth-Whitworth
 A0966 Robin Rothbard
 A5110 Matthew S. Rotundo
 A5111 Tracy L. Rotundo
 A3671 Rita Rousseau
 A4987 Jane Routley
 A1285 Debbie Rowan
 A0934 Gary Rowan
 A5138 Alan R. Rowe
 S1550 Nigel Rowe
 A4861 Reagan Ashley Rowell
 A2174 Ken Roy
 A5427 David Matthew Rozian
 A5259 Thomas R. Rubasky
 A3933 Beth Rubin
 T3934 Elinor Rubin-McGregor
 T3935 Jordan Rubin-McGregor
 A2265 Peter Rubinstein
 A4710 Yolande Rufiange
 A0254 Larry Ruh
 A0648 Kristin Ruhle
 A3244 Mark Runyan
 S3923 Amy Jo Rupp
 A4696 Kristine Kathryn Rusch
 A0313 Ed Rush
 A0261 Richard S. Russell
 A4195 Pat Rust
 A2647 Edward Rutkowski
 A2703 Marguerite Rutkowski
 A1526 Debbie Ruttenberg
 A3389 Tom Ruzecki
 A2286 Charles Ryan
 A1597 Donna Ryan
 A2100 Elizabeth Ryan
 A4121 Mark Ryan
 A2287 Mary Ryan
 A3952 Charles Rydholm
 A3412 Linda C. Saalman
 A1513 Fred Saberhagen
 A1512 Joan Saberhagen
 A1882 Ruth Sachter



A4959 Brian Sack
 A0854 Carl Sackis
 A0586 Robert E. Sacks
 A5694 Wayne Sadler
 A4864 Steve Saffel
 A1869 Don Sakers
 A5584 James R. Saklad
 A3161 Steve Salaba
 A4573 Kevin R. Salger
 A0797 Alan Salmi
 A1358 David Ian Salter
 A5217 Kathryn A. Salter
 A0401 Frank Salvatini
 C5248 Kathryn A. Samash
 A1932 Cliff Samuels
 A1352 David M. Sanda
 A2794 Jeffrey Sanden
 A3333 Joe Sanders
 A4447 William Sanders
 A1937 Jim Sanderson
 A3507 Larry Sanderson
 A2035 Sue Sanderson
 A3890 Eli Sandler
 A2135 Richard Sandler
 A4551 Leo Sands
 A4318 Michael Sanford
 A2499 Juan Sanmiguel
 A5692 Roger Santagato
 A1892 Sonia Santana
 A2363 Sandra Santara
 A0507 Valerie Santore
 A0595 Peggy Rae Sapienza
 A2619 Peggy Rae Sapienza, Jr.
 A0594 John T. Sapienza, Jr.
 S2213 Grigori Sapunkov
 A1763 Greg Sardo
 A2101 Gene Sargent
 A4725 Ron Sarti
 A2906 Marlene Y. Satter
 A2175 Dale Satterfield
 A1225 Jim Satterfield
 A1226 Susan Satterfield
 A4552 Alan Saul
 C4553 Jaime Saul
 S3534 Damien Saunders
 S2500 Natasha Savchenko
 S2211 Yuri Savchenko
 A3959 Colleen Savitzky
 K3961 Emerald Savitzky
 A3960 Kathryn Savitzky
 A3958 Stephen Savitzky
 A0826 Anna Savvides
 A4369 Steven Sawicki
 S1807 Alan B. Sawyer
 A1805 Robert J. Sawyer
 A4570 Josh Saxe
 A2490 Mary Sayer
 A2752 Patricia Sayre McCoy
 A0367 Sharon L. Sbarsky
 A5582 Chris Scales
 A0707 Tom Schaad
 A1509 David Schafer
 A2501 Karen Schaffer
 A3902 Isabel Schechter



A5000 Maddi Scheckter	A2177 James Seay	A1695 Dr. Susan M. Shwartz	A2506 Marian Skupski
A5485 Renee Therese Scheeler	A4943 Thomas Mason Seay	A1124 Gary Sibio	A2768 Jennifer Skwarski
A2047 Guest of Vernon Schenck	A0825 Raymond Sedivec	A1125 Linda Sibio	A0812 Alan Slate
A5013 Debi Schepers	A5651 Adrienne L. Seel	A1606 Rachel Sibio	A2507 Alexander R. Slate
A3325 Michael Scher	A0270 Fabian Sefcovic	A1556 Rebekah Sibio	A3408 Mandy Slater
A2176 Steve Scherer	A4741 Larry D. Segriff	A1060 Jane Sibley	S2319 Robert Slater
A1645 Saundra Scheuer-Syfert	A1424 Jeff Sekiya	A1719 Lance A. Sibley	A2508 Annette Sliwinski
A2007 Frank Schiavo	A4240 Andrea Senchy	A0584 Joseph D. Siclari	A2509 John Sloan
A4215 Fay L. Schievelbein	A3501 William Frederick Seney	A2178 Ellen Siders	A2510 Kathleen Sloan
A2756 Linda Schiffer	A3880 Ron Serdiuk	A4061 Shannon Siebart	A4450 Joan Slonczewski
A2757 Michael S. Schiffer	A1064 Zev Sero	A1955 Renee Sieber	A3083 Claudia Slovacek
A0366 Ben Schilling	A0802 Mike Sestak	C4851 Aviva Rose Siegel	A4672 Dave Smeds
A5597 Erica Cobb Schippers	A2993 Mark Setser	A4852 Dana Beth Siegel	S4526 Valeri Smirnov
A5598 John Leonard Schippers	A2992 Marline Setser	A3058 Jeff Siegel	A1395 Bruce Smith
A2050 Mark A. Schleifer	A5758 Harriet Severino	A1151 Kurt Siegel	A4990 Christy Hardin Smith
A1083 C. Michael Schlofner	A5757 Stephen Severino	A0445 Carol Siegling	A2103 Dennis L. Smith
A1102 Lucy Cohen Schmeidler	S1535 Bart Shafer	A3741 Clem J. Siemer	A1620 Dick Smith
A4317 David Schmidt	A3441 Devin Shalabarger	A1858 Carol Sieraski	A4364 Douglas Smith
A2628 Melvin Schmidt	A1802 David F. Shallcross	A1564 Ellen Sieraski	A5368 Elizabeth Ivy Smith
A3998 Stanley Schmidt	A3113 Hannah M. G. Shapero	A1500 Madelyn Sieraski	A0256 Hank Smith
A4187 Wes Schmidt	A3766 Judy Shapiro	C0663 Chad Sies	A3734 James S. Smith
A3784 David Schmoker	A5760 Shelly Shapiro	A0664 Jared Sies	A2686 Joe Smith
A1897 Jinjer Schnaedfer	A2737 Ron Shapland	A0661 John Sies	A3529 Kim Smith
A2371 Gene Schneider	A2315 Ariel Shattan	A0662 Mary Sies	A4960 Kimberly A. Smith
A4213 Jim Schneider	A5339 Peter Shaw	A4978 Scott Sigler	A1711 Kristine Smith
A4212 Marlys Schneider	A1757 Jannie Shea	A1278 Kirsten S. Sigrist	A0026 Larry Smith
A4177 Bruce Schneier	A3008 Karen Cramer Shea	A1279 Peter Sigrist	A2861 Guest of Larry Smith Bookseller
A4143 Georgie Schnobrich	A5300 Selena Pauline Shea	A3175 Michael Siladi	A3369 Laura Smith
A1944 Spring Schoenhuth	A1722 Don Shears	A2179 Rachel Silber	A1621 Leah Zeldes Smith
A5408 Paul Schoessow	A1723 Lisa Shears	A1024 Natalie Silk	A5810 Lora Smith
A5606 Bob Scholl	A3241 Mary Susan Sheaves-Bein	A3886 Susan Silk	S3969 Mary Q. Smith
T4800 Andrea Schooley	A3240 Richard Sheaves-Bein	A3759 Danette Sills	A2707 Missouri Smith
T4801 Caleb Schooley	A4957 Aharon Sheer	C3761 Liam Sills	S4097 Nina Smith
A4799 David Schooley	A4844 Elisa Sheets	A3762 Peter Sills	A4286 Paula Smith
A4316 Liz Schreiber	A4136 Charles Sheffield	C3760 Zachary Sills	A0911 Ralph Smith
A5814 Karl Schroeder	A5510 Mike Sheffield	A3809 Elaine Silver	A1448 Randy Smith
A1402 Larry Schroeder	A2504 Vivian Sheffield	A0468 Steven Silver	A0777 Rodford Smith
A1401 Sue (Sue Who) Schroeder	A3143 Amy Sheldon	A2885 Karen Haber Silverberg	A2668 Rosie Smith
A5251 Mary Schroeder-Blumke	A4697 Jennifer R. Sheldon	A2884 Robert Silverberg	A2687 Sally Smith
A2298 David Schroth	A5610 Anne J. Sheller	A0857 Nicholas Simicich	A3513 Sam Smith
A3919 James Schrum	A3988 Pat Sheller	A5195 Mark Simmons	A2511 Susan Smith
A3188 Susan Schuck	A3169 Rick Shelley	A4262 Merry Simmons	A0587 T.R. Smith
A3189 William Schuck	A3314 Robert Shelor	A5750 Steven Charles Simmons	S3970 Terry L. Smith
A4119 Darlene Schueler	A3315 Wendy Shelor	A2274 Carl Simon	A5400 Theresa Elaine Smith
A3601 Eric Schulman	A0945 Gary Shelton	A3813 Jeremy Simon	A2631 Tim Smith
A3951 Arnette Schultz	A2346 Gregory Mark Shelton	S2180 Fred Simons	A0599 Tom Smith
K3953 Child of A. Schultz	A4110 Mark Shepard	A0705 Rhea Simons	A0765 Vicki Smith
A2964 Donna L. Schultz	A4968 Joel Shepherd	A1040 Barbara Simonsen	A0879 Victoria A. Smith
A1622 Kathleen Schultz	A0992 Randall L. Shepherd	A0810 Neil Simpson	A5047 Wayne Smith
A1623 Robert Schultz	A2370 Howard Shere	A4898 Timothy M. Simpson	A2289 Michele Smith-Moore
S2629 David Schutzman	A4649 H. Arnold Sherman	A4379 Chris Sorensen Sims	A4386 Marilyn R. Smits
A4436 Gretchen Lynne Schwaller	A1696 Josepha Sherman	A0749 Pat Sims	A5375 Frances Smookler
A4111 Darrell Schweitzer	A1348 Keith Sherman	A0847 Roger Sims	A1970 Kenneth Smookler
A4995 Robert Allen Schwier	A4042 Sachiko Shibano	A4617 Glenn Simser	A0899 Russell Smullen
A4996 Winona Whyte Schwier	A4041 Takumi Shibano	T5800 Alexander Sinclair	A5078 Trish Anne Smyth
A4459 Anna Mae Sclaro	A2102 James Shibley	A3321 Christa Sinclair	C5079 Catherine Frances Smyth-McMullen
A1871 David Score	A1733 Rickey Shields	A3322 Michael Sinclair	A2271 Cheryl Sneddon-Powell
A1821 C.T. Scott	A1732 Ruth Shields	A3745 Preeti Singh	A3768 Tom Snoblen
A4475 Cindy Scott	A3531 Kimiko Shimoda	A2494 Brad Sinor	A3542 Scot Snow
A1772 Eric P. Scott	A3532 Yooichi Shimoda	A3974 Vicki Sipe	A2633 Davey Snyder
A4476 Gavin Scott	A3720 Linda Shipman	S2505 Nina Siros	A0251 Raymond E. Snyder, Jr.
A2866 Jerome Scott	A5146 B.J. Shoemaker	A4101 Pamela Sisk	A4120 Rikk So
A5437 Kerry Lyn Scott	A5036 Michael Shohl	A4100 Thomas Sisk	A1338 Barb Soden
A5461 Melissa Scott	A2233 Joey Shoji	A4903 Marsha Crist Sisolak	A0559 Richard Soden
A5433 Mike Scott	A5435 Linda Shore	A4779 Amy Sisson	A3979 Terry N. Sofian
A5101 Timothy J. Scott	A2894 Norma E. Shorr	A2871 Glenn R. Sixbury	S2634 Joseph Sokola
A4839 Pamela D. Scoville	A2896 David Shuman	A3247 Susan Sizemore	A4849 Susan Solan
A1997 Howard Scrimgeour	A2897 Heather Shuman	S3222 Janice Skaggs	A5240 DeeAnn Sole
A2503 Joyce Scrivner	A5206 Jed Steven Shumsky	A2630 Dale Skran	A4485 Leslie C. Solheim
A1346 Marah Searle	S4080 Gordon R. Shumway	A0428 Bobbi Skrenka	
A1300 Teri N. Sears	A2976 Terri Shupenko	K4239 Rebecca Skroch	



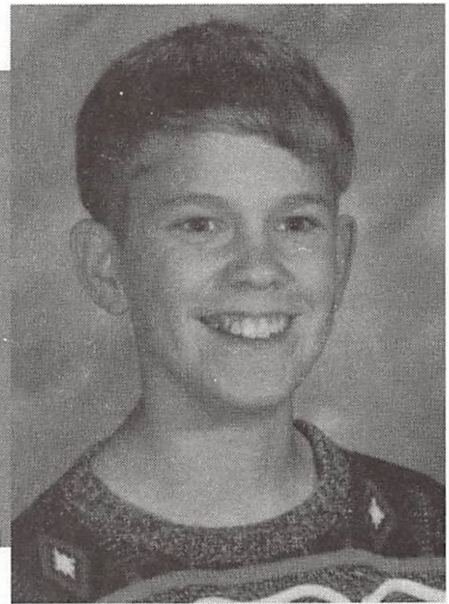
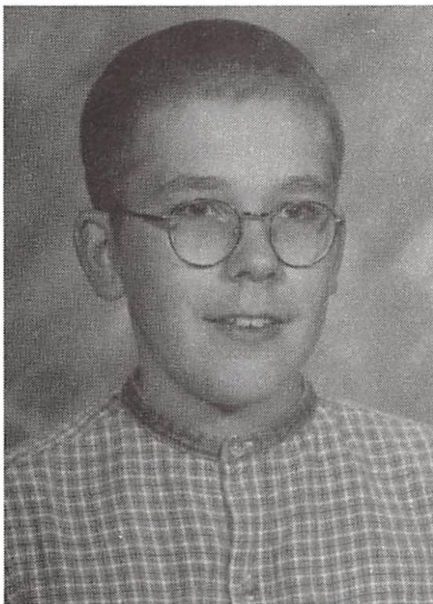
- A2901 Faithrowena Solomon
A2899 Heather-Rose Solomon
C2900 Jacob Solomon
A2898 Jessica D. Solomon
A0252 Michele Jaye Solomon
A1879 Don Solosan
A5530 Bonnie Somdahl
A5531 Chas Somdahl
A4224 John Sotomayor
A1686 Carolyn Soukup
A2512 Martha Soukup
A2385 Peggy Spalding
A5681 John C. Sparhawk
A3256 Christel Sparks
A0971 Jeff Sparrow
S4347 Dale Speirs
A5102 T.M. Spell
A0040 Dick Spelman
A2182 Henry Spencer
A1658 Vaughan Spencer
S0036 Allan Sperling
C2522 Douglas Spitzer
A3038 Jason Spitzer
A0226 Sheldon Spitzer
A1594 Carol Springs
A1694 Sylvain St-Pierre
A5542 Frank Stabej
A4461 June A. Stadfeld
A3220 B.J. Staehlin
A2295 Lorie Staffan
A2311 Linda Lee Stahlman
A0573 Kevin A. Standlee
A1707 John L. Stanley
A3232 James A. Stanton
A5220 Mary Stanton
A4733 Kelly Starks
A5407 Rob Stauffer
A3219 Steve Stauss
A0901 Freda Stearns
A0900 Robert Stearns
A3993 Allen Steele
A3994 Linda Steele
A4558 Lisa Steele
A1518 Maija Meirenovs Steele
S2635 Mariann Steele
A1497 Sandra Steele
A1496 Tony Steele
A2637 Jerry Stefek
A0446 Mary Ann Stefek
A0693 Dave Stein
A2185 Diana Harlan Stein
A3686 Harold M. Stein
A2104 Jeffrey I. Stein
A0276 Michael P. Stein
A5114 Alisa B. Steinberg
A5113 Sandra C. Steinberg
A5112 Thomas Steinberg
A3657 Dayle Steinfort
A2658 Katie Steinhoff
A4989 Susan Stejskal
A1103 J.A. Stelnicki
A2725 Carol Stenstrom
A3472 Julie Stephens
A5015 Monica Stephens
A1046 Martha Stephenson
A1811 Ann Sterling
A4188 David Stern
A2241 Edie Stern
A4189 Nadine Stern
A2186 Tom Stern
A4970 Sterno
A1510 Jon Stevens
A2862 Milt Stevens
A0642 Tim Stevens
A4099 James Stevens-Arce
A4242 Victor Stevko
S4021 Alan Stewart
A3377 David Stewart
A3595 Emily Stewart
A0896 Risa Stewart
A0895 Sandy Stewart
A3838 William Stewart
A4140 Julie Z. Stickler
A4118 Tatiana Stifel
A3613 Elaine Stiles
A3614 Steve Stiles
A4267 Dell Stinnett
A2029 Jan Stirling
A2030 S.M. Stirling
A2187 Ian E. Stockdale
A4066 Gudrun Stockman
A4065 Joseph Stockman
A1598 Rich Stoddart
A4199 Nathan Stohlmann
A2515 Keith Stokes
C3634 Harrison Stolicker
C3635 Thomas Stolicker
A0592 Ira Stoller
A1368 Peter Stoller
A0969 Jonathan Stoltze
A1718 Guest of Jonathan Stoltze, #1
A2309 Guest of Jonathan Stoltze, #2
A3987 Linda L. Stoops
A4349 Cheryl Storm
A4452 Hugh H. Storms
A4451 Norma Jean Storms
A3751 Alex Stornel
A3752 Cliff Stornel
A4004 Douglas Stout
A3883 Ray Stout
A3882 Roy Stout
A5639 KAT Strader
A1310 Samantha Star Straf
A3770 Lynn Stranathan
A2667 William Strang
A2846 Judy Strange
A4460 Henry George Stratmann
A3776 Stacy Stratton
A5586 Emma Straub
A5585 Peter Straub
A0851 Erwin S. Strauss
A5636 Scott Street
A1804 Mark Strickert
A3376 Sheila Strickland
A1950 Edwin L. Strickland, III
A2971 John Strickland, Jr.
A1949 John K. Strickland, Jr.
A0526 Steve Stringfellow
A5199 Ian Randal Strock
A5544 Marjorie Strong
A4419 Susan Strong
A5338 Leigh Strother-Vien
A5189 Joe A. Struss
A0643 Donna Struwe
A5756 Doug Stryke
A1231 Lindalee Stuckey
A3825 Roberta Stuemke
A0404 Donna Stump
A3658 James Stuttle
A5370 Theresa I. Stutzman
A5009 Richard Sugang
A4321 Peter Suffredin
A0265 Mathew Sugden
A5765 Alice Sugg
A5717 John Sulak
A5294 Jeanne E. Sullivan
A4609 John Michael Sullivan
S2516 Mark Sullivan
A4487 Jonathon M. Sullivan, MD, PhD
A2201 Shawn Sulma
A3330 Kazuo Sumiya
A3655 Charles K. Summers
T3877 Jonathan K. Summers
A3656 Marie Summers
A4713 Charles Sumner
A4712 Marsy Sumner
A5627 Dawn Sumner-Lind
A3012 Björn Tore Sund
A2045 Cheryl Sundseth
A2048 Doug Sundseth
A1956 Joseph Supple
A0430 Bill Surret
A2188 Gayle Surette
A3526 Geoffrey Surette
A5780 Angela G. Suryan
A0362 Judy Suryan
A0316 James Sutherland
A4927 Brenda Sutton
A4926 William R. Sutton
A2290 Ole Svendsen
A3881 Tim Swabb
A1881 Anders Swanson
A2517 Gary Swanson
A3992 Kathy Swanson
A3652 Michael Swanwick
A1318 Peggy Sweeney
A1797 Joanne Swenski
A3179 Scott Swietek
A4029 Rosemary Swift
A3565 Audrey Switzer
A5565 Avon G. Swofford
A5483 Joshua Sykes
A5484 Maurice Sykes
A3897 Terri Sylvester
A3915 Diane Syms
A2353 John Syms
A2518 Laura Paskman Syms
A3725 Lucy A. Synk
A1863 Stephanie Syslo
A2519 Joseph Szczepaniak
A2189 Tim Szczesuil
A2966 Martha Szekretar
A5847 Isaac Szpindel
A1920 Lorraine Tacouni
A1638 Curtis Taitel
A1639 Joni Taitel
A5677 Mikiko Takagi
A5678 Naoyuki Takagi
A2949 Shinsuke Takeuchi
A4678 Jerri Talent-Kirsten
A1109 Carolyn Tallan
A1108 Michael Tallan
A2567 Bill Tamre
A3553 Irwin Tan
A5559 Hikaru Tanaka
A4049 Jiro Tanaka
S5100 Linda Tangalan
A0653 Jack Targonski
A0933 James Tate
A3561 Takayuki Tatsumi
A3266 James Tausch
A2036 Irene Tawzer
A3013 Bill Taylor
A3293 Corinna Taylor
A0565 David A. Taylor
A0227 M A W Taylor
A3302 Mary P. Taylor
A2190 Michael J. Taylor
A2953 Ron Taylor
A3516 Suzanna W. Taylor
A1126 James Teems
A2771 Alan R. Tegen
A2772 Penny M. Tegen
C3764 Jamie Teller
A3763 Stephen J. Teller
A3271 Michael P. Terhune
A5416 Irvin Charles Terrell
A3574 Lawrence Tetewsky
A0904 Byron Tetrick
A2348 Joanne Thacker
A1275 Diana Thayer
A3422 Phil Therou
A4490 Alan Thiesen
A0561 Diana Thill-Reed
A3639 Trey Thoelcke
A3095 Cindy Thomas
A3297 Joan M. Thomas
A5730 Kyle Y. Thomas
A0260 W.A. Thomasson, PhD
A4112 Dan Thompson
A5355 John L. Thompson
A4113 Julia Thompson
A4814 Keby Rae Thompson
A5354 Mark Thompson
S4084 Rani Thompson
A0267 Amy Thomson
A0031 Becky Thomson
A0374 John Thomson
A0912 Sean Thomson
A2376 Anna Thorn
A2375 John Thorn
A5389 Megan Thorn
A2561 Sue Thorn
A0363 Persis Thorndike
A1916 Katy Thorp
A1917 Steve Thorp
A4853 Douglas Thorpe
A1450 John Thorsen
A2294 Michael Thouvenin
A2605 Richard Threadgill
A5522 Laura Thurston
A5540 Guest of Laura Thurston
A3721 Jennifer Tibbetts
A2963 Mark W. Tiedemann
A5526 Mark Tier
A2105 Stephen Tihor
A4802 Adam G. Tilghman
A5125 Gale Tillman
A5126 Guest of Gail Tillman, #1
A5127 Guest of Gail Tillman, #2
A4829 Douglas L. Tillyer



A4352 Lois Tilton	A0320 Patrick Tucker	A1354 Bill Vaughan	A2641 Jacqueline M Ward
A0774 Don A. Timm	A0808 Nancy Tucker Shaw	A4857 J. Arthur Vaughan	A1899 M.L. Ward
A2969 Charles M. Timpko	A0321 Susan Tucker-Judd	A1353 Mary Porter Vaughan	A2524 Michael J. Ward
A2970 Denise Timpko	A2033 Leslie Turek	A4981 Carrie Vaughn	A3700 Stella C. Ward
A2279 Katrina Timson	T5422 Abigail Louise Turner	A4982 Jo Anne Vaughn	A5175 T.H. Ward
A0345 Kimiye Tipton	A3299 Delia Marshall Turner	A2639 Edward Vaver	A1136 John F. Wardale
A2243 Benjamin Tiptonford	A4994 Gary L. Turner	A3648 Emily Vazquez-Coulson	A4870 Jimmy L. Wardrope
A3197 Oren Tirosh	A0402 Jim Turner	A0011 Tom Veal	A3925 Susan Warhowski
A4008 Elise Tobler	A2830 Jim Turner	A2005 Greg Ventura	A3568 Art Warneke
A4244 Greg Tobolewski	A5421 Jo Lynn Turner	A3121 Leane Verhulst	A5593 Peggi Warner-Lalonde
A1993 Susan Toker	A4825 Jonathan Allen Turner	A5706 Delores Vernon	A3416 David I. Warren
A4082 Christopher W. Toledo	A2299 Ty Turner	A5705 Roger Vernon	A4344 Dean S. Warren
A5358 Edward J. Tolley	A0072 Alison Turtledove	A3892 Jeff Verona	A1628 Elizabeth Warren
A5359 Kathleen G. Tolley	A1741 Harry Turtledove	A5184 Edd Vick	A1846 Kenneth T. Warren
A0424 Dan Tolliver	A0009 Harry Turtledove	K5204 Katherine Vick	A4521 Michael J. Warren
A0338 Samuel J. Tomaino	A0073 Rachel Turtledove	A0335 Barbara Victor	A2106 Victoria Warren
A2638 Dave Tompkins	A0074 Rebecca Turtledove	A4446 Sheila Lynn Viehl	A3865 A.B. Warwick
A2340 Dorothy E. Tompkins	A5841 Meg Turville-Heitz	A4416 Tamela Viglione	A3833 John A. Wass
A0858 Sara R. Tompson	K5840 Morgan Turville-Heitz	A5287 Joan D. Vinge	C5539 Daniel S. Wasserman
A5397 David Tonisson	A4098 Mary A. Turzillo	A5239 Vernor Vinge	C5538 David Wasserman
A5523 Michele Toohig	A2825 R-Laurraine Tutihasi	A3863 David Vinseck	A5536 Lewis Wasserman
A4925 Sandra D. Tooley	A3578 Emily Tuzson	A2038 Dennis Virzi	A5537 Linda Wasserman
A2980 Juri Toomi	A4094 Gerry Tyra	A2039 Pat Virzi	A4624 Luke Stephen Wassum
A1903 Geoffrey Toop	A4095 Sandra S. Tyra	A1679 Vito Vitkauskas	A4623 Sarah Fairbrother Wassum
A4373 Dan Topjian	A4268 Rochelle Uhlenkott	A2699 Bonnie Vitti	A5041 Junko Watanabe
A4372 Julie Topjian	A2775 Sandra M. Ulbrich	A1011 Charlene Vlach	A4184 Don Waterman
A3817 Kathryn Tosney	A5628 Carol Ullmann	A2904 William B. Vlcek	A3319 Julie Watkins
A2563 David Toth	A3938 Joe Ulowetz	A3986 Alan Voecks	A2908 David R. Watson
A5254 Ann Louise Totusek	A1502 Larry Ulrey	A5292 Jesse Vogel	A1474 Kennita Watson
A3133 Shane Tourtellotte	A5105 Laura Jean Underwood	A1050 Liz Vogel	A1678 Lawrence Watt-Evans
A2256 Michael Townsend	A0913 John Unferth	A3482 Sharan Volin	A2154 Guest of Lawrence Watt-Evans
A3300 Dorothy Trachtenberg	A5095 Michael James Unger	A3859 Eric Von Buhr	A5796 Pierce Watters
A3301 Edward Trachtenberg	A5360 Pamela Ann Uphoff	A3860 Maria Von Buhr	A2525 Melissa Wauford
A1320 Jamie Tracy	A4967 John William Upton	A5699 Michael Von Maltzan	A2107 Michael Weasner
A5297 Lois Trainor	A4338 Brian Upward	A1827 Annine Melanie Von Orlow	A3470 Michael Weaver
A1394 David Travis	A1314 Nora Urany	S1978 Guest of Annine Melanie Von Orlow	A5704 Cynthia Webber
A4899 Margaret Trebing	A2951 Hisayo Ushioda	A1345 Alexander Von Thorn	A4637 Bob Weber
A4900 Mark Trebing	A4073 Kuerzl Ute	A3694 Merle Von Thorn	A5822 Christine E. Weber
A5263 Lisa Chetnik Treichel	A0845 Susan Uttke	A0477 Todd Voros	A3804 David M. Weber
A5134 Todd Treichel	A4952 Bob Vaillencourt	S2523 Jay Vosburgh	A2973 Eric Weber
A5650 Andrew T. Trembley	A2663 Christine Valada	A1486 Edwin Voskamp	C4327 Kelly Weber
T2940 Madelaine Trembley	A4089 Paul Valcour	A5055 Linda S. Voskamp	C5820 Sharon Elizabeth Weber
A2938 Sharon Trembley	A4030 Anthony A. Valdez	A1731 Tess Wade	A5821 William Christ Weber
A0213 Gregg Trend	A1981 Eric M. Van	A5271 James H. Wait	A5823 William Thomas Weber
A4754 Hayden Maxwell Trenholm	A2262 Bertie Van Asseldonk	A4722 Katie Waitman	A2192 Charles Weidner
A4388 Shawn Trexler	A4888 Frances Van Cleave	A5564 Sydney L. Walden	A2193 Steven Weidner
A2822 Dick Trezza	A4889 Kent Van Cleave	A2034 Jacob M. Waldman	A1571 John Weierman
A5451 Nancy Kennedy Tribley	A5803 Jane Van Cleef	A5474 Dale B. Walker	A1616 Stephen Weierman
A4019 John Trieber	A0365 Karen Louise Van De Walker	A0748 Gail Walker	A2209 David Weil
A4846 Douglas Triggs	A0364 Ray Van De Walker	A5054 Greg Roy Walker	A1710 Pete Weiler
A4731 Charles S. Tritt	A1823 Larry Van Der Putte	A4293 Juliana H. Walker	A4417 Pete Weiler
A5129 Ken Trobec	A1868 David Van Deusen	A3581 Lyndsy Walker	A2655 Len Wein
A0305 Gregory Trocchia	A5286 Penelope Van Dine	A1280 Julie Wall	A1324 David J. Weinberg
A3731 Kay Troester	A2576 Gordon Van Gelder	A4444 Rajendra Wall	A5258 Robert Weinberg
A3347 Bill Trojan	A3443 Clark Van Hekken	A2640 Martin L. Wallner	A1147 Toni Weiner
A4342 Kathy Trondsen	A3442 Diane Van Hekken	A3608 Michael David Walls	A3474 David Weingart
A2977 Kelly Trost	A5377 Thomas Van Horne	A4797 Ron Walotsky	A3473 Ellen Weingart
A5689 Lee Troutman	A2521 Mark L. Van Name	A5554 Debbie Walsh	K3476 Eric Weingart
A3555 Lisa Truant-Tan	A3966 James Van Pelt	A0274 Michael J. Walsh	C3475 Paul Weingart
A3421 Jean-Louis Trudel	A4204 Sally Van Rooden	A0341 Mike Walsh	A2264 James Weinrod
A3367 Brian Trudell	A0028 Barbara Van Tilburg	A1553 Diana Walter	A5132 Diane Weinstein
A4587 David A. Truesdale	A0027 Ray Van Tilburg	A3854 Charles J. Walther	A1572 Sandy Weirman
A4404 Alec Conan Truitt	A4126 Tim Van Wey	A0962 James Walton	A4376 Jacob Weisman
A4016 Melody Truitt	A3016 Jan Van't Ent	A4532 Lisa Walton	A4548 Eric Weiss
A4403 Richard Allan Truitt	A0042 Mike Vande Bunt	A3125 Josh Walzak	A1480 Gail B. Weiss
A4015 Tony Truitt	A0902 Patricia Vandenberg	A5053 Jennifer Coulson Wann	A2336 Guest of Gail Weiss, #1
A3943 Barbara Trumpinski	A3564 John Vanible, Jr.	A2268 James Wappel	A2337 Guest of Gail Weiss, #2
A3942 Thomas Trumpinski	A1386 Anna Vargo	A2529 Anthony D. Ward	A3053 Wilfried Weissenbrunner
A2445 Hiroko Tsuzawa	A2946 Ellen Vartanoff	A2013 Charles Douglas Ward	A1135 Bob Weissinger
A5002 Barbara Tucker	A4431 Sheila Vasich	A0534 Diane Ward	A0315 Sunshine Weissinger
A4871 Dave Tucker	A4930 Olexander Vasytkivsky		



**Thank you
To my wife, Sandy, and
my sons Alex and Brian
for their support and help
during the 6 years it took
to produce Chicon 2000**



**Alex Sandy Brian
Kaempfen Kaempfen Kaempfen**

**From Randy Kaempfen
Member Services Division Director**

- | | | | |
|---------------------------------|---------------------------------|-------------------------------|-------------------------------|
| A1085 T.K.F. (Toni) Weisskopf | A1780 Clark Wierda | A4022 Ted Witte | A3304 Allan Yeats |
| A2214 Miles Weissman | A5085 Scott Clarence Wiersema | A3703 Ben Wittmeyer | A1382 Janet Yelle |
| A2014 Jerry Weist | A2109 Gayle Wiesner | A0676 Sally Woehrl | A0684 Dale Yeo |
| A3440 Julie Weivoda | A5769 Erika Wiggins | A3792 Suan K. Woerner | A0334 Robert Yeo |
| A3439 Randy Weivoda | A1444 Caran Wilbanks | A4371 Sandra A. Woggon | A5506 Ben J. Yoder |
| T5379 Connor Welch | A4632 Rick Wilber | A5501 Curt Alan Wohleber | A2920 Don York |
| A1326 Henry Welch | K4909 Elizabeth Ann Wilcox | A3790 Hania Wojtowicz | A5044 Pat York |
| T5381 Kira Welch | A4908 Peter McLeod Wilcox | A0571 Taras Wolansky | A4735 Randall T. Yoshida |
| T5380 Kyle Welch | A1706 David Wilford | A4432 Vic Wolezuk | A4828 Patricia J. Yost |
| A1325 Letha R. Welch | A3579 Mark Wilgus | A3894 Kitty Woldow | A3428 Brian Youmans |
| A2195 W.A. Weller | A4353 April Wilhelm | A3750 Anne Wolf | A5373 Adam V. Young |
| A1890 Patty Wells | A0870 Allen Wilkins | A3166 Erin M. Wolf | A3310 Amy R. Young |
| A1596 Joan Wendland | A4834 Connie Wilkins | A2197 Joyce Wolf | A3754 Anna M. Young |
| A3228 Amy Wenshe | A4833 Peter Wilkins | A3726 Katherine Wolf | A2817 Barbara G. Young |
| A3227 Len Wenshe | A4836 Edward Chane Willett | A5108 Corey R. Wolfe | A1196 Blanche A. Young |
| A4310 K.D. Wentworth | A4882 Kathy Willett | A5109 Guest of Corey Wolfe | A1928 Brad Young |
| A4878 Robert Paul Wenzlaff | A4848 Margaret Anne Willett | A2811 Gary K. Wolfe | A5513 Candace Young |
| A1568 Jim Wesley | C4883 Michelle Willett | A1284 Gene Wolfe | A2910 Cecil L. Young |
| A1822 Erik Wessing | A4880 Paul J. Willett | A3802 Ken Wolfe | A2911 Guest of Cecil L. Young |
| A2345 Joel West | A4881 Steven Willett | S3170 Michele Wolfe | A5644 Dosele Young |
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| A3995 Teri White | A5087 David R. Wilson | A2995 Lucinda Wozniak | A2391 Timothy Zeddies, Jr. |
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| | A4727 Joanie Winston | A4850 Immanuel Yap | A0712 Beth Zipser |
| | A4956 Laurel Winter | A5024 Ivy Yap | A0711 Mike Zipser |
| | A4497 Sarah Wippermann | A4509 Steven Yap | A5037 Amy Zoll |
| | A3990 Idun William 'Will' Wiser | A1403 John Yaskowich | A5310 Nicholas M. Zuleger |
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| | A4300 Jim Witkowski | A4399 Robert H Yeager | A0839 Karin L. Zygowicz |

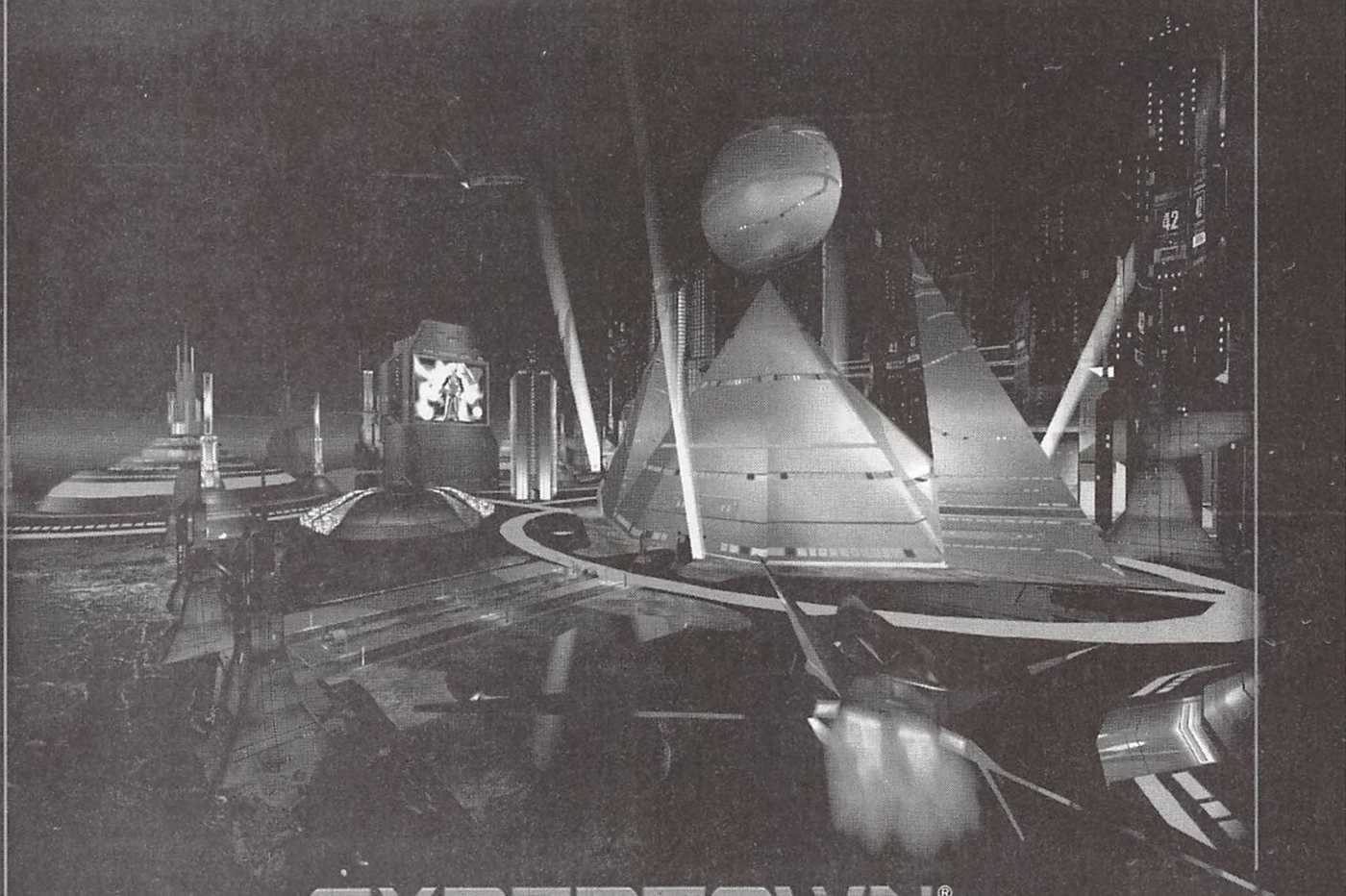


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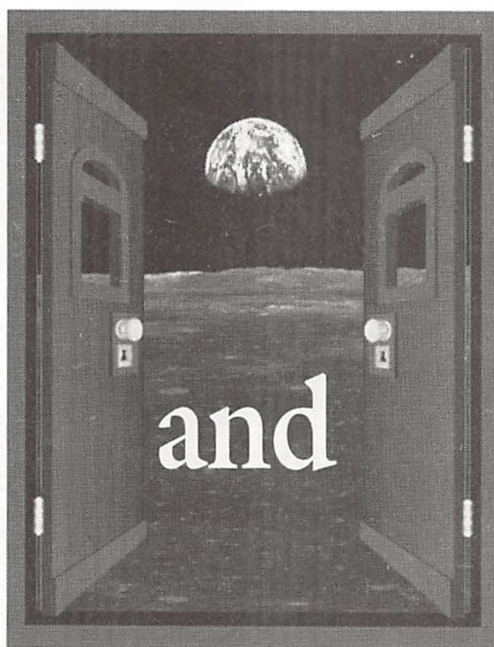


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Memories— Making a Worldcon



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and Hyatt Regency Liaison Jill Eastlake



WARNING! FILLING OUT THE FORMS IN THIS BULLETIN MAY LEAD TO HAPPINESS, PARTICIPATION, JOY AND INDISCRIMINABLE SENSATIONS YOU MAY WANT TO FEEL AGAIN AND AGAIN! OPEN ONLY IF YOU WANT TO BE A WELL-THOUGHT-AND PARTICIPATING PRAN!



Progress Report Editor Terry Patch helps Scott Meritt with bid conversion.



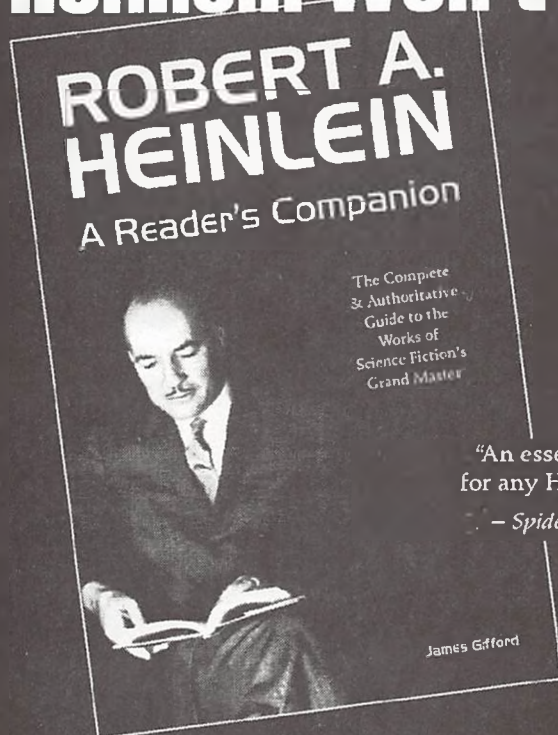
Tom Veal (overworked Chairman), Diane Miller Blackwood (Publications and Publicity), and Becky Thomson (associate chairman with time left over for Timeline, Opening Ceremonies, and Hugo Awards Subcommittee) review Bob Eggleton's color art for a Progress Report.



Administration Division Director Brendan Lonehawk and Exhibits Division Director Bill Roper

Heinlein Won't Be At ChiCon 2000

(Bummer, we know)



"An essential book for any Heinlein fan"

— Spider Robinson

But his fans will be. And the arguments will continue for yet another round.

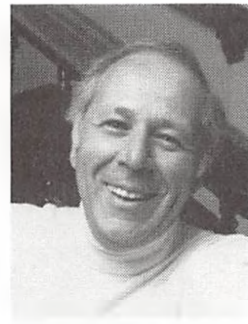
So be ready with something better than those tired old rumors about Tom Hanks and the *Stranger in a Strange Land* movie: Facts. Before you get to the con, read up on *everything* SF's original grand master ever wrote.

The other fans will thank you. Even while they're still arguing.

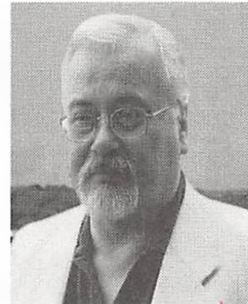
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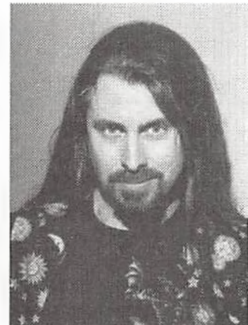




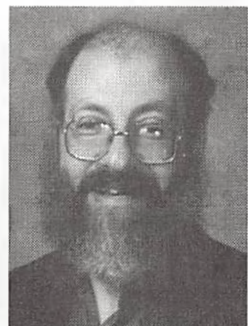
Author GoH Ben Bova



Editor GoH Jim Baen



Artist GoH Bob Eggleton



Toastmaster Harry Turtledove



*Fan GoH(s)
Anne Passovoy
&
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Autographs



The 58th World Science Fiction Convention
August 31-September 4, 2000
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