

ConFrancisco CHINA MAIL



Being the Fifth Report of Progress on Preparations for the Fifty-First World Science Fiction Convention

The Prophecies and Speculations of the Honorable Chairman of your Very Own ConFrancisco. *Page Four.*

Terry Dreamed for Us. *Page Four.*

How to Advertise in ConFrancisco's Esteemed Publications. *Page Five.*

Revelations concerning our Honored Guest, Larry Niven, including views on Sharpening the Mind, Sex, and the Preservation of the Western World. *Page Six.*

A Study of Art, Beauty, and Alicia Austin. *Page Seven.*

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How Guy Gavriel Kay made my life more complex than I wanted it to be, Ever. *Page Ten.*

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The All Important 1993 Hugo Nominees Ballot. *Middle Pull-Out Section.*

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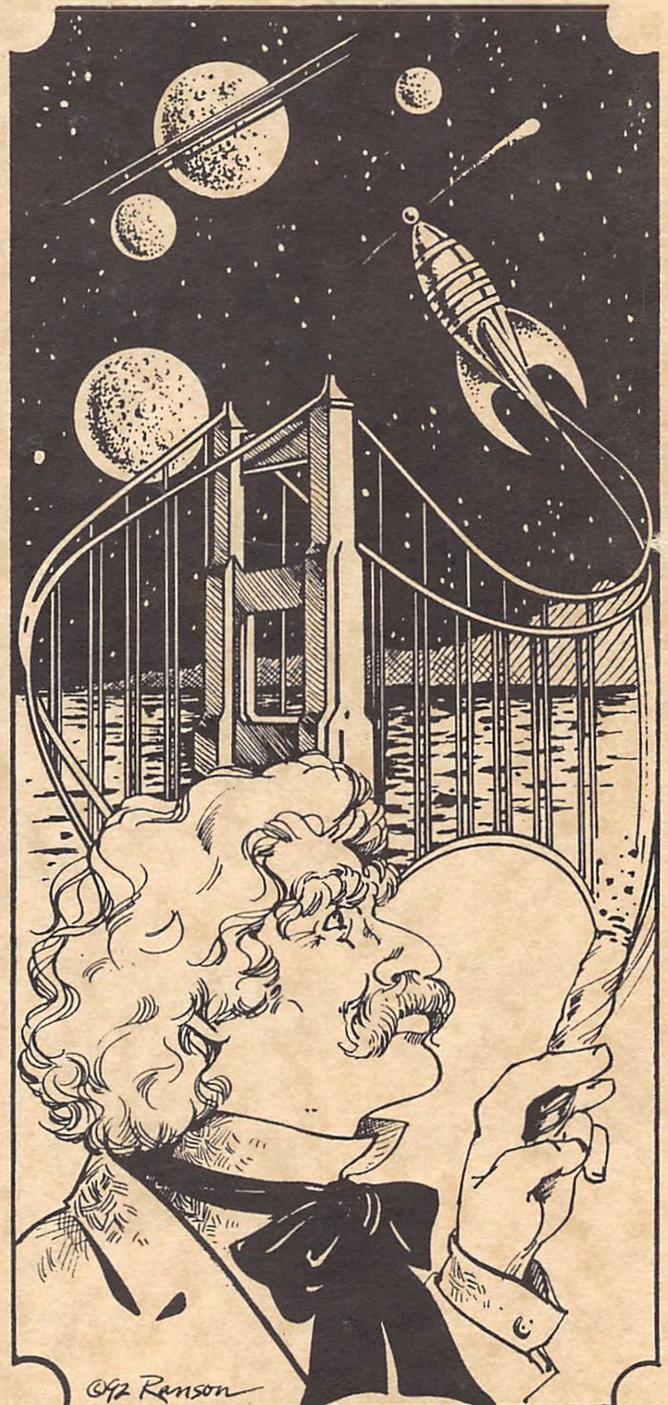
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All This and Programming, too. *Page Nineteen.*

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52 World

**SCIENCE FICTION
CONVENTION**

GUESTS OF HONOUR

Author Guest
Anne McCaffrey

Artist Guest
George Barr

Toastmaster
Barry B. Longyear

Fan Guest
Robert Runte



CONADIAN

September 1- 5, 1994

**Convention Centre
Winnipeg, Canada**

Membership Costs*

Attending	\$85 US / \$95 CDN
Supporting	\$25 US / \$30 CDN
Children (under 13)	\$30 US / \$35 CDN

*until September 6, 1993

Registration

CONADIAN
P.O. Box 2430, Winnipeg
Manitoba Canada R3C 4A7



ConFrancisco Hotel Reservation Form

Please mail this form with a \$100 per room deposit (check/money order/credit card - US funds only) to:
Carlson Travel Network - 600 17th Street, Suite 600 South - Denver, CO 80202
Attn: Linda Haines

Reservations with credit card may be faxed to: (303) 623-3873. Please be sure the credit card you are using is accepted by the hotel of your choice (see the grid on the inside of this form).
Within 3 business days of receipt, a notification of your hotel assignment will be mailed to you.

PLEASE PRINT OR TYPE

Name _____ Membership Number _____

Address _____

City/State/Province _____

Country _____ Postal Code _____ Daytime Phone () _____

Method of Payment (circle) Check / Money Order / Credit Card (Name) _____

Card # _____ Expiration Date _____ Signature _____

Roommate #1 Name _____ Child? Yes / No Child's Age _____

Roommate #2 Name _____ Child? Yes / No Child's Age _____

Roommate #3 Name _____ Child? Yes / No Child's Age _____

Arrival Date _____ Departure Date _____ Affinity Group _____

Please Check Type of Room _____ Handicapped Access Required _____ Non-Smoking Room Required _____
_____ Single _____ Double (1 Bed OK) _____ Triple (2 Beds)
_____ Double (2 Beds Required) _____ Quad (2 Beds)

Do you prefer a room with shared bath? Yes / No

_____ **SUITE** - Please attach a note to this form outlining your suite requirements. Kindly mail this form to:
ConFrancisco, Attn: Crickett Fox, Hotel Liaison, 712 Bancroft Road, Suite 1993, Walnut Creek, CA 94598

Please indicate your top six (6) hotel preferences (1 being your first choice). We will do all possible to accomodate your requests.

- | | | |
|-----------------------------|--------------------------|-------------------------|
| _____ ANA Hotel | _____ Hotel Bedford | _____ Pan Pacific Hotel |
| _____ San Francisco Hilton | _____ Hotel Diva | _____ Pickwick Hotel |
| _____ Hotel Nikko | _____ Hotel Mark Twain | _____ Powell Hotel |
| _____ Parc Fifty-Five | _____ Hotel Union Square | _____ Powell West Hotel |
| _____ Beresford Arms | _____ Kensington Park | _____ The Rafael |
| _____ Beresford Hotel | _____ Monticello Inn | _____ Sheehan Hotel |
| _____ Handlery Union Square | _____ The Orchard Hotel | _____ Villa Florence |

Frequent Guest Information - Card Name _____ Membership # _____

What is important to you? Rate numerically - 1 being your top choice. _____ Closest to Convention

_____ Exact room type specified _____ Quiet Hotel _____ Party Hotel

_____ Lowest price including parking _____ Lowest price excluding parking

Discount programs with Amtrak and several airlines have been set up exclusively for ConFrancisco. Reservations are being handled through Carlson Travel Network. Please call (800) 438-2332 (or in CA, 800-678-5846) for more details.

Hotel Name and Address	Key	Rooms Blocked	Room Rates	Parking Rates	Distance to Moscone	Credit Cards Accepted	Children Free in Parent's Room	# of Rooms Non-Smoking/Handicap	Check-in Check-out Times	Other Information
ANA Hotel 50 Third Street 94103	A	550	S\$105 T\$115 D\$110 Q\$125	\$17	1/2 Block	AX/DC/MC VISA/JCB Disc.	17 & Under	220/10	3:00 PM Noon	Not the main party hotel - Closest to Moscone Center - Newly Renovated - Corkage waived - No pool - Please see Detailed Description
SF Hilton & Towers 333 O'Farrell	B	500	S\$100 T\$110 D\$100 Q\$120	\$20	4 Blocks	AX/DC/MC VISA/JCB Disc.	17 & Under	100/27	2:00 PM Noon	Non-party/non-weapon/non-animal hotel - Corkage NOT waived - Dress code enforced - Key check at 11pm to enter hotel - Pool - See Detailed Description
Hotel Nikko 222 Mason Street	C	250	S\$95 T\$115 D\$105 Q\$125 Nikko Floor S\$199 D\$214	\$15	4 Blocks	AX/DC/MC VISA/JCB	17 & Under	60/15	3:00 PM Noon	Non-party hotel - Corkage not waived - Pool - Please see Detailed Description
Parc Fifty-Five 55 Cyril Magnin	D	700	S\$98 T\$108 D\$98 Q\$118 Concierge S/D\$158	\$21	4 Blocks	AX/DC/MC VISA/JCB Disc.	18 & Under	233/24	3:00 PM Noon	Party hotel - Con Suite located here - No pool - Corkage waived - Please see Detailed Description
Beresford Arms 701 Post Street 94109	E	15	S\$60 D\$70	\$12 to \$15	8 Blocks	AX/DC/MC VISA/JCB Disc.	12 & Under	0/2	1:00 PM Noon	Complimentary coffee & roll each morning in lobby. Complimentary wine every afternoon. Victorian style hotel.
Beresford Hotel 635 Sutter Street	F	70	S\$60 T\$75 D\$70 Q\$80	\$12 to \$15	7 Blocks	AX/DC/MC VISA/JCB Disc.	12 & Under	0/0	1:00 PM Noon	Complimentary coffee & roll each morning lobby. Complimentary wine every afternoon. Victorian style hotel.
Handlery Union Sq. 351 Geary Street	G	50	S\$83 T\$93 D\$83 Q\$103	\$11	4 Blocks	AX/DC/MC VISA/Disc.	14 & Under	100/3	3:00 PM Noon	Pool 9:00 AM to 9:00 PM
Hotel Bedford 761 Post Street 94109	H	50	S\$76 T\$86 D\$76 Q\$96	\$15	8 Blocks	AX/DC/MC VISA/JCB Disc.	12 & Under	30/0	3:00 PM 1:00 PM	VCR/Cable TV and coffee makers in room. Complimentary wine reception 5:00 PM - 6:00 PM
Hotel Diva 440 Geary Street	I	40	S\$90 T\$100 D\$90 Q\$110	\$18	6 Blocks	AX/MC/JCB VISA/Disc.	12 & Under	2-Dec	2:00 PM Noon	Daily complimentary continental breakfast
Hotel Mark Twain 345 Taylor Street	J	25	S\$80 T\$92 D\$80	\$12.50 to \$19	5 Blocks	AX/DC/MC VISA/JCB Disc.	Rollaway Necessary \$12.00	22/6	3:00 PM Noon	
Hotel Union Square 114 Powell Street	K	55	S\$79 T\$89 D\$79 Q\$99	\$18	4 Blocks	AX/MC/JCB VISA/Disc.	12 & Under	2-Dec	2:00 PM Noon	Daily complimentary continental breakfast
Kensington Park 450 Post Street	L	40	S\$90 T\$100 D\$90 Q\$110	\$18	7 Blocks	AX/MC/JCB VISA/Disc.	12 & Under	2-Dec	2:00 PM Noon	Daily complimentary continental breakfast
Monticello Inn 127 Ellis Street	M	15	S\$95 T\$115 D\$95	\$15	2.5 Blocks	AX/MC VISA/Disc.	18 & Under	24/4	3:00 PM Noon	European boutique style property with Colonial theme throughout. Looks like

Hotel Name and Address		Rooms Blocked	Room Rates	Parking Rates	Distance to Moscone	Credit Cards Accepted	Children Free in Parent's Room	# of Rooms Non-Smoking/Handicap	Check-in Check-out Times	Other Information
The Orchard Hotel 562 Sutter Street	N	50	S\$80-85 D\$80-85 T\$90-95	\$15	8 Blocks	AX/DC/MC VISA/Disc.	12 & Under	35/4	3:00 PM Noon	
Pan Pacific Hotel 500 Post Street	O	100	S\$119 T\$139 D\$119 Q\$159	\$20	10 Blocks	AX/DC/MC VISA/Disc.	17 & Under	132/10	3:00 PM Noon	24 hour room service
Pickwick Hotel 85 Fifth Street 94106	P	40	S\$74 T\$86 D\$74 Q\$98	\$10	2 Blocks	AX/DC/MC VISA/JCB Disc.	17 & Under	25/0	3:00 PM Noon	
Powell Hotel 28 Cyril Magnin	Q	40	S\$60 T\$75 D\$65 Q\$85	\$8 to \$15	4 Blocks	AX/DC/MC VISA	12 & Under	0/6	31:00 PM Noon	
Powell West Hotel 111 Mason Street	R	25	S\$65 T\$80 D\$70 Q\$90	\$8 to \$15	4 Blocks	AX/DC/MC VISA	12 & Under	0/0	31:00 PM Noon	
The Rafael 386 Geary Street	S	75	S\$83 T\$88 D\$83 Q\$93	\$14.75	6 Blocks	AX/DC/MC VISA/Disc.	18 & Under	50/1	3:00 PM 1:00 PM	Large rooms - Old world charm
Sheehan Hotel 620 Sutter Street	T	25	S\$70 T\$80 D\$70 Q\$90	\$12	8 Blocks	AX/DC/MC VISA/JCB	12 & Under	15/3	3:00 PM 11:00 AM	Daily complimentary breakfast. Indoor lap pool and fitness center.
Villa Florence 225 Powell Street	U	75	S\$90 T\$100 D\$90 Q\$110	\$16	5 Blocks	AX/DC/MC VISA/Disc.	15 & Under	96/0	3:00 PM Noon	

All addresses are San Francisco, CA 94102 unless a different zip code is noted.

KEY: S= One person in room; D= Two people in room; T=Three people in room; Q= Four people in room

AX= American Express; DC= Diners Club; MC= MasterCard; JCB= Japan Credit Bureau; Disc.= Discover

Please note that except for service animals, NONE of our hotels allow animals.

1 Block= approx. 1/10 mile (.15 kilometer)

HOST HOTELS FOR CONFRANCISCO

ANA HOTEL

This hotel was newly renovated and completed in January, 1993. The closest hotel to the Moscone Convention Center, the ANA is NOT the main party hotel. There is a wedding garden available at the hotel. Please contact the hotel directly on this. Corkage has been waived; which means you can bring your own food and beverage into the hotel at no additional charge. Sorry, there is no pool; but there is a complimentary health club on property. Room service is available from 6:00 am to 1:00 am.

HOTEL NIKKO

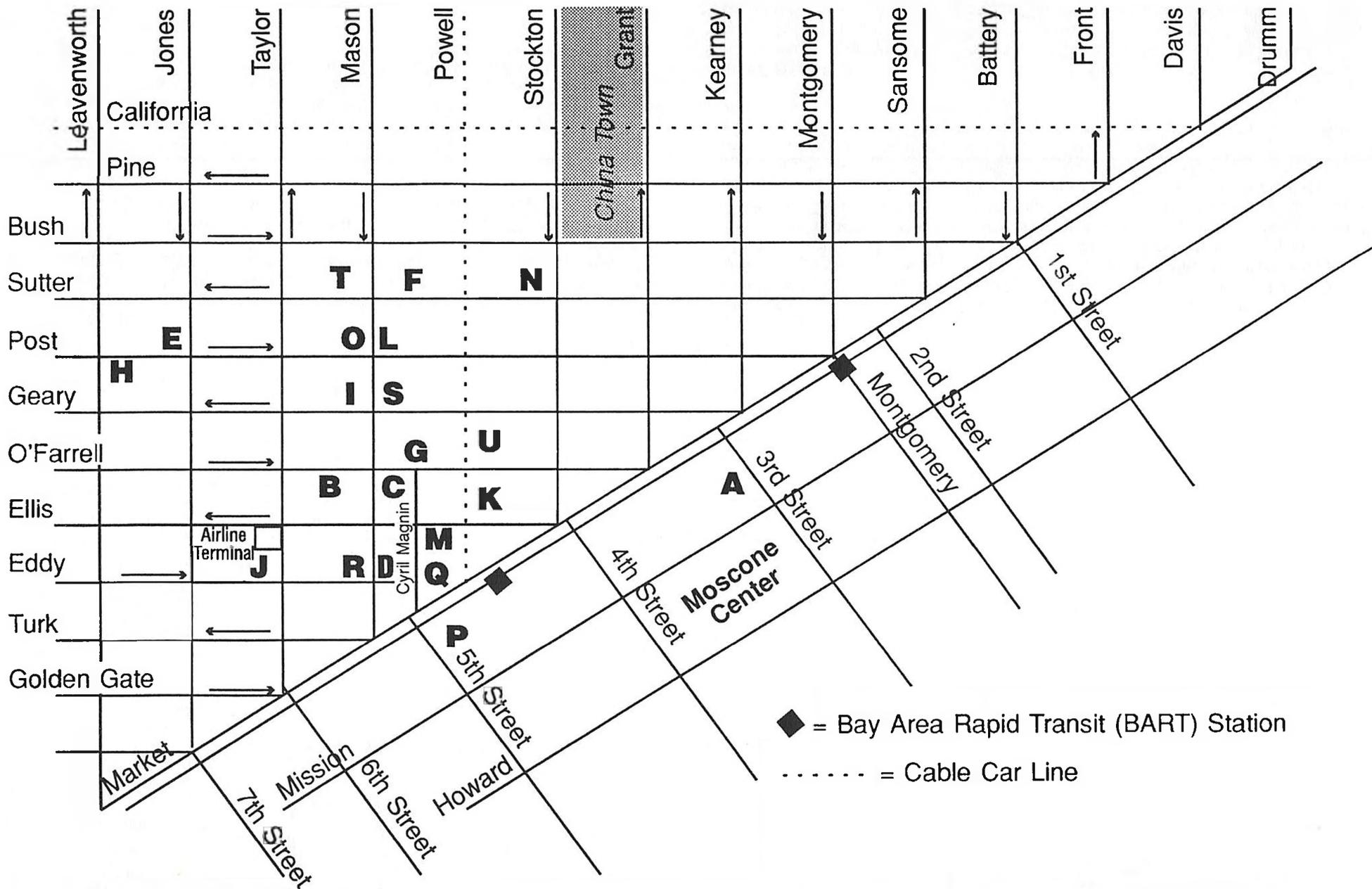
This is not a party hotel. It is, however, directly across the street from the Parc 55. Suites are not available. Corkage has not been waived. Therefore, if you bring food or beverage into the hotel, it can be confiscated or you will be charged a fee for corkage. Hours for the city's only glass enclosed pool is 6:30 am to 9:00 pm. Pool is adjacent to the health club. There is a \$9.00 fee to use these facilities. Room service is available on a 24-hour basis.

SAN FRANCISCO HILTON

This hotel is considered a QUIET hotel. Please keep in mind that this property is a non-party, non-weapon and non- animal hotel. Corkage has NOT been waived. Therefore, if you bring any food or beverage into the hotel, it will be confiscated or you will be charged a fee for corkage. The hotel has a strict dress code which will be enforced throughout all public areas. The Hilton performs a key check at all hotel entrances after 11:00 pm. This means that in order to obtain access to the Hilton after 11:00 pm, you must either show Security your Hilton room key or give the name of the registered guest you are visiting who will be called and must come to the lobby to accompany you. Hours of operation for the heated outdoor pool are 6:00 am to 8:30 pm. TTY and phone amplifiers are available upon request. Room service is available from 6:00 am to 2:00 am.

PARC FIFTY-FIVE

This hotel is the party hotel. The con suite will be located here. Corkage has been waived which means you can bring your own food and beverage into the hotel at no additional charge. Sorry, there is no pool but there is a complimentary health club on property. Room service is available on a 24-hour basis.



- | | | | |
|-------------------------------|--------------------------------|-----------------------------|----------------------------|
| A ANA Hotel | F Beresford Hotel | K Hotel Union Square | P Pickwick Hotel |
| B San Francisco Hilton | G Handlery Union Square | L Kensington Park | Q Powell Hotel |
| C Hotel Nikko | H Hotel Bedford | M Monticello Inn | R Powell West Hotel |
| D Parc Fifty-Five | I Hotel Diva | N The Orchard Hotel | S The Rafael |
| E Beresford Arms | J Hotel Mark Twain | O Pan Pacific Hotel | T Sheehan Hotel |
| | | | U Villa Florence |

HONORED GUESTS

LARRY NIVEN

ALICIA AUSTIN

wombat

Tom Digby

jan howard finder

MARK TWAIN

Guy Gabriel Kay

DEAD GUEST OF HONOR

Master of Ceremonies

Thursday, September 2, through Monday, September 6, 1993

Moscone Convention Center San Francisco, California United States of America

Addresses:

ConFrancisco

712 Bancroft Road, Suite 1993
Walnut Creek, CA 94598
(510) 945-1993 FAX (510) 945-8705
Compuserve: 72377, 3523
Internet: confrancisco@tgv.com

Other seated worldcons:

1994 1995
CONADIAN INTERSECTION
P.O. Box 2430 121 Cape Hill
Winnipeg, MB R3C 4A7 Smethwick, Warley
Canada West Midlands B66 42SH UK

Agents:

Australia

Stephen Boucher
GPO Box 580D
Melbourne,
Victoria, Australia 3001
Phone: +61 3 280 0111

Europe

Larry van der Putte
Kotter 5
Amstelveen
Netherlands 1186 WH

United Kingdom

Christopher O'Shea III
12 Stannard Road
London, England E8 1DB
United Kingdom

Eastern Europe

Wiktor Bukato
PO Box 983
00-950 Warsaw,
Poland
FAX: (48)(22)218750

Japan

Masamichi Osako
523 1-5-11
Inaba, Hlgashi-Osaka
578 Osaka, Japan
Phone: 0729-64-5039
FAX: 0729-66-6053

Croatia

Krsto A. Mazuranic'
Slavonska 1
4130 Samobor
Croatia

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Art Credits

Cover Peggy Ranson
4 (Bottom Left) Alan Hunter
4 (Top Right), 12, 24 Allen Koszowski
5, 17, 20 Linda Michaels
6, 7 Alicia Austin
8, 9, 21, 22 Ian Gunn
10 Ray Allard
16 Kurt Erichsen
19, 23 Lance Borde
30 Giovanna Fregni

Errata

Please be aware that there was a serious error concerning the SF in SF Contest described in PR4. The contest deadline is March 31, 1993, and not 1992. So, please enter early and often.

THE CHAIRMAN ABIDES

Dick Lupoff tells the story from several years ago, when he was a younger man and heavily involved in local conventions. There came a day during the 1963 Worldcon in Washington, D.C. when Bob Pavlat came to him and stated, "I can see a day, Dick, when you will chair a Worldcon." Of course, Dick was struck with awe and terror by these words. "How," he asked, "can I escape this fate?" And Bob revealed the answer: "You must turn pro." So this is how it came to be that Richard Lupoff is busy writing books these days, and I am chairing ConFrancisco. (Of course, I can envision an alternate reality, in which Dick is doing this job, and I am the author of **Sword of the Demon** and **Circumpolar!**... but this is for another discussion.)

In the meantime, preparations are going apace for ConFrancisco. In this PR you will find an insert for hotel information and reservations, as well as your Hugo Nomination Ballot. Vote early and often.

The work continues on the Terry's Dream project — dedicated to bringing science fiction professionals to ConFrancisco from countries which are not usually represented at Worldcons. Our benefit auction at Magicon brought in over \$2,400. We also received another \$100 as a donation from the Southern California Institute for Fan Interests (thanks, SCIFI!). Auctions and other fund raising activities will continue at various conventions up through Worldcon. We are continuing to accept suggestions for science fiction professionals who might be invited to ConFrancisco. All of this is a roundabout way of saying that we're continuing to prepare to hold the best Worldcon the San Francisco Bay Area has seen for the last 25 years. See you there!



TERRY'S DREAM

Terry Biffel, the ConFrancisco chairman who died in January, 1992, wanted this to be a truly **World Science Fiction Convention**. The committee and new chairman, David Clark, are determined to make Terry's dream come true.

Japan and Western Europe have had professional representation at Worldcons for some time now; and TAFF, DUFF, and GUFF have regularly raised funds to send fans to conventions in North America, Europe, Australia and New Zealand. We are actively pursuing memberships from these areas and the Pacific Rim, but also wanted to find a way to open up ConFrancisco to Eastern Europe and especially Latin America. Gardner Dozois had the idea of putting on a fan auction at MagiCon, the 1992 Worldcon, to help bring in pros from these areas.

The science fiction community donated wonderful items to the auction at MagiCon and we raised over \$2,400 to make Terry's Dream a reality. There was not enough time to auction all items. If your convention would like to auction several items for Terry's Dream (possibly as part of the Art Show Auction or as part of Opening or Closing Ceremonies) please write to ConFrancisco to make these arrangements.

In the meantime, *you* can help! You can donate funds to this project by mailing them directly to Terry's Dream at the ConFrancisco office address. You can also help by pledging to treat one or more of these pros to a meal, to take them sightseeing, or to offer a place to stay while in this country.

If you have any suggestions for a Terry's Dream writer or artist, please write by March 31, 1993, to:

Betty Anne Hull
855 South Harvard Drive
Palatine, Illinois 60067, USA

Betty Anne's committee will be choosing the recipients, so a brief statement as to why you believe your nominee is especially worthy would be helpful. Finally, a reminder that the Terry's Dream project is a onetime effort for ConFrancisco. We are not trying to compete with such ongoing funds as TAFF, DUFF, and GUFF, which are all worthy of your support.

MEMBERSHIP INFORMATION

Membership Types	Attending	Supporting	Conversion from Supporting to Attending	Non-Human
<i>January 1 - March 31, 1993</i>	\$110	\$25	\$85	\$25
<i>April 1 - July 16, 1993</i>	\$125	\$25	\$100	\$25
<i>At the Door</i>	\$145	\$25	\$120	\$25

Youth Admission (based on age as of Sept. 1, 1993)	Kids-in-tow 0 - 8 years	Children 7 - 12 Years	Over 12 Years
<i>through September 6, 1993</i>	no charge	\$30	use adult

Please make checks payable to **ConFrancisco**. All checks must be drawn on U.S. banks; we can also accept Postal Money Orders as long as they are payable in U.S. currency. All of this means that a check from your local bank will be O.K., just as long as your local bank is a U.S. bank. We can also accept payment by credit card. Just provide the card number, type of card (Visa or MasterCard), and expiration date. If you wish to buy your membership with non-U.S. currency, you can contact one of our agents (see page 3) to determine which currencies can be handled.

ADVERTISING

Deadline Information

Space Reservation	Camera Ready Copy due	In the Mail
Feb. 15, 1993	Feb. 25, 1993	May 31, 1993
Souvenir Book April 15, 1993	May 14, 1993	At Con Pub
City Guide June 15, 1993	July 3, 1993	At Con Pub

PR6
Souvenir Book
City Guide

Schedule of Rates for all future ConFrancisco Publications

PR6	Full page	1/2 page	1/4 page
Pro	\$370.00	\$210.00	\$130.00
Fan	\$180.00	\$100.00	\$60.00

Souvenir Book

Pro	\$375.00	\$220.00	\$140.00
Fan	\$185.00	\$105.00	\$65.00

The above rates for the Souvenir book are for black and white ads. Color is, of course, extra. Please call Gail Sanders at (916) 331-2491 for a quote.



Making Mr. Write

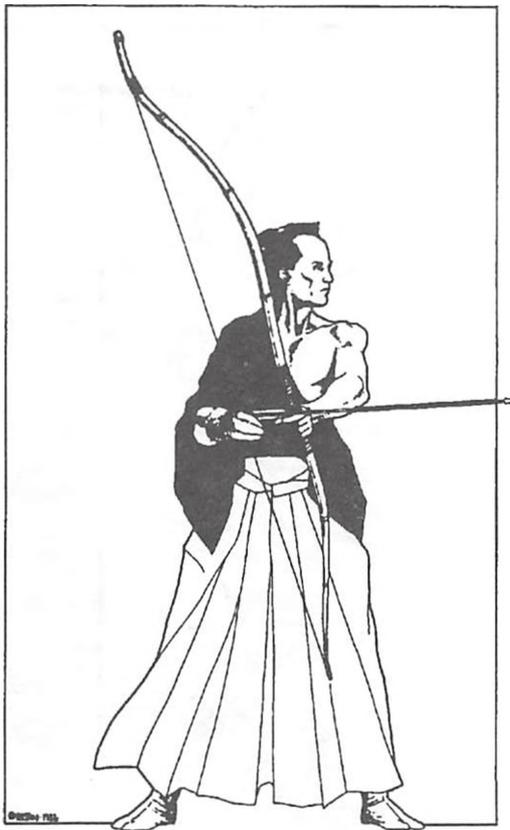
Larry Niven

It is said that if you want to learn any skill, all you need do is find a master of it, and determine three things about him:

- 1) His mental syntax
- 2) His use of physical factors
- 3) His belief systems

In other words, if you want to bake a chocolate cake, find someone who already bakes it superbly well. Then follow him around in the kitchen for a single afternoon. "Syntax" would deal with the order of events, and the impact they ultimately have upon the resultant product. Find all of the ingredients which he adds: chocolate chips, butter, flour, eggs. What exact brands and quantities. And in what order does he add them? How does he beat or churn the ingredients, and how long does he spend doing so?

Next, study the oven. Its size, shape, temperature. Ambient temperature in the kitchen? Humidity? Size and type of implements...? Next, and finally, what does the cook believe about cooking? Chances are that he believes that he is a good cook, that cooking is fun, that cooking is a contribution to his friends and family, and quite possibly that he



would rather be cooking than doing anything else in the world. TO THE DEGREE that you can imitate the external and internal factors relating to the process of making that cake, in ONE AFTERNOON you can learn to bake a cake as well as the person who spent twenty years developing the recipe.

* * *

Now then...

Let's say that you would like to develop your intelligence, charm, wit, kindness, and basic human decency. Let's say you would like to become a best-selling, award-winning writer loved by millions. Let's say that you would like to increase the ease with which you dance through your life, dealing with the standard travails and challenges which face us all, and never lose your sense of humor, commitment to excellence, or love of writing, reading, and teaching...?

Well, one thing that you could do is study Larry Niven, and see which of his habit patterns and belief systems might contribute to your own life.

Having had an opportunity to observe him at close range for over a decade now, I can guarantee you it is a fascinating (and profitable!) study.

MENTAL SYNTAX:

Larry plays games: board games, puzzles, computer games, card games. Some might consider this to be EVIDENCE of intelligence: I would disagree. I would consider them to be the means by which we develop and SHARPEN OUR minds. He reads. Voluminously. Widely. Science fiction. Classic fiction. Contemporary fiction. Magazines. Non-fiction. Comic books. Science texts, especially those dealing with the space program, or physics.

Larry attends seminars of the AAAS and other scientific organizations. He spends as much time as he can actually interacting with the men and women who are advancing the sciences.

During his formative creative years he was a dreamer, spending countless hours stretching his imagination, dreaming up aliens, and languages, and cultures, and plots in which they interacted. NOTE: Larry isn't a hog for research. He is more likely to craft plots and situations which grow organically out of subjects he has been researching casually for years.

Larry WRITES. Almost every day, he indulges in the discipline of putting words on paper—or upon computer disk. Every damned day.

USE OF PHYSICAL FACTORS:

Larry didn't use to take such great care of his body, but today he swims, hikes, practices Yoga. His diet is more carefully considered, and he supplements intelligently.

The physical factors which might influence his writing are probably too subtle to be reproduced in an article. (breathing?...he laughs a lot. Facial expression? He smiles a lot. Pace of physical movement? Sometimes hyper, as if his mind is racing faster than his body can keep up. Other times slow and thoughtful...)

But we can examine external habits (writing and reading and learning every day), and tools (he was one of the first writers to use a computer system), and come to some useful conclusions. His office space is cluttered but comfortable, lined with research books and the fruits of his own literary labors. He knows how to relax in front of his computer screen. In fact, this is an important observation: LARRY NIVEN KNOWS HOW TO RELAX AND CONCENTRATE AT THE EXACT SAME TIME. As a result, he goes into a "Flow" state of relaxed attention faster than almost anyone I have ever seen.

BELIEF SYSTEMS:

Larry Niven believes in the preservation of the Western world, and its social and scientific accomplishments. He believes that knowledge is worth preserving, and passing along. He believes that reading is one of the great pleasures of life, and writing isn't far behind. He believes that friendship is one of the true treasures of existence (although I have never heard him say this directly, it is certainly manifested in his actions).

He believes that he, Larry Niven, has something to say, and the capacity to say it. He believes:

That virtue and hard work are rewarded. That entropy must be resisted. That the conquest of space is inevitable if we do not lose our nerve, and that it will be a great, great adventure. That his readers are as intelligent as he is, but just need certain things explained to them. That there may be creatures in this universe who think as well as we do — only differently. That sex is great good fun, children are wonderful, and the brain is the most wonderful toy anyone could ever have. That problems are solvable, once defined clearly.

And that his life has been, is now, and will continue to be, a good one, for which he is profoundly grateful.



Of course I have left some things out. Some are irrelevant, others are none of your flippin' business. The rest is the truth as I have observed it at relatively close range since 1978.

TO THE DEGREE that you can imitate the above beliefs, mental patterns, actions, and environments, you too can be Larry Niven.

I wish you luck: we could use a few thousand more just exactly like him.

— Steven Barnes

An Austin Appreciation

Alicia Austin took the fan art field by storm in the late sixties, in a meteoric rise to prominence unequaled by anyone in fandom's history with the possible exception of her good friend Tim Kirk. Now, after nearly a quarter of a century, one still sees a lot of Alicia Austin artwork in the convention artshows... but less and less often is it by Alicia Austin. She has long since passed that point in an artist's career where — having felt the influence of the many creators who came before — she has smoothed those influences into something quite individually her own and begun in turn to influence the newcomers in the field. The impact of her styles and techniques is such that too many others want to do what she does, to borrow the line, the composition, the feel of what she has created.

If that's all it were: a line, a composition, a feel, her success would be easily matched. But — though we recognize immediately when someone is "doing Alicia Austin" — we seldom mistake the result for the real thing. At best it looks like Alicia-on-a-bad-day. The difference is that she seldom has a bad day ... or, if she does, she's wise enough not to exhibit the results.

There's been a lot of growth and a lot of change in the years we've been watching her career, and that change is what stymies the imitators. By the time they've come near to mastering anything she's done, Alicia has moved on to something fresh and new. Her work is far more than merely a sum total of her influences. Blending the flow of Beardsley, the ornate design of Persian-miniature-influenced Arthur Szyk, the style of Russian folk art, and the simplicity of Native American imagery, Alicia has created a world of her own ... a world she invites us to share, but one which remains essentially and uniquely hers. The beauty of it echoes through the creations of those who admire and envy it, but the source is Alicia. May it be always thus.

— George Barr

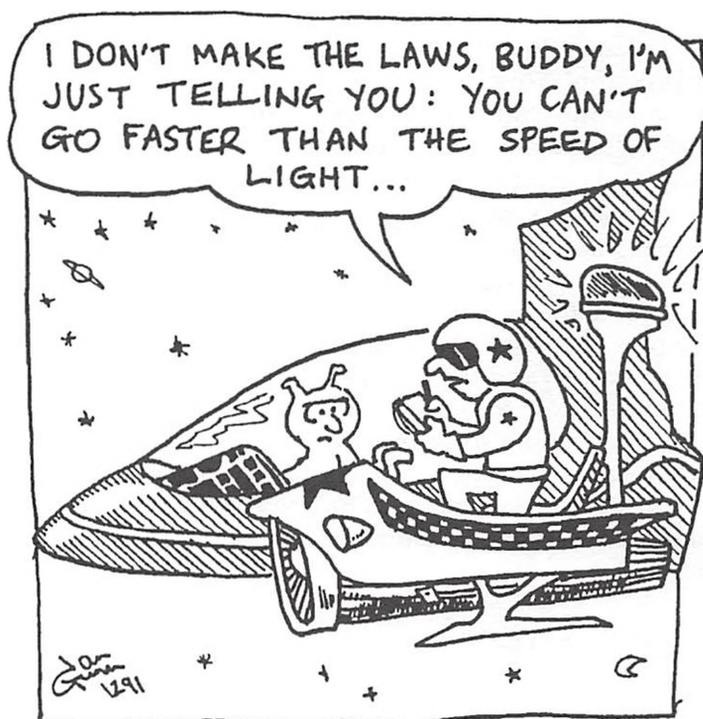


jan howard finder: superfan for supercon

Let us point out for a start that all this wombat stuff is a trifle misleading. Finder the Friend of Furry Fauna has put this charming marsupial on the fan map, worldwide, and adopted it as his Totem Animal, but, let's face it, Wombats are somewhat lacking in the main characteristics of The Great Wombat himself. The real or fair dinkum wombat likes nothing better than to lie on its back and have its tummy tickled; like the koala it is not a bundle of energy. When we see a wombat in a hurry, it is because the film has been speeded up. Our hero, on the other hand, covers so much ground, is into so many activities that he makes Speedy Gonzales look like a couch potato. World traveller. Voluminous Correspondent. Top Auctioneer, especially for worthy causes. Supporter of the Space Program. Doyen of CostumeCon. And how about that latest development finder the Fitness Freak? Suddenly he is into skiing, aerobics, body-building ... and not only as a participant but as an organizer! One hesitates to mention freestyle climbing or bungee jumping in his presence in case he gets the urge to lead a mass attempt upon the facade of a con hotel or flies to New Zealand to join the mad elastic pioneers, hurling themselves off bridges.

Confronted by all this heterogeneous activity researchers of the future might come up with a plausible explanation: "In the latter half of the 20th century we find traces of a strange race, clan or group of illuminati known as *the finders*, (cf Borrowers, Wombles). This Fellowship was committed to the future of the Universe, the planet Earth, and the Human Race.

"Though much taller than the legendary Hobbits, they were of a similar hirsute and sturdy appearance. Traces of their presence have been found from Australia to Loch Ness, in Germany and Italy, and all over the continent of North America. Typical finderish articles of dress include Digger hats, wombat T-shirts and sturdy boots, but there are well-documented appearances in fuzzy pink nylon, aerobic gear, and superbly tailored evening dress (white tie). The report of several *finders* capering about in a heated swimming pool singing 'We're off to see the Wizard' is vague and unsubstantiated. A group of antiquarians from the habitat satellite Albany Wombat IV still cling to the notion that all finderish activity was the work of one man ..."



Looking back, it's hard to say just where our paths crossed. Was finder at Brighton? Yes, several times. In Germany? Definitely. In fact he was at the notorious SF dive, *Hähnchen Erich* (roughly translatable as Little Chicken Eric's), right here in Langen. On the island of Jersey? Before the mighty monoliths of Stonehenge? Yes, and there's photographic evidence for that moment! And where was that display of furry back-rub mitts? Didn't we talk on the phone in America, back in '83? Didn't we enter into correspondence about the Dalai Lama and about earthquakes in Italy and about a million ways of writing 'Take it easy.'? Hey, what about that great Literary Hoax we planned, but did not carry out, way back when ...? Hoax APAs may enquire, privately or by carrier pigeon. And while I'm telling tales of the Great Wombat, I had better mention finder the Fussy Feeder. I vividly recall how he tried to pick the parsley out of his soup at Little Chicken Eric's.

When I talk about finder the committed, active, inspired and inspiring fan, it seems to me that I am also talking about finder the Good Friend. For me, the wombat will be there at every con I attend or read about. He understands more than organization or devotion to worthy causes: he knows that cons are meant for having fun, for wildcat schemes and mornings after the night before. ConFrancisco could have no better Honored Guest than jan howard finder.

— Cherry Wilder

TOM DIGBY

What if you heard that Con Francisco had an Honored Guest who was strange enough that Larry Niven once used him as a role model for an alien? That in his early years in fandom, this same ConFrancisco Honored Guest wrote a long poem in which every stanza ended with "That's a Thing," explaining he had to do it that way because the word 'thing' didn't rhyme with any other word in his native dialect of English except for the word 'anything'? (Neither word rhymed with the word 'something'.) That he once wrote a piece of music called "Forty-Three Man Squamish" (after the game of the same name described long ago in *Mad* magazine)? That he'd gotten a number of APAs interested in discussing the Clarinchi (a group of aliens who not only didn't exist but who knew it and who were fascinated by the philosophical implications of their non-existence)? What if you heard that Tom Digby was an Honored Guest of ConFrancisco?

Oh, that's right. He is.

LASFSians have gradually come to accept the fact that Tom Digby is rotated a small but significant amount (17 degrees?) from the rest of fandom (not to mention what his angle of thought must be on Mundania). So have fans who've encountered him in amateur press associations such as APA-L, MINNEAPA, and PAGAN APA. For years his zine title was *Probably Something* followed by a Digby Idea like maybe a Vending Machine for Demons or A Computer Center that Uses Ghosts. Nowadays, it's a Digby Idea ending in Leftover Comments such as ANCIENT ALCHEMISTS TRIED TO TURN BASE METALS INTO LEFTOVER COMMENTS.

Tom Digby's ability to give a unique slant on the world first became known to SF readers at large when they read Larry Niven's story "What Can You say about Chocolate-Covered Manhole Covers?" aka "The Last Party", which features a Digby-based character as the party host who turns out to be an alien in disguise. The story is somewhat misleading, of course. Digby is neither midwestern nor extraterrestrial, but grew up

in north Florida (though at times his thought patterns seem to be based on standards prevailing in an alternate probability world).

The story also didn't do justice to Digby's way with gadgets. He's devised a candle that can be lit electrically from a distance, a kaleidoscope that shows bright colors glowing against a black background, a light bulb half-full of orange liquid but with a working filament inside, and a number of other interesting things. Back when the LASFS put on a Spook House at a local park's Halloween show, Digby furnished the Mad Scientist's room.

Given Digby's interest in both poetry and music, it's not surprising that he used to write filksongs to his own tunes. That was back in the '60s when there weren't any commercially available filksong tapes. Digby's filksongs are now only accessible by those who can read sheet music (see the *NESFA Hymnal*) or those who can find an old time West Coast filksinger to teach them the tunes. Digby pretty much stopped writing filksongs when West Coast filk went into hibernation in the late '60s, but he still writes poetry and can sometimes be found reciting his poems at a Los Angeles coffee-house.

A ConFrancisco Honored Guest: Probably Something like maybe Tom Digby should think about using any remaining space here for Leftover Comments.

- Lee Gold



HOW GUY GAVRIEL KAY MADE MY LIFE MORE COMPLEX THAN I WANTED IT TO BE, EVER



t was a rainy day. Honest.

I walked into a book store not far from the university where I teach. I was thinking about my upcoming course in fantasy literature, and wondering if there was anyone Canadian I could add to my reading list. I'm Canadian, I teach in a Canadian university, I specialize in Canadian literature, and I believe in keeping the maple leaf upright. So I needed another Canadian, one beyond W. P. Kinsella, who was starting to proclaim himself American anyway.

A paperback novel greeted me as I entered. It had an unusually spiffy cover, and its author's name was nice if (I thought at the time) a bit pretentious. Fine, I thought: even if it's not by a Canadian, at least it's a new fantasy. I hadn't read anything good in the genre for quite a while.

Turns out that not only was the author Canadian, the novel was set, initially at least, in Toronto. And, wonder of wonders, the prologue was very nicely mythic, something I demand in good fantasy. So I bought it, read it, and liked it. I then wangled the author's phone number from someone I knew on campus, and I called him to speak to my class. He'd get lunch and recognition, the students would discover that authors don't have to die to be good, and I'd get respect, accolades, and an easy hour out of the deal.

Nothing, of course, works out that easily.

Guy Kay visited a number of my classes over the next few years, enthralling all of them and doing more than his share of very real teaching. For that I am grateful, and so are the students who have had him answer their questions. During that time he has become a close friend as well, and for that, too, I am grateful. But he's done something more, something I think only the gifted can achieve: he's made me realize that most of what I learned about studying literature isn't worth the brain cells I've lost in the learning.

I read **The Darkest Road** immediately on its release, and Guy and I discussed the book in what remains an inexcusably unpublished long interview.

That was, for a scholar of dead or inaccessible authors, extremely fascinating. Later I read **Tigana** when it was only half-written, and the discussions we had about strengths, weaknesses, and future directions were, for a scholar of complete and never-to-be-revised texts, even more fascinating than before. Most recently I read **A Song for Arbonne**, finished but in typescript form, and once again I had a chance to comment and be paid attention to. I hardly need mention fascination one more time.

What these encounters did, however, was dramatically alter my perceptions of what scholarship entailed, especially scholarship that deals with the utterly contemporary, something we English professors are not, in our discipline, trained very well to study. With the author sitting in front of me, could I harbor any longer the almost sacrosanct dictum that only the text could speak? With a half-written manuscript staring me in the face, could I argue any longer that authorial intention was not worth exploring? And with a printed version of a novel in my hand, and a change that I had suggested practically leaping off the page at me, could I even pretend to maintain that the act of criticism could be in any way objective?

Suddenly, the language of criticism I had been trained to use simply didn't hold water any more. What I was doing was far more complex than reading a book and analyzing the hell out of it, according to a methodology that had been developed by people who studied Homer, Dante, Shakespeare, and Wordsworth. Nor did the theorists - Derrida, Foucault, Barthes, de Man, and a host of others - help me solve my problem. Simply put, I couldn't treat Guy Kay's books as merely texts, intertexts, subtexts, or deconstructible ideologies, interesting and richly complex as such treatments might allow. I had to treat them, suddenly, as something very much bound up with myself and my real-world relationship with the author.

So what did I do? That's the problem: I haven't decided yet. I now have an arsenal of rhetorical theory at my side, and I suspect that's the first stage in addressing this surprisingly difficult topic. But this theory will have to be blended with others, and it's a recipe that I'm a little hesitant to try. All I know is that my scholarly life was much easier before Guy Kay's arrival, and now I'm forced to think a great deal more than before. For that, too, I suppose, I'm deeply thankful.

But it still makes my head hurt.

— Neil Randall



HARE-IED BY DECISIONS?

Not to worry! There's still plenty of time to make up your mind about the 1997 Worldcon -- the vote is in 1994. But, we do want to point out a great place that you might want to remember when you do make a decision:

San Antonio in 1997

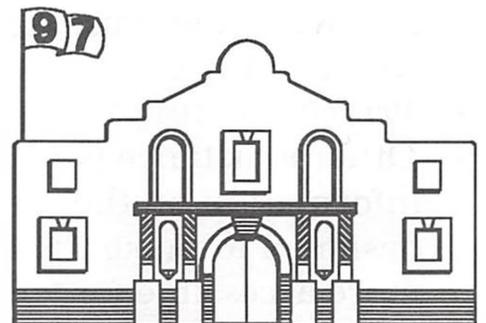
Continuing in the Texas-style tradition of the 1985 NASFiC, San Antonio presents an excellent site for Fandom's biggest annual get-together. There's more function space in three **small** blocks than you can shake a stick at, not to mention some really great hotels, both old (and we mean REALLY old) and new. Then there's the Riverwalk, one of San Antonio's outstanding landmarks, with enough restaurants and bars for a thrilling adventure in gastronomy. Of course, if you come early or stay late, the local attractions (Texas Fiesta, Sea World, Natural Bridge Caverns, the San Antonio Zoo, etc.) provide your choice of thrills, spills, chills, and, er, quills.

Come by one of our Bid-Parties and sample some Texas Chili.

Pre-Supporting Memberships are \$8.00.

Pre-Opposing Memberships are \$10.00.

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THE HONORED GUEST BOOK

The ConFrancisco Honored Guest Book, **Bridging the Galaxies**, is now available for pre-publication purchase. **Bridging the Galaxies** is a collection of short stories and essays by our Honored Guest and multiple Hugo Award winner, Larry Niven, with a full color jacket and several interior illustrations by our Honored Guest and multiple Hugo Award winner, Alicia Austin. Among the Niven delights available here for the first time is a brand new Beowulf Shaeffer novelette.

Bridging the Galaxies will be available at the convention in two editions: the slipcased, deluxe edition will be limited to 200 copies. At-con price is \$50.00 — order now and reserve yours for \$45.00. The hardcover edition will be \$20.00 at the convention and is only \$18.00 if you order now. Please limit your pre-convention orders to six copies or fewer of either edition.

Payment may be made to ConFrancisco and sent to the ConFrancisco mailing address. You can pay by check, VISA, or MasterCard. California residents please add state sales tax (8 ¼ %). You or your designated agent can pick up your pre-ordered copy at ConFrancisco. If you include \$5 for a North American address or \$10 for an International address, we will ship your copy to you after ConFrancisco.

Bridging the Galaxies brings together fine science fiction, science fact and color and black and white art by two of the people ConFrancisco is proud to have as Honored Guests. No bookshelf should be without a copy!



ACCESS

Hello, I'm Lee Wygand and I'm running Access for ConFrancisco. If you've never before attended a convention because of physical "barriers," I hope you'll enjoy the way we've tried to remove those barriers.

WHAT YOU GET:

- Registration at the Access Booth for you and your registered helper.
- Buttons for you and your helper that will let you use Access features when you want.
- Priority seating as appropriate.
- Other assistance (such as inside information on the con's hotels) designed to make ConFrancisco more accessible for you.

WHAT I'LL HELP YOU WITH:

- "Access - Medical Information Questionnaire"
- Oversize print, Braille, and cassette-format Talking Book versions of the Pocket Program and Souvenir Book
- ASL signers at requested events
- Wheelchairs and other equipment — there will be a returnable deposit required for **all** equipment rentals;
- Other reasonable requests for assistance.

To request a copy of the ACCESS Questionnaire or for further information, contact me through the convention address, ATTN: ACCESS. Thanks and I hope to see you at ConFrancisco!

Don't Look Now, But ... **There's a Convention in your Computer!**

There's a major convention going on right now. Anyone can attend. You'll meet people who write science fiction and fantasy; professionals in the movie and TV industries; artists and fans; reviewers and publishers. You can see pictures and artwork, pick up copies of articles and reviews, and snoop around for books to complete your collection. You can make new friends and meet old ones. In fact, you can do just about anything you'd do at any other convention.

You can come to this convention as often as you like. All you have to do is fire up your computer and log into the Science Fiction and Fantasy Forum on CompuServe.

CompuServe Information Service is the largest commercial computer network in the world, with over half a million subscribers. Any computer, word processor or terminal can connect with CompuServe as long as it can use a modem to connect it to phone lines. CompuServe has a network of phone numbers all over the world; over 80% of the phones in the USA can reach CompuServe with a no-toll local call.

The Science Fiction and Fantasy Forum has three parts. The Message Board is divided into sections for each special interest. Sections include Star Trek®, Science Fiction Literature, Fantasy Literature, Publishers' Corner, Science Fact, The Con Suite, McCaffrey's Pern™, Science Fiction/Fantasy Film, Science Fiction/Fantasy Television, British Media SF, The Society for Creative Anachronism, The Writing Workshop, Conventions/Fandom, and an open-to-members only SFFWA section. You can read the messages in any section and reply to them; your reply is attached to the original messages to form a thread. If someone posts a message for you, you'll be notified when you enter the Forum. You can post messages to any of the professionals who use the Forum, or any other member, on any subject.

Browsing the Libraries will show you multiple author stories written by Forum members (such as our very own "Sweet Savage Star Trek" - a parody of ST:TNG®); High-resolution GIF (Graphic Interchange Format) picture files can be

downloaded from several of the Libraries, and software to view their files is available also. Interesting message threads and conference transcripts are archived here for you to read. Computer programs are also stored in the Libraries.

Finally, you can have real-time conversations with other users in the Conference Rooms. When you're in a Conference Room the lines you type come up on everyone else's screen with your name in front. A conference devoted to Star Trek is held every Monday evening; a conference devoted to Anne McCaffrey's Pern universe is held every Saturday evening; and our informal weekly "Hot/Tub" conference is held every Thursday evening. There are many other informal conferences held during the week and formal conferences with authors are scheduled throughout the year.

CompuServe is a subscription service. There are two pricing plans - one of which will fit you needs. The Standard Pricing Plan permits you to access the Basic Services at a monthly cost of \$7.95 per month for unlimited access. The Alternative Pricing Plan is based on a pay-as-you-use billing clock plus a Membership Support Fee of \$2.00/month.

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WSFS Information



WSFS stands for "World Science Fiction Society," the unincorporated literary society which governs the Worldcon. Every supporting and attending member of ConFrancisco is a member of WSFS. The WSFS Constitution states the rules for the three official functions which every Worldcon must do: hold a site selection election, hold a WSFS Business Meeting, and administer the Hugo Awards. The full text of the WSFS Constitution, the Standing Rules for Governance of the Business Meeting, and the Business Passed On to ConFrancisco from MagiCon, the 1992 Worldcon, will be published in Progress Report 6. If you would like a copy of the Constitution, Standing Rules, and Business Passed On before Progress Report 6, send a SASE with 52¢ postage or two IRCs to ConFrancisco, Attn: WSFS Official Papers, at the ConFrancisco mailing address. These three documents are also available in electronic form in Library 16 of the Science Fiction and Fantasy Forum on CompuServe. Contact ConFrancisco's CompuServe liaison at User Id 72377,3623 if you have any questions about obtaining a copy electronically.

1993 Hugo and Campbell Awards

Every supporting and attending member of ConFrancisco may vote on the selection of the Hugo Awards and the John W. Campbell Award for Best New Writer. The Campbell Award, sponsored by Dell Magazines, is not a Hugo Award, but is administered in the same way as the Hugo Award. The awards are administered in a two-step process: nomination and final ballot. The nominating ballot is in this Progress Report. The final ballot, which will include the nominees who get the most nominations in each category, will be in PR 6. You must be a member of ConFrancisco as of January 31, 1993, to be eligible to nominate for the Hugo Awards; also, all attending and supporting members of MagiCon are eligible to nominate for the Hugo Awards. MagiCon members may not cast a final ballot unless they join ConFrancisco. Full rules for Hugo Nominations as defined by Article II of the WSFS Constitution are included on the ballot in this progress report.

Best Translator Hugo

In keeping with our theme of "Building Bridges," ConFrancisco has used its authority under the WSFS Constitution to create a Special Hugo Award category for Best Translator this year. This Special Hugo Award will recognize translators from any language to any language whose work in the field of science fiction or fantasy appeared in 1992. You can nominate and vote for the Best Translator Hugo like any other category on the ballot.



1996 Worldcon Site Selection

Attending and supporting members of ConFrancisco are eligible to vote in the election to determine the site of the 1996 Worldcon. The site selection ballot is included in this progress report. You can vote on the site selection either by mail or in person at ConFrancisco. Only attending and supporting members may vote; other classes of membership are not eligible, and people who purchase single-day admissions at the door are not eligible to vote. The only site which has filed a bid to host the 1996 Worldcon is the Southern California Institute for Fan Interests, Inc. (SCIFI), for LA in '96. Full instructions on how to vote on the site selection are on the ballot.

WSFS Business Meeting

Every attending member of ConFrancisco may attend the WSFS Business Meeting, tentatively scheduled to be held at 11 AM on the Friday, Saturday, Sunday, and, if necessary, Monday of the convention. The Business Meeting is where changes to the WSFS Constitution are debated. The WSFS Constitution includes the rules for administering the Hugo Awards and the Worldcon site selection. John Lorentz will chair the WSFS Business Meeting at ConFrancisco. Instructions for introducing new business for the Business Meeting will be published in PR 6.

If you have any questions about the Hugo Awards, Site Selection, or Business Meeting, contact Kevin Standlee in care of the main ConFrancisco address or by electronic mail to CompuServe User Id 72377,3623.

— Kevin Standlee

1996 Site Selection Ballot

Voting Instructions

1. You must be an Attending or Supporting member of ConFrancisco to be eligible to vote for the site of the 1996 World Science Fiction Convention. You may purchase a ConFrancisco membership with this ballot by completing the appropriate information and sending a separate check (payable to ConFrancisco) or credit card authorization for the membership fee.
2. Complete the information requested on the other side of this ballot. Be sure to provide the address that you would like the winning bid to have in its files. Your ConFrancisco membership number is not required but will be helpful; you should find it on your mailing label.
3. Voting is by the "single transferable ballot" system. Place a "1" beside your first choice, "2" beside your second choice, and so on. You do not have to indicate any preference beyond first. Voters who are not natural persons (for example, clubs, companies or pets for which memberships have been purchased) may vote *only* for "No Preference".
4. The ballot lists the one bid committee that filed acceptable qualification papers by the close of the 1992 World Science Fiction Convention. Also listed are "No Preference" and "None of the Above", and a line is provided for write-in votes. "No Preference" is equivalent to an abstention; it does not count for or against any other choice. "None of the Above" is treated as a candidate; if it wins, the site of the 1996 World Science Fiction Convention will be decided at the World Science Fiction Society business meeting held at ConFrancisco. Write-in votes are counted as cast for candidates, but a write-in committee can win only if it files acceptable qualification papers by the close of balloting at ConFrancisco.
5. To help preserve the secrecy of your vote, fold the bottom half of this ballot up to meet the dotted line below. PLEASE DO NOT USE STAPLES TO SEAL YOUR BALLOT! A SINGLE, SMALL STRIP OF ADHESIVE TAPE IS SUFFICIENT.
6. You must enclose the voting fee (\$US 25.00). Make your check or money order payable to "**The 54th World Science Fiction Convention**". Do *not* send a check payable to ConFrancisco or to the bid committee. Payment of this fee entitles you to vote and makes you a supporting member of the 1996 Worldcon, regardless of where it is held. **Ballots submitted without the proper voting fee will not be counted.**
7. You may convert to an attending membership in the 1996 Worldcon within 90 days after ConFrancisco by sending the winner an additional fee of no more than twice the voting fee. The winning bid will establish a schedule of conversion fees within the limit.
8. You may cast your ballot by mail or at ConFrancisco. The polls will be open at ConFrancisco until 6:00 p.m. on Saturday, September 4, 1993. Mail-in ballots should be sent to:

ConFrancisco
Site Selection Voting
P. O. Box 9359-523
Walnut Creek, California 94596 USA

Do not send ballots to the ConFrancisco mailing address in Walnut Creek. These are two separate addresses. Mail-in ballots must be received by August 14, 1993, to ensure that they will be counted.

----- Fold bottom of this side up to meet this line. -----

_____ Committee: L.A. Con III
P. O. Box 8442
Van Nuys, California 91409 USA

Location: Anaheim, California

Facilities: Anaheim Convention Center,
Anaheim Hilton Hotel & Towers,
Anaheim Marriott Hotel

Committee Members: (Co-Chairmen)
Mike Glycer
Bruce Pelz

_____ Committee: None of the Above

Location: As determined by the World
Science Fiction Society
Business Meeting,
September 5, 1993.

_____ Committee: (Write In)

Location: _____

(Write-in bid committees must file acceptable qualification papers by the close of site selection balloting, 6:00 p.m. PDT, September 4, 1993. If you write in a committee and it does not file on time, your vote will be counted for your next choice.)

_____ Committee: No Preference
(Any choices after No Preference will not be counted.)

Location: Anywhere
(equivalent to abstention)

Name: _____
Address: _____

Signature: _____

If you wish to pay for your membership with your credit card, please provide the following information:

VISA MasterCard

Card Number _____ Expiration Date _____

You may *only* use your credit card to pay for membership in ConFrancisco.

You may *not* use your credit card to pay for the voting fee for the 1996 Worldcon.

Voting Eligibility (please check one):

I am a member of ConFrancisco. Membership number (if known): _____

I enclose payment for an attending membership in ConFrancisco.
(See rates below. Please make membership payment *separate* from the voting fee.)

I enclose \$25 for a supporting membership in ConFrancisco.
(See rates below. Please make membership payment *separate* from the voting fee.
Supporting memberships may be purchased at any time through the close
of balloting.)

Voting Fee:

I enclose \$25.00 for the Site Selection Voting Fee and a Supporting Membership in
the 54th World Science Fiction Convention (1996).

ConFrancisco Membership Rates:

Supporting: Through Close of Voting September 4, 1993 \$US 25

Attending: Through March 31, 1993 \$US 110

April 1, 1993 to July 16, 1993 \$US 125

Make checks payable to:

To join ConFrancisco:
ConFrancisco

To Pay the Voting Fee:
The 54th World Science Fiction Convention

Send ballots to: **ConFrancisco**
 Site Selection Voting
 P. O. Box 9359-523
 Walnut Creek, California 94596 USA

Do *not* send ballots to ConFrancisco's mailing address in Walnut Creek.

MAIL-IN BALLOTS MUST BE RECEIVED BY AUGUST 14, 1993, TO ENSURE THAT THEY WILL BE COUNTED.

Name: _____
Address: _____

If you wish to pay for your membership with your credit card, please provide the following information:
 VISA
 MasterCard

Signature: _____

Card Number _____

Please check one:

Expiration Date _____

- I am a member of ConFrancisco; my membership number is _____.
- I am not a member of ConFrancisco but was a member of MagiCon; my MagiCon membership number is _____.
- I enclose \$110 for an attending membership in ConFrancisco. (If you select this option, your ballot must be postmarked by January 31, 1993.)
- I enclose \$25 for a supporting membership in ConFrancisco. (If you select this option, your ballot must be postmarked by January 31, 1993.)

fold here first

NOMINATING BALLOT FOR THE 1993 HUGO AWARDS AND JOHN W. CAMPBELL AWARD

**THIS BALLOT MUST BE POSTMARKED
BY MARCH 31, 1993, AND
RECEIVED BY APRIL 6, 1993.**

fold here second

PLACE
STAMP
HERE

1993 Hugo Awards
Seth Goldberg, Voting Administrator
P.O. Box 271986
Concord, CA 94527-1986

Please read these instructions carefully before casting your ballot.

§ Eligibility to Nominate

You may nominate for the Hugo and Campbell Awards if you either: a) were an attending or supporting member of MagiCon (the 1992 World Science Fiction Convention) or b) become an attending or supporting member of ConFrancisco (the 1993 World Science Fiction Convention) by January 31, 1993.

You may purchase a membership in ConFrancisco by completing the appropriate information at on this ballot and enclosing a check for the membership fee. If you are already a MagiCon or ConFrancisco member, do not send any money with your ballot. Just fill in your name, address, and membership number so that we can verify your membership. Please print or type.

§ Deadline

Ballots must be postmarked by **March 31, 1993**, and received by **April 6, 1993**, to ensure that they will be counted. Please mail as early as possible. Members from outside the US should send their nominations airmail.

Mail your ballot to: 1993 Hugo Awards, Seth Goldberg, Voting Administrator, P.O. Box 271986, Concord, California, 94527-1986, U.S.A. *Do not mail ballots to the ConFrancisco main address in Walnut Creek!* The Post Office recommends that you use an envelope or tape the ballot shut; stapled mail tends to get mutilated in transit. **Do not FAX or E-mail your ballot.**

Please be sure to fill in the previous page and mail *all four pages*. We cannot count your ballot if you do not do this.

§ How to Nominate

You may nominate up to five persons or works in each category. However, you are permitted (and even encouraged) to make fewer nominations or none at all if you are not familiar with the works that fall into that category. The nominations are equally weighted: the order in which you list them has no effect on the outcome.

Don't bother to nominate "No Award" (unless that's the title of a story or magazine you want to vote for). "No Award" will appear automatically in every category on the final ballot.

Please include source information whenever possible. This is not mandatory, but makes it easier for us to identify the work you intend to nominate. For the fiction categories, Non-Fiction Book, and Original Artwork, space has been provided for this. In the continuing categories (Professional Editor and after) there's less room, but if your nominee is not well-known we'd appreciate your writing in a source where his or her 1992 work in that category may be found.

Please type or print clearly. We cannot be responsible for what you may inadvertently nominate if your writing is not clear.

The five top vote getters in each category (more in case of ties, fewer if not many nominations are cast in that category) will appear on the final Hugo Awards ballot, which will be distributed with ConFrancisco Progress Report #6 (scheduled for publication in May, 1993). Only members of ConFrancisco (including those who join after January 31, 1993) will be eligible to vote on the final ballot.

§ Eligibility

Works published in 1992 are eligible for the 1993 Hugo Awards. Books are considered to have been published on the "publication date" which usually appears with the copyright information on the back of the title page. If there is no stated publication date, the copyright date will be used instead. A dated periodical is considered to have been published on the cover date, regardless of when it was placed on sale or copyrighted. Serialized stories or dramatic presentations are eligible in the year in which the last installment appears. A work originally appearing in a language other than English is eligible both in the year of its original appearance and in the year in which it first appears in English translation.

Exclusions: The ConFrancisco Committee has irrevocably delegated all Hugo Administration authority to a subcommittee. Therefore, only David Bratman, Seth Goldberg, and Kevin Standlee are ineligible for the 1993 Hugo Awards.

Other rules of eligibility are given with the specific categories.

§ Reproduction

Reproduction and distribution of this ballot are permitted and encouraged, provided that it is reproduced verbatim (including voting instructions), with no additional material other than the name of the person or publication responsible for the reproduction.

Best Novel (40,000 or more words) A science fiction or fantasy story of 40,000 words or more that appeared for the first time in 1992. (See "Eligibility".)

Author & Title

Publisher

- A. _____
- B. _____
- C. _____
- D. _____
- E. _____

Best Novella (17,500-40,000 words) A science fiction or fantasy story between 17,500 and 40,000 words in length that appeared for the first time in 1992.

Author & Title

Where published

- A. _____
- B. _____
- C. _____
- D. _____
- E. _____

Best Novelette (7,500-17,500 words) A science fiction or fantasy story between 7,500 and 17,500 words in length that appeared for the first time in 1992.

Author & Title

Where published

- A. _____
- B. _____
- C. _____
- D. _____
- E. _____

Best Short Story (Under 7,500 words) A science fiction or fantasy story of less than 7,500 words that appeared for the first time in 1992.

Author & Title

Where published

- A. _____
- B. _____
- C. _____
- D. _____
- E. _____

Best Non-Fiction Book A non-fiction work whose subject is the field of science fiction, fantasy, or fandom that appeared in book form for the first time in 1992.

Author/Editor & Title

Publisher

- A. _____
- B. _____
- C. _____
- D. _____
- E. _____

Best Translator (An additional award created by the ConFrancisco committee in keeping with our theme of "Building Bridges".) A translator whose work, from any language to any language, in the field of science fiction or fantasy was professionally published in 1992.

Translator

Source

- A. _____
- B. _____
- C. _____
- D. _____
- E. _____

Best Original Artwork An original piece of science fiction or fantasy artwork first published in 1992.

Author & Title

Where published

- A. _____
- B. _____
- C. _____
- D. _____
- E. _____

Best Dramatic Presentation

A production, in any medium, of dramatized science fiction or fantasy that was publicly presented in its present dramatic form for the first time in 1992. Individual episodes or programs in a series are eligible, but the series as a whole is not; however, a sequence of installments constituting a single dramatic unit may be considered as a single program.

- A. _____
- B. _____
- C. _____
- D. _____
- E. _____

Best Professional Editor

The editor of a professional publication devoted primarily to science fiction or fantasy during 1992. (A "professional publication" is one that had an average press run of at least 10,000 copies per issue.)

- A. _____
- B. _____
- C. _____
- D. _____
- E. _____

Best Professional Artist

An illustrator whose work appeared in a professional publication in the field of science fiction or fantasy during 1992.

- A. _____
- B. _____
- C. _____
- D. _____
- E. _____

John W. Campbell Award (not a Hugo)

(For Best New Writer, sponsored by Dell Magazines.) A writer whose first professionally published work of science fiction or fantasy appeared during 1991 or 1992. (See "Eligibility".) A work is considered "professionally published" if it had a press run of at least 10,000 copies.

- A. _____
- B. _____
- C. _____
- D. _____
- E. _____

Best Semiprozine

A generally available non-professional publication (average print run of fewer than 10,000 copies per issue) devoted to science fiction or fantasy which has published 4 or more issues, at least one of them in 1992, and met at least two of the following criteria in 1992:

- 1) had an average press run of at least 1,000 copies per issue,
- 2) paid its contributors or staff in other than copies of the publication,
- 3) provided at least half the income of any one person,
- 4) had at least 15% of its total space occupied by advertising, or
- 5) announced itself to be a "semiprozine".

- A. _____
- B. _____
- C. _____
- D. _____
- E. _____

Best Fanzine

A generally available non-professional publication devoted to science fiction, fantasy, or related subjects which has published 4 or more issues, at least one of which appeared in 1992, and which does not qualify as a semiprozine.

- A. _____
- B. _____
- C. _____
- D. _____
- E. _____

Best Fan Writer

A person whose writing has appeared in semiprozines, fanzines, or generally available electronic media.

- A. _____
- B. _____
- C. _____
- D. _____
- E. _____

Best Fan Artist

An artist or cartoonist whose work appeared in semiprozines or fanzines, or was publicly displayed in 1992.

- A. _____
- B. _____
- C. _____
- D. _____
- E. _____



CONFRANCISCO

For crew use only: Working entry number _____ T.R. needed? _____

Masquerade PreRegistration Form

Please type or print very clearly! All information on this form is confidential and solely for the use of the masquerade crew. Please let us know as much as possible about what you are planning so we can do our best for you. Remember, surprise the audience, but NEVER SURPRISE THE CREW!

Entry Title: _____

Costume Source: _____

Skill Division: (check one) Young Fan (under 8) _____ Jr. Costumer(self-made) _____
 Novice _____ Journeyman _____ Master _____

Judging Category: Original _____ Recreation (documentation will be required) _____

Workmanship Judging? Yes _____ No _____

*Pls circle for
Masquerade line-up
purposes only:*

Dominant Color:

- Black
- Brown
- Red
- Orange
- Yellow
- Blue
- Green
- Purple
- White
- Gold
- Silver
- Flesh

Personnel Information:

Names, addresses and phone numbers (note home/work and any restrictions on time of call) of participants. Indicate main contact person. Add second sheet if necessary:

Credits for MC/Program book to note: (add second sheet if necessary)

Designed by: _____

Constructed by: _____

General Theme:

- SF
- Fantasy
- Horror
- Myth
- Beautiful
- Humorous
- Alien
- Movie/TV

Number of people on stage in presentation _____

Bringing own roadies? No _____ Yes _____ How many? _____

Staging Information:

Special text for MC to read? Yes _____ (attach if available) No _____

Preferred position in show: Wherever we look best _____
 In 1st Qtr _____ 2nd Qtr _____ [Intermission] 3rd Qtr _____ Last Qtr _____

Entrances: Main side(left) _____ Opposite side(right) _____ Both _____

Exits: Main side(right) _____ Opposite side(left), _____ Both _____

Presentation starts: With side entrance _____ with costumes/props on stage _____

Oversize (non-hand) Props -describe, including height/width/depth:

Please reserve oversize prop storage space: Yes _____ No _____

Is there weaponry in your costume? Yes _____ (you will need to go through weapons check) No _____

(Over)





Lighting/Sound Information:

Default Lighting (*lights up when MC stops reading; down when you exit*)

Special Lighting - describe, with cues (*remember follow spots are a special effect*)

Tape? Yes No

Default sound (*tape starts when MC stops reading stops when you exit*)

Other - describe, with cues:

Other Information

Any Special Effects in your presentation we should know about?

Any limitations in your sight, movement, or physical condition we should know about?

Any special requests?

Anything else you think we should know?

Remember, you must come by Room 300 of the Esplanade ballroom before 6 P.M. Friday to confirm your participation in the masquerade. Changes to the above information will be accepted up till then. **All participants must sign the following Liability Release.** If a minor, a parent or guardian must sign.

Liability Release:

I/We have read and understood the rules of this masquerade as set forth in the instructions and agree to abide by them. Further, I/we agree to permit photography and/or video taping, and agree to allow the sale/dissemination of said photos/tapes by ConFrancisco. Further, I/we do agree to hold the convention, its organizers, and the facility both severally and individually blameless for any accident and/or injury suffered by me/us during the course of this masquerade and its rehearsals except in cases of gross negligence on the part of those cited above.

Send this form to On-Stage, c/o Andersons, 3216 Villa Knolls Dr., Pasadena, CA, 91107

Deadline for Preregistration: August 1, 1993



Grand Guignol Division

First, a note of explanation about our Division name: **Grand Guignol** comes from the name of a French theatre — *Le Theatre du Grand Guignol*, established in 1897 in Montmartre. It takes its name from the puppet Guignol, frequently compared to the Punch character in the *commedia dell'arte*. *Le Theatre du Grand Guignol* was noted for its productions of plays dependent on spectacle with lots of stage tricks, suspense and sensational revelations. Since ours is the division responsible for the convention's big events, our name is a way to let you know that we plan to give you exciting things to witness and take part in.

The Events

Opening and Closing Ceremonies

Join us on Thursday evening as ConFrancisco officially opens with a big parade, music, lights, sound and other sights and spectacles (a kazoo band with a dancing Bantha?, a dragon dancer? — who knows what might show up!). We'll be introducing our special guests, letting you know what to expect during the convention and setting the tone for the proceedings to follow. It promises to be bright, fun, and colorful so don't miss it.

On Monday afternoon, we will hold Closing Ceremonies. Among the thank yous and other business, you'll see sights and scenes from around the halls as captured throughout the convention by our roving news team. Who knows? You may be immortalized on video. Come join us for the last official function and watch the torch pass to Conadian, the 1994 Worldcon.

Opening Ceremonies - Call for Costumers! We will be asking costumers to help us make Opening Ceremonies colorful and visually exciting. If you are arriving at the convention by Thursday at 4 p.m., contact us about being in our parade! Since our themes are "Building Bridges" and "Putting the World in Worldcon," we are looking for costumes of the past, of various nations and of the future. Come parade with us!

Hugos and Other Awards Ceremonies

ConFrancisco will honor those nominated for the Hugos and other awards at a glittering gala ceremony

on Sunday night of the convention. Our Master of Ceremonies, the witty and urbane Guy Gavriel Kay, will host an evening of presentations and awards. Since this is the fortieth anniversary of the Hugo awards and the culmination of ConFrancisco's big events, we want this to be something special. We are encouraging all participants and those in the audience to dress to the hilt and out-sparkle the stars for this occasion. "Fannish Formal" is perfectly acceptable (the tux tee-shirt, the Terran Imperium uniform, Star Trek Dress uniforms or even glitter antennae will do — use your imagination!). Plan on being dazzled as well as entertained.

Meet Our Guests Reception

Friday afternoon you are all invited to meet ConFrancisco's Honored Guests for the convention, plus those talented folk nominated for the Hugo and Campbell awards. We'll be giving them special insignia to wear, so you can recognize them.

Dances

Regency Ball

As has become traditional at Worldcons, there will be a Regency Ball on Sunday, featuring the dances, manners and ambience of the early 19th century. Our dance master, the noted choreographer and Master of Manners, John Hertz, will be teaching a number of these dances, so even first timers can join in. Plan on wearing your best 19th century garb, or the formal dress of any universe or time. Just be sure you can dance in it!

Rock Dance

Friday night ConFrancisco rocks out! We'll celebrate the sounds of the '60s when San Francisco was "happening" and psychedelic was the scene.

Hall Costume Awards

We are encouraging people to dress in costume during the convention. Wandering judges will bestow conspicuous awards on those attired in particularly fine examples of "Clothing from an Alternate Universe." Since Hall Costumes will be honored separately throughout the convention, they are not eligible to compete in the Masquerade.



ConFrancisco Masquerade

The Masquerade is a costume competition, science fiction's own unique art form, and we are expecting quite a show at ConFrancisco. The masquerade will be held Saturday night September 4, 1993, starting at 7:30 p.m. in the Esplanade Ballroom in the Moscone Center. Room 300, adjacent to the Esplanade, will be the main operations headquarters for all Masquerade-related activities.

Registration

All entries will be by pre-registration only. The deadline for receipt of pre-registration forms is August 1, 1993. Send forms to: *On-Stage* c/o Andersons, 3216 Villa Knolls Dr., Pasadena, CA 91107. The number of entries is limited to 100, so send in a form to ensure a place if you think you might participate. You will be asked to confirm your participation at the convention at Masquerade check-in.

For rules and/or detailed information about staging, tech, backstage, etc. send a SASE to *On-Stage* at the address above.

What can Compete?

This masquerade is for science fiction and fantasy-themed costumes. This includes future technology, mythology, hard science, speculative fiction, any costume based on a SF/Fantasy story, play, film, TV show, comic book, or theme from such. It does not, however, include straight historicals, though there are always Time Travellers, alternate universes, etc. Imagination and creativity are the key. All contestants and crew must be attending members of the convention.

Pre-Registration Forms

We are asking for a lot of information this year, so we can run a smoother masquerade with fewer technical glitches. If you don't have all the information immediately, send in the form anyway and get the rest of the information to us as soon as you can. You will be verifying all credits and text at the con. Remember, the deadline for pre-registration is August 1, 1993, but the earlier we know what you are doing, the better we can plan for you. Remember, surprise the audience, but NEVER SURPRISE THE CREW!

Masquerade photography

There will be absolutely no flash photography allowed in the hall during the masquerade. This is for the safety of the contestants and the enjoyment of the show by the audience. Violators will be evicted! We will have three types of assigned photo at the Masquerade.

1. Fan photo. Seats in the fan photo area will be by preregistration only, since space is limited. Send your name, address, phone number and type of photo you take (flash, available light, etc.) to Danny Low, 1460 San Marcos Circle, Mountain View, CA 94043. We urge preregistration by mail to ensure your space.
2. Official photo.
3. Front of house available light photo/video.

While the contestants will be asked to sign a general release for photo/video for the convention's use, still photographers planning on using their photos for commercial use will have to secure their own model releases.

Plea for Volunteers

If you want to be part of the masquerade team, let us know!!! We will need a cast of thousands to support the level of costuming we hope will be on stage in San Francisco. Write us at the convention address and we will let you know when and where to sign-up. Or come by Room 300 anytime before Saturday Night and we will put you to good use. We especially need staff on Thursday and Friday for check-in.

*Can't get enough of
the beautiful Pacific Northwest?*

Vote for Portland in 1995!

Yes, the same people who brought you the Westercons in 1984 and 1990, as well as 15 years of OryCon and Smofcon 8, are at it again!

We're using the same site, two adjoining Red Lion hotels next to the Columbia River (AKA "It's in the other hotel"), just minutes from downtown Portland and the airport. With 600 sleeping rooms, and 55,000 square feet of meeting space, there's plenty of room for everything. And several restaurants, a 24-hour grocery store and a large shopping center are just a couple of blocks away.

So vote for Portland for Westercon 48 next summer in Seattle, and start making your plans for visiting Portland, home of good food, good coffee, good beer, and 79° summer days.

Pre-supporting memberships \$5

Portland in '95, PO Box 5703, Portland, Oregon 97228

*Sponsored by Oregon Science Fiction Conventions, Inc.,
a non-profit, tax-exempt corporation.*

PROGRAMMING

We're at the tail end of our planning process, so we aren't quite ready to give many specifics. Fortunately, we do know the answers to some of your questions and we'd like to share those with you.

What types of program items will there be?

Panels; small discussion groups; lectures and speeches; slide shows; special presentations by our Honored Guests; readings (in several languages); workshops for writers, artists, costumers and others; concerts and small performances; gaming; dance, back-rubs and martial arts; autograph sessions; and maybe even debates, kaffeeklatches, and street theater.

What will Programming be about?

Building bridges between the many worlds of science fiction, fantasy and fandom; science fiction and fantasy in books, art, comics, graphics, film, television, video, computers and any other media of which we can think; how-to, nuts-and-bolts and the-business-of SF&F; science (hard and soft) and technology; future speculation and social issues; cross-cultural interests; fandom—costuming, SMOF stuff, filking, fanzines; gaming; pure fun; San Francisco and SF in SF.

Who will like ConFrancisco Programming?

Long time fans, neofans, young fans, old fans, established professionals, hopeful new writers, literary purists, media buffs, fans from all over the world, from all walks of life, from all sorts of fannish interest groups, maybe even a few mundanes who "just read the stuff." We want to put together a Program which will meet the interests of all of these groups. Of course, we're being sneaky and including lots of cross-genre programming to bring members of these groups together, too.

Right now we are putting together lists of people we would like as Program Participants, collecting ideas for interesting Program Items, deciding which rooms at the convention will be best for which types of Programming and generally getting our act together. We expect to take it on the road shortly after this Progress Report is released, with invitations to Program Participants and the beginnings of Building The Program. Even then we will be looking for good ideas and suggestions, so please write if there is anything, or anyone, you would like to see. We can't promise to do everything everyone wants, but we can promise to try.

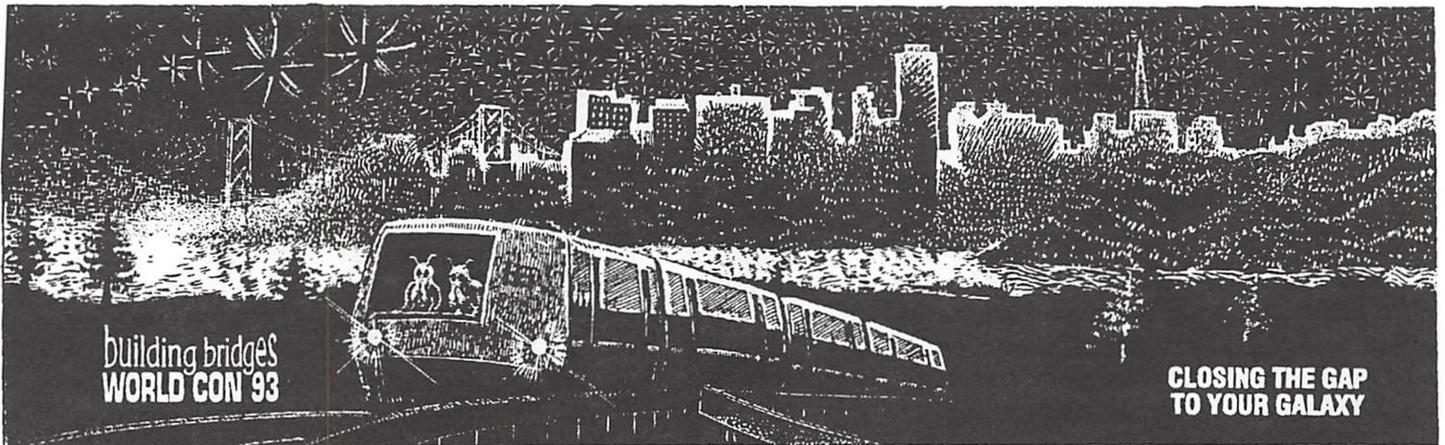
SOME SPECIAL PROJECTS AND AREAS

Symposium on the Fiction of Guy Gavriel Kay

— A presentation of academic papers and discussions about the works of our highly regarded Master of Ceremonies, this one-day conference within the convention should be of interest to scholars and fans alike. This symposium is under the direction of Neil Randall of the University of Waterloo, Ontario. To submit a paper for consideration, or for more information, write to Professor Randall c/o the ConFrancisco mailing address.

Gaming — There will be open gaming and panels about gaming, and we'll be putting game designers and role players on panels about other things as well. If you are interested in a specific game system or have other ideas about what sort of gaming programming you would like to see, let us know.

CONTACT: *Cultures of the Imagination* is planning a special world-building and alien culture creation exercise during ConFrancisco. Participant will work with professionals in the science and science fiction field towards a dramatic physical encounter between humans and aliens. This program event is open to young people of all ages, but those between the physical ages of thirteen to seventeen will receive priority.



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WRITER'S WORKSHOP

Below are the modified ConFrancisco workshop requirements.

The ConFrancisco Writers Workshops are designed to give new writers the opportunity to have their manuscripts evaluated by selling authors who enjoy helping them grow as artists. This is not a competition. Participants work in a quiet room where constructive criticism is given in private. The workshops are not recommended for anyone under eighteen.

All manuscripts must be submitted in advance. You must attend your assigned section. Multiple submissions will be accepted; however, the entry fee is for *each* manuscript. Because of possible limitations in scheduling, we can only guarantee one submission per member.

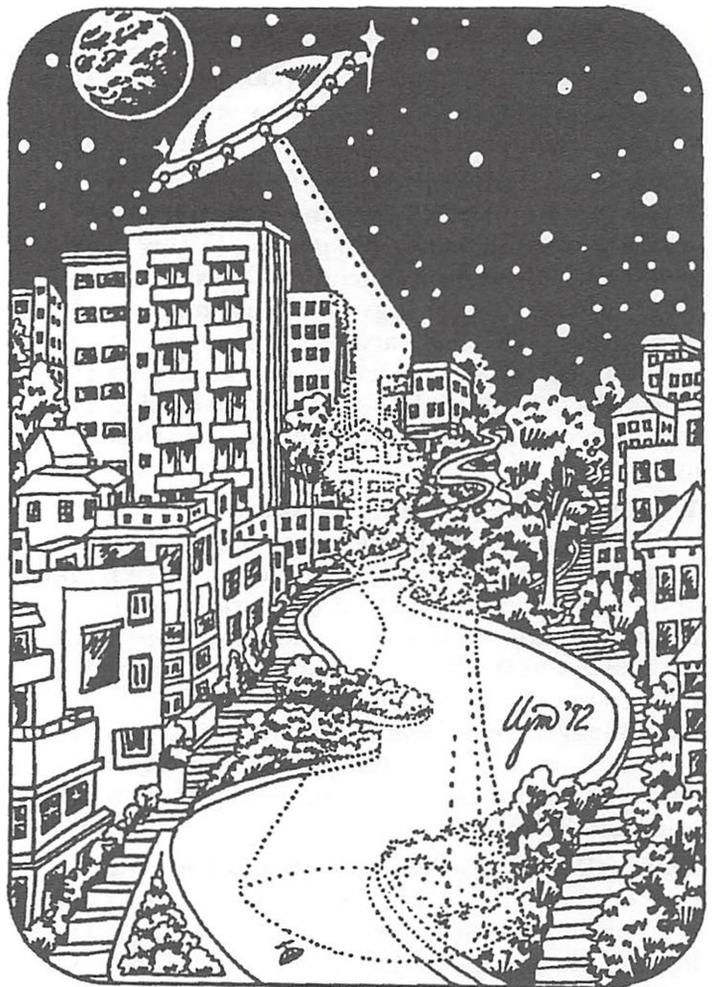
Manuscripts may be either parts of novels or short stories. Workshop requirements are:

1. Stories must be either science fiction, fantasy, horror, or have a fantastic element of some kind.
2. All submissions to the Writers Workshop Coordinator must be received by June 11, 1993.
3. Manuscript submissions can have up to 30 pages. Manuscript format should conform to acceptable professional submission standards.
4. Longer pieces or novels must include a synopsis with a writing sample (the beginning is preferred). The synopsis is considered part of the 30 page limit.
5. Manuscripts must be accompanied by:
 - a. your ConFrancisco membership number, or a payment for a full attending membership; and
 - b. a separate check or money order for U.S. members, \$20.00; Canadian members, \$25.00 US; or overseas members, \$30.00 US.

Send manuscripts and inquiries to the ConFrancisco mailing address, ATTN: ConFrancisco Writers Workshop or call Adrienne Foster at (408) 243-2392. Inquiries should be accompanied by a self-addressed, stamped envelope.

ANIMAL POLICY

San Francisco is a highly urbanized, densely populated city. No hotels in the City allow animals of any kind in their sleeping rooms or public spaces. Except for service animals for the disabled, no animals may be brought onto the premises. For your sake and the sake of your beloved animal companions, please leave all pets at home.



CHILDCARE

We are working hard on plans to keep the little ones as happy as you will be during ConFrancisco. We will have a licensed and bonded caregiver to help watch over the smaller future fans. We will have storytelling, games, crafts and activities to entertain the kids. We are still mulling over the hours that we will be open for sitting. We will probably open 1/2 hour before programing, close one hour for lunch and two hours for dinner, and as for closing time ... we hope to be available for, at least, the evenings of the Hugos and the Masquerade (pre-registration required). The age range for childcare will be from around 6 months old to 12 year olds. Prices will be announced in PR 6 in June. Children with paid memberships will receive a discount on childcare. Kids-in-tow will not get the discount.

MUSIC PROGRAMMING

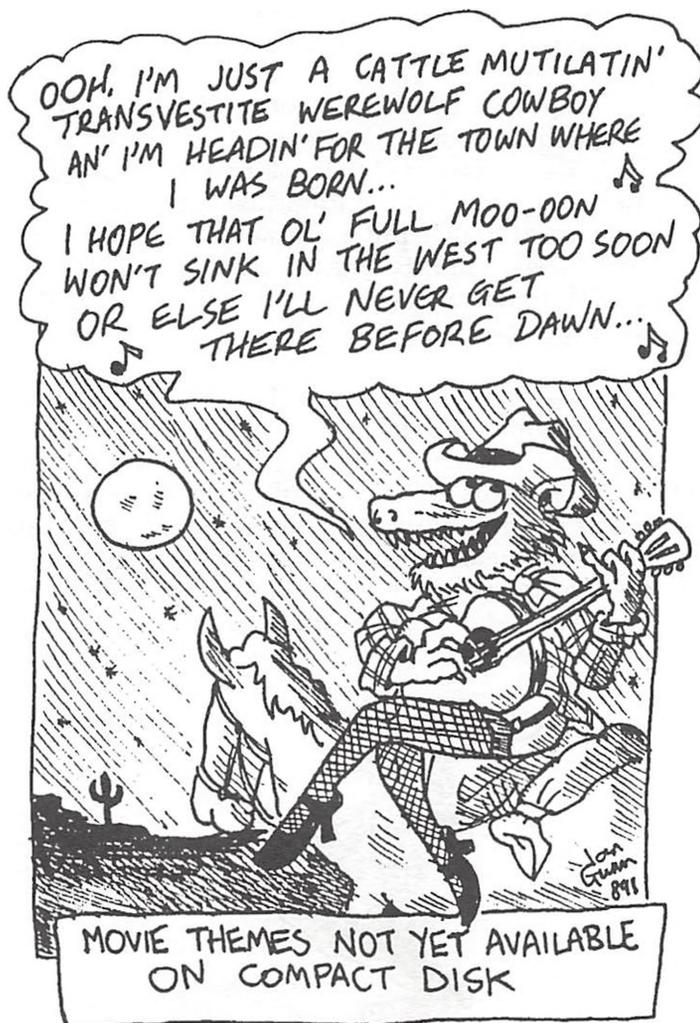
We're working hard to bring you the best music programming we can. Our emphasis is to bring you lots of performances, so you probably won't see many music related panels. Currently, we plan a concert, one shots, a series of theme performances, workshops, and, of course, lots of nightly singing.

Since so many people liked the mike and amp set-up at Orlando, I've appointed a technical wizard, Kristoph Klover, to work out a set up for us. Kristoph will also be doing a workshop on how to sing to a mike.

We don't know yet where the music programming will be, but we will probably have more than one room for nightly sings, with one of them our daytime room as well. The daytime programming will be mostly theme concerts. Currently we hope to do Music From the Books of Gordon Dickson, Poul Anderson, Anne McCaffrey, C. J. Cherryh, Marion Zimmer Bradley, Rudyard Kipling and a couple of miscellaneous sessions for assorted literary songs. We also hope to offer Music from Star Trek (both versions), Beauty and the Beast, Blake's Seven, Star Wars, and Elfquest. I also hope to have a series of non-sf related music and a separate venue for acts who have need of serious amounts of time and space for set up.

As always, we are eager to have suggestions and happily welcome all volunteers. Write to Mary Kay Kare at the Con Francisco post office box. If you're allergic to paper, you can call her at (510) 426-0363. But, trust me, writing is better.

All attendees should also be aware that in line with ConFrancisco policy, all performance spaces will be Non-Smoking.



SMOKING POLICY

San Francisco city laws prohibit smoking in most public buildings. We will attempt to provide smoking areas in the Moscone Center, but there will be no smoking in the Esplanade Ballroom, the function rooms, the Exhibit Space, the Dealers' Room or the Art Show.

SAN FRANCISCO WEATHER

We are thrilled to be able to provide a worldcon in the city of San Francisco. A short glance at a map will show that we are 400 miles north of southern California. That means that we have our own unique climate. This climate can include fog, drizzle, brilliant sunshine, a cold snap, and a heatwave — all in the same day! If you only bring shorts and t-shirts to wear, you may be chilled and damp. The natives wear sweaters, sweatshirts and other clothing that can be layered and removed when the temperature increases.

*** **CONTEST** ***
CELEBRATED JUMPING THING
OF SAN FRANCISCO COUNTY

In honor of one of our favorite tales told by our Dead Guest of Honor, we are sponsoring a small Competition. Mundane considerations have forced us to forego frogs and other living creatures, so we have devised our contest to test your mechanical ingenuity. After much discussion of the proper attributes to test, we have settled on two separate contests, Distance Jumping and Height Jumping. Additional Awards as "prettiest," "heaviest" or "most likely to have been designed in an alternate universe" will be awarded as appropriate.

THE RULES

We have tried to keep these as broad and simple as possible. If you have a question about what we mean as it applies to how you wish to design and build your **THING**, write for clarification to: Celebrated Jumping Thing Contest, c/o the ConFrancisco mailing address.

- 1) **THINGs** must be inanimate (except when jumping) and *non-biological*.
- 2) **THINGs** must be self-contained: no rocket launchers, strong throwing arms, or golden retrievers.
- 3) The motive power of the **THING** shall be provided by not more than twelve (12) number thirty-three (33) rubber bands. Write and we will send you Official ConFrancisco Number 33 Rubber Bands. You also may use commercially available rubber bands — however, we reserve the right to check the rubber bands and substitute Official ConFrancisco Rubber Bands at the time of the contest if there is any question as to the size of the ones you provided.
- 4) All **THINGs** must, under normal operation, be non-destructive, non-caustic, non-toxic, non-hazardous, non-carcinogenic, non-mutagenic and generally safe. While we don't expect any problems in this area, if you have questions please write to us and we will refer them to our Board of Overly Imaginative Safety Fanatics. We reserve the right to refuse to allow devices which they think would be dangerous in operation.
- 5) Entries in the Distance Jumping Competition must be able to fit into a twelve (12) inch cube. Distance will be judged in any direction from the center of the Contest Circle to the part of the **THING** which lands closest to the center. After

long and difficult calculations we have determined that a Circle twenty (20) feet in diameter should be adequate. If your **THING** is likely to jump beyond this, please let us know so that we can develop an alternate site.

- 6) Entries in the Height Jumping Contest must be larger than a one (1) inch cube and must weigh at least one (1) ounce. Height will be judged in multiples of the **THING's** height. If the **THING** has both retracted and extended positions, the taller position will be measured. Height jumping **THINGs** will be disqualified for hitting the thirty (30) foot ceiling or landing outside of the Contest Safety Circle, which is twelve (12) feet in diameter.
- 7) A "jump" consists of the **THING** being placed in the Exact Center of the Contest Circle, the Contestant removing his or her hands from the **THING**, the **THING** leaving the ground and the **THING** landing again. If the **THING** moves (rolls, tumbles, slides, etc.) after landing, we will measure from where the **THING** originally landed.
- 8) Gravity will be San Francisco Normal. No anti-gravity fields allowed.
- 9) Depending on the number of entries, we may establish divisions, rounds or heats. Therefore, **THINGs** are assumed to be able to make more than one jump in their lifetimes. Alternately, the Contestant may bring multiple exact copies of the same design; in this case the choice of which **THING** to use in each round will be made by the Distinguished Judges.
- 10) All decisions and rulings of the Distinguished Judges will be final.
- 11) You are in this for **THE GLORY**. The value of any Prizes accompanying the Awards will be nominal at best. Selected Contestants may be asked to discuss design and construction of their **THINGs** at a panel later at ConFrancisco.



ART SHOW

The Art Show will open at ConFrancisco at 12:00 noon on Friday, September 3, 1993. Closeout bids will take place on Sunday evening, September 5, 1993. This will be an auction-based show, with sales going to the highest bidder either on the bid sheet or by voice during the auction.

You or your Agent must be *at least* a supporting member of ConFrancisco.

Space will be sold in half-panels and half-tables. Each half-panel is 3 feet wide by 4 feet tall. Each table is 4 feet by 2 1/2 feet. Please contact me concerning prices for floorspace or other special needs.

Each half-panel or half-table is \$15.00. There will be a limit of eight units (any combination of half-panels and half-tables) per artist. Artists wishing more space will be placed on a waiting list. Additional space will be assigned closer to the convention, depending upon availability.

A 10% commission will be charged for all sales. MasterCard and Visa will be accepted at the convention for all art sales.

All mail-in art will be charged a \$25.00 handling fee, which is non-refundable. In addition, all mail-in art must be accompanied by a \$20.00 deposit to cover any charges incurred to mail art back to the artist. Any postage monies not used will be refunded.

Please write to me for complete rules and forms. No reservations will be accepted without these forms, so write first!

Elayne Pelz, Art Show Director
15931 Kalisher Street
Granada Hills, CA 91344

WEAPONS POLICY

ConFrancisco encourages the wearing of costumes in its convention venues. However, we expect all aspects of your costuming, both in the halls and on the masquerade stage, to be done with full consideration for the safety of others and your surroundings. Also, you must conform to California state and San Francisco city laws and other restrictions placed on us by our facilities.

In short, you are liable for whatever damage anything associated with your costume does. You kill it; you eat it! If it's yours, you are responsible. If your cape takes out a planter, it's your responsibility. This includes any actions others may take with your prop. If someone borrows your staff, and kills the lamp, you pay. This applies to not only props, but also other elements of your costume that might be dangerous under some circumstances, for example, headpieces, shoulder extensions, etc. Please be aware of your surroundings and how you interact with them.

To repeat, Don't Do Dumb Stuff! We are trying to give costumed attendees the greatest leeway. If you behave responsibly, people, including yourself, will not get hurt and everyone can have a great experience at ConFrancisco. That's why we're here!

ON YOUR WAY
TO THE
WORLD CON
SAN FRANCISCO...



Members by Country
[December 5, 1992]

Terry's Dream	12
Australia	43
Austria	1
Belgium	88
Bermuda	1
Canada	96
Chile	6
Croatia	2
Denmark	3
Finland	7
France	4
Germany	43
Ireland	2
Israel	3
Italy	3
Japan	50
Malaysia	1
Mexico	1
Netherlands	30
New Zealand	1
Norway	6
Poland	5
Saudi Arabia	1
South Africa	1
Spain	6
Sweden	19
Switzerland	1
United Kingdom	136
USA	3,431
Total:	3,931

Members by State
[December 5, 1992]

AE	4	MO	23
AK	4	MS	5
AL	16	MT	3
AP	5	NC	11
AR	2	NE	8
AZ	56	NH	25
CA	1,437	NJ	62
CO	37	NM	21
CT	42	NV	12
DC	14	NY	221
DE	5	OH	47
FL	95	OK	13
GA	48	OR	71
HI	3	PA	68
IA	10	RI	5
ID	9	SC	4
IL	147	SD	1
IN	21	TN	21
KS	14	TX	89
KY	22	UT	12
LA	32	VA	81
MA	186	VT	1
MD	132	WA	106
ME	6	WI	41
MI	71	WV	6
MN	54	WY	2



LOST SOULS

02005A Black Orchid Books	Greenwood MA
02006A Black Orchid Books, Guest of	Greenwood MA
02007A Black Orchid Books, Guest of	Greenwood MA
02008A Black Orchid Books, Guest of	Greenwood MA
01643A Bloom, David	La Puente CA
02115A Broadbent, David C.	Winchester MA
02120A Brown, Rebecca M.	Boston MA
01095A Butterfield, David	Inglewood CA
02144A Freeman, Beth	Minneapolis MN
00280S Hamilton, Maria	Redditch Worchester GB
02155A Haster, David J.	Alexandria VA
00293S Henry, Paul A.	Houston TX
01041A Kerrigan, Catherine	Camberwell Vic Australia
02178A Miller, Rosemary	Troy NY
01941S Moffett, Jean	Oakland CA
00355S O'Brien, Terry Fort	Wayne IN
02188A Pope, Suzanne Forest	Anaheim CA
00508S Renken, Jacquelyn D.	Houston TX
00545S Schafer, David	Mountain View CA
02087A Schild, Jon J	Clearfield UT
02196A Schofield, James D.	Lakewood CO
00562A Short, K. Michiko	Austin TX
02225S Teall, John	Sacramento CA
02234A Walburger, Marlys C.	San Francisco CA
00678S Wikberg, Yvonne	Stockholm Sweden
00692S Wriyht, Debra	Mountain View CA

Acme Science Fiction Corporation presents:

New Orleans Science Fiction and Fantasy Festival

June 18th through 20th, 1993

Clarion Hotel New Orleans

1500 Canal St., New Orleans, LA 70112;
Phone: 504-522-4500, or 1-800-824-3359
Room Rates: \$65 for single/double; \$75 for triple/quad

Guest of Honor

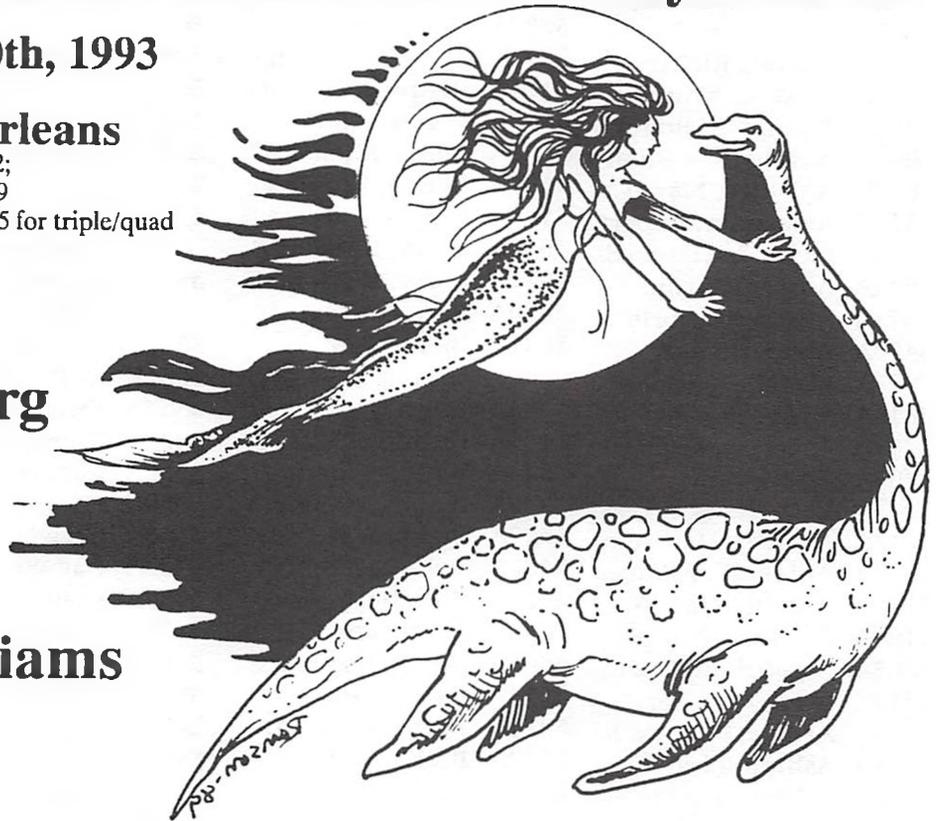
Robert Silverberg

Artist Guest of Honor

Bob Eggleton

Toastmaster

Walter Jon Williams



Other Guests Include:

Aaron Allston, John Ames, Neal Barrett, Jr., O'Neil DeNoux, George Alec Effinger, Karen Haber, Vol Haldeman, Jack Haldeman, II, Barbara Hambly, Robert Petitt, Gary Roen, James Sallis

**Registration rates: \$15 to 12/1/92 ; \$18 to 3/31/93; \$20 to 5/31/93; \$25 at door.
Dealers Tables: \$70 for 8 ft; \$60 for 6 ft. (table limit of four)**

For more information clip and mail to:

**NOSF3 '93
P.O. Box 791089
New Orleans, LA 70179-1089**

- I would like to reserve ___ membership(s). Enclosed is \$ _____.
(If more than one membership, please include all names and addresses on separate sheet of paper.)
- I would like information on dealers tables.
- I would like information on the Art Show Gaming Programming.
- I would like to volunteer to work the convention.

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

(Make all checks or money orders payable to NOSF3, 1993)

New Members

[as of December 4, 1992]

3229A	Ackerman, Eve	3540A	Beeman, Roger L.	3784A	Bujalski, Guest of Edmund C.	3049A	Coleman III, Robert Dale
3529A	Adams, Richard	3800A	Beiler, George L.	3536A	Bullock, Sandra	3118A	Collins, Robin A.
3103K	Adams, Sydney	3907A	Belef, Catherine A.	3071A	Bumby, Margaret	3271A	Contento, William G.
3427A	Adams III, Roe R.	3923A	Bell, Hilari L.	3686A	Burgard, Susan L.	3903A	Cook, Carol
3945A	Adkins, Sue Ellen	3887A	Ben-Hur, Devin	3924A	Burke, Peggy M.	3904A	Cook, Chris Glen
3898S	Aldridge, Mary C.	3171A	Benford, Gregory	3815S	Burns, T. David	3906K	Cook, Justin
3112A	Alexander, Robert	3172A	Benford, Joan	3107A	Busiek, Ann H.	3905C	Cook, Mike
3111A	Alexander, Susan S.	3625A	Berch, Michael C.	3108A	Busiek, Kurt D.	3771A	Corzine, Donald
3610A	Allston, Aaron	3167A	Berger, Theresa	3749A	Bustamante, Andrew C.	3806A	Coune, George
3671A	Alpert, Marjorie	3167A	Berger, Theresa	3534K	Butler, Colin Aubrey	3667A	Curcio, Francesco
3470A	Alvarez, Janet	3942A	Berry, Douglas E.	3533A	Butler, Linda	3561A	Curry, Brian
3957A	Ambler, Christopher	3941A	Berry, Kirsten M.	3531K	Butler, Neil Logan	3562C	Curry, David
3812A	Anderson, Howard	3480A	Best, Monika	3532A	Butler, Ron	3078A	Curry, Mary
3707A	Anderson, Kevin J.	3061C	Bieniewicz-Valada, Michael	3093A	Button, Robyn	3079A	Curry, William A.
3708A	Anderson, Rebecca M.	3384A	Billings, Lee S.	3859A	Caccavo, Daniel J.	3585A	Custis, Scott
3911A	Anthony, Mary Ann	3466A	Bishop, William J.	3860C	Caccavo, Juliana	3074A	D'Angelo, Julie
3848A	Antonelli, Frances	3645A	Bjerede, Marie	3182A	Cagwin, Claudine P.	3075A	D'Angelo, Stephen
3847A	Antonelli, Mark	3888A	Bloom, Michael	3181A	Cagwin, Thomas	3193A	Dachowitz, Emily
3191A	Aoyama, Tomoki	3527A	Bodden, Bill	3436A	Caidin, Eric J.	3775S	Dailey, Tina
3303A	Argabright, David	3439A	Bohnhoff, Jeff	3139A	Campbell, Russell D.	3698A	Daniels, Keith A.
3614C	Ariel, Lortsher	3438A	Bohnhoff, Maya Kaathryn	3140A	Campbell, Tina	3703A	Dashow, Mike
3039A	Arthur, Roberta R.	3683A	Booth, Lawrence	3349A	Carleton, Gordon	3395A	Davidson, Andrew S.
3031A	Ashton, Lisa	3573A	Booz, Martha	3450A	Carlson, Cathy	3745A	Davidson, Paul
3032A	Ashton, Robert	3921A	Borde, Lance A.	3485A	Carrick, Ruth	3447A	Davies, Stephen
3502A	Atkinson, Michael	3712A	Bothner, Per	3355A	Carroll, Elizabeth	3619S	Davis, Carol
3331K	Ault, Blair	3594A	Boucher, Ken	3583A	Carroll, Sharon	3755A	Davis, Dr. Stephen
3330A	Ault, Russell W.	3231A	Boudreau, Catherine E.	3101A	Carson, Linda	3922A	Davis, Eleanor Leta
3131A	Austin, Kevin G.	3417A	Bova, Ben	3239A	Casement, Suzanne	3756A	Davis, Ethan
3205S	Bacharach, William	3678A	Bowers, William L.	3713A	Cash, Adam	3754A	Davis, Grania
3125A	Bahlmann, Diane	3768A	Bowker, John H.	3714A	Cash, Beth	3465A	Davis, Lonnie
3126A	Bahlmann, Mark	3769A	Bowker, Sherri J.	3166A	Casper, Phyllis	3631A	Davis, Marty
3307A	Banbury, Michael A.	3186A	Bradt, Greg	3068A	Cates, Armel	3393A	Davis, Phoebe A.
3273A	Barbera, George	3185A	Bradt, Joan	3178A	Cercone, Karen Rose	3245A	De Cuyper, Frank R. F.
3460A	Barnea, Eyal	3115A	Branstetter, Mr. Char	3102A	Chalker, David	3174A	De Lorenzo, Margaret
3688A	Barnes, Mary	3747A	Brennan, Alice E.	3744A	Chao, Glena	3728A	De Priest, Carol
3687A	Barnes, Ralph	3748A	Brennan, Christopher M.	3350A	Chapek-Carleton, Lori	3729A	De Priest, Warren
3212A	Barnett, Lisa A.	3746A	Brennan, Nancy W.	3316A	Charney, Kat	3390K	Deckert, Alana
3213K	Barnhard, Katherine	3895K	Bretschneider, Child of Debbie	3282A	Chen, Elsa	3388A	Deckert, Dan
3170A	Barr, Anita K.	3057A	Briant, Bruce	3519A	Cherhavy-Shumak, E. J.	3387A	Deckert, Danise
3288A	Barrett, Sean Douglas	3484A	Bringardner, Diana	3657A	Chikako, Hatakeyama	3389K	Deckert, Ian
3062A	Barron, John	3873S	Brizzi Jr, Jack L.	3813A	Child, William L.	3467A	Delano, Patricia L.
3740A	Barry, Kenneth	3270A	Brockway, Christine E.	3496A	Churness, Emory L.	3284S	Delisio, James E.
3611A	Bartle, Hilary	3084K	Brosz, Zach	3554A	Claremont, Chris	3285S	Delisio, Mary E.
3441A	Barton, Adrain	3337A	Brown, Steve Wesley	3335A	Clark, Bev	3824K	DeMarco, Timothy
3435A	Barwood, Lee	3947A	Buck, JoAnne	3151A	Cleaveland, Peter G.	3822A	DeMarco, Tom
3044P	Batman, Karen	3110A	Buhalis, L. Lois	3894S	Clift, Paul S.	3604A	Demey, Patrick
3356A	Battist, Doug	3785C	Bujalski, Child Guest/Edmund C.	3789A	Coburn, Jonathan	3194A	Denny, Charles R.
3440A	Batty, Ward	3782A	Bujalski, Edmund C.	3937A	Coe, Charles	3280A	Dern, Daniel P.
3050A	Baxter, Stephen	3783A	Bujalski, Guest of Edmund C.	3852A	Cohen Koehler, Lynn E.	3403A	Derwin, Mak
3648A	Becker, Ann	3782A	Bujalski, Edmund C.	3048A	Coleman, Bonnie Jean	3340A	Deskins, C.J.
3542C	Beeman, Elizabeth	3783A	Bujalski, Guest of Edmund C.	3933A	Coleman, Franklin C.	3339A	Deskins, Ronald F.
3541A	Beeman, Jacqueline M.					3160A	Desnoyers, Peter
						3036A	Diaz, Brian F.



3832A DiSante, Paula	3954A Frank, Erica L.	3179A Halleron, Kathleen P.	3370A How, Patricia A.
3577A Dixon, Douglas	3564A Frankel, Linda	3592A Halsey, Wayne	3067A Howard, Dennis D.
3469S Dobson, Dermot	3351A Frantz, Shirley J.	3689A Ham, Elizabeth J.	3664A Howe, D. Geordie
3587A Doerner, Viki	3730A Freemyers, Karen L.	3794A Hanna, Michael	3500A Hoyt, Neil J.
3662A Doherty, Sue	3732A Freivald, Deborah L.	3256S Harbaugh, Chris	3624A Humphrey, Jeff
3636A Dokoozian, Carolyn	3733A Freivald, Matthew	3920A Hardy, Anne L.	3314A Hurst, Jeffery D.
3635A Dokoozian, Melissa	3398A Friedman, David	3943A Harrell, Mark D.	3811A Huse, Delia
3637A Dokoozian, Nancy	3224S Froehlich, Thomas	3262A Harris, Clay	3209A Hutter, Richard W.
3552A Donaldson, Robert A.	3680A Frost, Gregory	3456A Harrison, David D.	3596A Hutto, Joy
3264A Donewitz, Ira	3836A Frymire, Brett	3571A Harrison, Mark G.	3595A Hutto, Michael T.
3599A Dorn, Mike	3837A Frymire, Mari	3602A Hartlove, Aimee	3208A Isobe, Hidehiko
3054A Dorsky, Lenny	3281A Funk, Thomas	3601A Hartlove, Jay	3486A Iwatake, Guest of Roy
3693A Dougan, John R.	3408A Furnace, Pamela	3827A Haven, Leslie M.	3072A Jackson, Carl A.
3359A Douglas, L. Warren	3878A Gainsburg, Roy	3666A Hay, Kevin J.	3322A Jackson, Janet
3948A Douglass, Jeff	3334A Gallacci, Steve	3238A Hayashida, Shigenu	3659A James, Patricia
3578A Dowdy, William J.	3814A Galloway, Joedy	3204A Hayes, Bobbi	3742A Jarvis, Athena Louise
3682A Downs, William H.	3463S Garcia, Arlene	3203A Hayes, Duane	3741A Jarvis, Peter Robert
3865A Doyle, Stacy	3462S Garcia, Bert	3621A Hayes, Nancy	3833A Jenkins, Sandra
3545A Dumars, Denise D.	3909P Gardner, Chuck	3810A Hayes, Susan Ann	3499A Jenny, Donn
3677A Dunn, Dawn P.	3100A Gardner, James Alan	3694A Heap, Dena M.	3884A Jensen, Jeffrey P.
3912S Dunn Jr., Thomas A.	3458A Garrett, James	3704A Heath, Veronica L.	3579A Jensen, Kitty
3176A Ecklar, Julia	3243A Gaspar, Carson	3041A Hecht, Harvey	3580A Jensen, Guest of Kitty
3446A Edwards, Chris Logan	3120A Gaunt, Lisa	3605A Hedwige Lecomte, Marie	3883A Jensen, Rebekah J.
3175A Edwards, Gregory W.	3581A Gaustad, Joan	3530A Hennessey Jr, Joseph	3392A Johns, Jay
3549A Edwards, June M.	3158A Gear, Bobby	3138A Henrikson, Lee M.	3726A Johnson, Dale
3448S Edwards, June	3157A Gear, Marty	3826A Herkart, Janet P.	3085A Johnson, Julie S.
3550A Edwards, Robert H.	3311A George, Marjorie	3825A Herkart, Paul G.	3535A Johnson, Steven Vincent
3660A Edwards, Robert J.	3807A Gerrold, David	3632S Herrington, Robyn	3727A Johnson, Susan
3799A Egan, Terrance M.	3809C Gerrold, Dennis	3308A Herron, Shawn M.	3930A Jones, Madeline
3321A Eisenberg, Josh E.	3791A Gill, Patti	3838A Herscher, Philip	3622A Julian, Hubert
3228A Elder, Marie C.	3792A Gill, Steve	3069A Hescox, Richard M.	3195S Kabutogi, Reigo
3731A Elms, Alan C.	3399A Girard, Benoit	3294A Hicks, Suzanne E.	3896A Kahn, Walter
3146A Ernst, Steffany	3159A Glaser, Elizabeth	3043A Hill, Betsy	3418S Kane, LeAnn
3651A Eudaly, Judith Ann	3780K Glassner, "Baby"	3627A Hill, Christina	3258A Kashiwaya, Nozomi
3629A Evans, Robert	3777 Glassner, Craig	3042A Hill Jr., Donald Wesley	3442A Kasmar, Gene
3094A Farber, Sharon N.	3779C Glassner, Greta	3668A Hillmeyer, Patrick A.	3452A Kaufman, Larry
3507A Farina, Lalletta	3778A Glassner, Marsha	3719A Hines, Robert	3365A Kawamura, Hitoshi
3653A Feehan, Ellen	3900A Glatzner, Jennifer	3188S Hiramoto, Miho	3366A Kawamura, Mika Aoi
3275A Feldman, Gary	3877A Gleason, Robert	3189S Hiramoto, Yukio	3123A Keais, Debbie
3376A Fenger, David K.	3299A Goldhammer, Marshall E.	3420A Hishida, Tuguhisa	3124A Keais, Jim
3290A Fetheroff, Steven	3149A Goldsworth, Julie	3772A Hitch, Holly	3127A Kee, Annette
3925A Filpus, John W.	3944A Grabien, Marta	3959A Hixon, Chris	3128A Kee, Tom
3066A Finch, Sheila	3104S Gratts, Dante R.	3958A Hixon, Ronald	3152A Keesey, Joann
3663A Fisher, Ellen	3134A Gray-Ricci, Carol A.	3202A Hoffpauir, Willis	3917A Kellner, Jo Ellen
3802A Fisher, Naomi C.	3885A Green, Scott E.	3834A Holland, Jennifer	3798A Kelly, Gail
3555A Fleisher, Beth	3272A Grenzke, Jr, Norman F.	3706A Hollander, Jaron	3960A Kelly, George
3381A Fleming, Virginia M.	3451A Griffin, Kathryn D.	3129A Holley, Beth	3743A Kemper, Bart
3373A Flentke, George	3336A Groot, Harold	3130A Holley, Rick	3830A Kennedy, Michael D.
3358A Folkring, Sue	3382A Grubb, Michael L.	3633A Holliday, Phyllis	3831A Kennedy, Nelda Kathleen
3737A Forte, Loretta	3461A Grumer, Avram	3606A Holly, Robin	3576A Kennedy, Theresa Ann
3095A Foster, Cindy	3113A Haas, Eleen	3851A Holt, Tyrone E.	3763A Kent, Adam C.
3278A Fox, Bobbi	3598A Hageman, Marianne	3518A Hopkins, Ann	3764A Kent, Guest of Adam C.
3279A Fox-Oyg, Rosa	3626A Hagerman, Mark	3517A Hopkins, Curt	
3423S Frank, Brad	3034A Haggerty, Paul	3591A Hopper, Barbara	
	3600N Hagman, Guest of Marianne		





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3766C Kent, Guest of Adam C.	3199A Levin, Debra J.	3642A Martin, Sue	3808A Miller, Susie
3169A Keough, Liz	3150A Lewis, Brian	3656A Martin, William	3509A Miller, Yukiko
3089A Kerr, Howard	3526A Lightsey, Micky	3510A Martz, Bruce	3816A Mills, Craig
3088A Kerr, Katharine	3525A Lightsey, Sheila	3511C Martz, Eleanor	3300A Milton, Ray
3675A Kidd, Thomas	3162A Lim, Marie	3471A Marzi, Jurgen G.	3257A Minamikawa, Tomoko
3437A Kihara, Hirotaka	3164K Lim, Child of Marie	3876S Masters, April	3304A Mitchell, Liz
3781A Kilbury, Andrea L.	3065A Linker, Sheldon	3122A Mathews, Michael	3083A Mitchell, V. E.
3801A Kimmy, Raymond	3613A Linnea, Lortsher	3121A Mathews, Sandra	3476A Miyagi, Hiroshi
3098A Kindregan, Brian T.	3850A Livingston, Brian J.	3419A Matsuo, Noriko	3910P Moen, Tammy
3097A Kindregan, Chiyo O.	3644A Lo, Ingrid	3751A May, Tim	3216A Moertl, Daniel F.
3249A King, Alex	3643A Lo, Roger	3796A Mayer, Kathryn	3676A Montague, Andrea
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3035A King, Terry	3254A Lockridge, Jeffrey K.	3524A Mc Allister, Chris	3797A Moore, Marian
3795A Kingsbury, Donald	3255S Lockridge, Kimberly J.	3114A McCandless, Ms. Cara	3055S Moore-Kyle, Franny
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3670A Kleinschmidt, Laura	3481S Lomas, Tammy	3324A McConnell, Ashley	3206A Morita, Yoshiya
3047A Knapp, Peter	3260S Lonehawk, Brendan	3615A McConnell, Frank	3588A Morris, Andrea
3142A Knauer, Michael	3261S Lonehawk, Patti	3863A McCowan, Kristen	3374A Morrison, Andrew B.
3293A Knopf, Arnold	3360S Longendorfer, Edwin C.	3528A McGath, Gary	3875A Morrison, Shenna
3292A Knopf, Maryann	3361S Longendorfer, John E.	3679A McGill, Kurt	3823A Morton, Anne M.
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3144A Kohne, Michael	3560A Longyear, Regina B.	3196A McGrath, Danny	3052A Morwood, Peter
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3431A Krupp, Rebecca S. N.	3163A Lyons, Dennis	3251A McMenamin, Mark G.	3634A Myers, Arla
3223S Kuech, Lutz	3586A Lyons Jr., Thomas F.	3616A McMullen, Sean	3433A Nakagawa, Daniel
3058A Landry, Bridget	3886A Lyris, Sonia Orin	3092A McNally, James	3198A Neal, William E.
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3846A Larson, Arlene	3590A MacFarlane, Stephen	3412A McNary, Mark	3225A Nicol, Barbara
3443A Larson, Carrie	3839A MacKenzie, Alexandra	3949A McNeill, Trish	3354A Nisenoff, Jeff
3132A Lasley, Stephanie	3936A Macklin, Ken	3929A McReynolds, Maureen	3658A Nitta, Hidenori
3711A Latner, Alexis Glynn	3725A Madsen, Laina	3546A Mecklem, Todd A.	3269A Nolan, Louise
3297A Laundry, Karl	3291A Mahoney, Russell H.	3147A Meister, Dawn	3234A Nordley, Gerald D.
3296A Laundry, Kathleen	3328A Majerus, Laura A.	3310A Mello, Rachel E.	3428A Noriko, Akutsu
3105A Lawson, Terry	3119S Major, Joseph T.	3161A Merritt, Anne	3544A Northridge, Guest of Virginia
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	3201A Marschak, Beth	3306A Miller, Jessica	3192A Okuto, Hiroshi
		3305A Miller, Ross	3319A Olbris, Frank C.
			3914A Olson, John
			3080A Orlando, Alverda
			3109A Orzechowski, Tom
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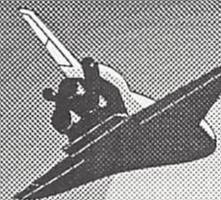
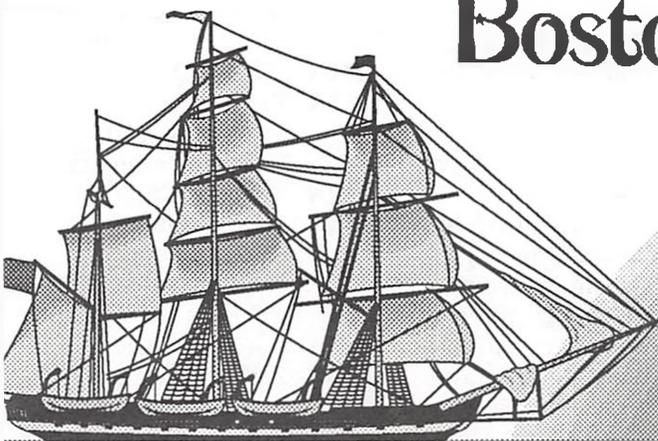


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3135A Page, Robin D.	3770A Phillips, Daryl L.	3724K Son of Price-Whelan	3317S Roehm, Robert A.
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3618A Patrick, Sharon	3347A Pockrandt, Mitchell S.	3760A Rector, Gretchen	3230A Rosenblum, Mary H.
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3574A Schlich, Stephen	3190A Sonezaki, Yoshiko	3872S Turzillo, Mary A.	3620A Wilcoxon, Duane
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3478A Shapiro, Jonathan	3277A Stevenson, Jean L.	3489A Walker, Richard B.	3221A Wolf, Alex
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3302A Shelor, Wendy	3313A Strange, Judith M.	3963A Wang, KeYin	3168A Wong, Karen
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3935A Shiffman, Stu	3453A Stubbs, Mary M.	3521A Warren, Susie	3523A Woolard, Susan
3326A Shilling, Layne	3077A Sunshine, Rose	3233A Watters, Suzanne	3371A Worley, Janet
3327A Shimada, Charles T.	3136A Sunshine, Guest of Rose	3866A Webb, Gary E.	3512A Yadon, Laurie
3421A Shinjo, Sadaaki	3033A Surette, Gayle	3870C Webb, Gwendalyn E.C.	3207A Yamamoto, Ken
3630A Siemer, Clem J.	3396S Suziki, Mizuaki	3868A Webb, J. Yvonne	3346A Yeager, Robert H.
3767A Silva, Ms. Noel	3721A Swan, Lesley	3869C Webb, Linda Rhiannon	3862A Yergen, Nola
3864A Silverman, Barry	3173A Sylvester, Terri	3871C Webb, Michelle Merrie	3154A Young, Guest of Cecil
3882A Simmons, Brent	3539A Synk, Lucy A.	3867A Webb, Sharon A.	3155A Young, Guest of Cecil
3696A Simmons, David	3060A Tait, Janet	3718A Weill, Steven J.	3483A Young, Diane E.
3697A Simmons, Donald	3950A Takahashi, Alan M.	3803A Weingart, David	3053A Zacher, Laurence J.
3759A Simmons, Madeleine	3952A Takahashi, David	3804A Weingart, Ellen	3187A Zelmanovics, Gary
3495A Simpson, Kim	3951A Takahashi, Machiko	3805K Weingart, Paul	3487A Zeres, Zena M.
3037A Sims, Claire	3391A Tavares, Mario G.	3841A Weinstein, Diane	3705A Zimny, Joe
3145A Siu, Paul	3557A Taylor, Barbara	3840A Weinstein, Lee Allen	
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	3413X Tepper, Matthew B.	3479A Weiss, Richard	
	3901A Tetrick, Byron R.	3253S Weissinger, Robert	





Progress Report 0

Guest of Honor
Samuel R Delany

INTERSECTION

"The Scottish WorldCon"

Guest of Honour
Gerry Anderson

Intersection will be the 1995 Worldcon. It will be held at the Scottish Exhibition and Conference Centre and the adjacent Moat House International Hotel, over the weekend of 24-28 August 1995.

Membership Rates for Glasgow in '95

These rates are valid until 31 Dec 1992. Glasgow pre-support and friend benefits will expire on 30 April 1993: presupporters will become non-members and Friends will become supporters.

Voted?	PreSupported?	beFriended?	Status	to Support	to Attend
no	no	no	None	\$25 / £15	\$65 / £40
		yes	Friend	*	\$25 / £15
	yes	no	PreSupp	\$17 / £10	\$57 / £35
		yes	Friend	*	\$17 / £10
yes	no	no	Support	\$0 / £0	\$40 / £25
		yes	Attend	\$0 / £0	\$0 / £0
	yes	no	Support	\$0 / £0	\$32 / £20
		yes	Attend	\$0 / £0	\$0 / £0
Bought Attending when voted			Attend	\$0 / £0	\$0 / £0

* Friends of Glasgow who did not vote have until 30 April 1993 to convert to attending membership at reduced rates. After this they will become ordinary supporting members.

Memberships for children born after 24 August 1988 will be \$10 or £5

Memberships for children born after 24 August 1980 will be \$25 or £15

Child memberships do not include childcare, as the costs of this are as yet uncertain.

US Address: Theresa Renner, Box 15430, Washington DC 20003

UK Address: Bernie Evans, 121 Capc Hill, Smethwick, Warley, West Midlands B66 4SH



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