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45TH WORLD SCIENCE FICTION CONVENTION

27th AUGUST – 1ST SEPTEMBER 1987

BRIGHTON, U.K.

PROGRESS REPORT 1

FEBRUARY 1986

*CONSPIRACY*  
87

GUEST OF HONOUR  
**Doris Lessing**

GUEST OF HONOUR  
**Alfred Bester**

GUESTS OF HONOUR  
**Arkady and Boris Strugatsky**

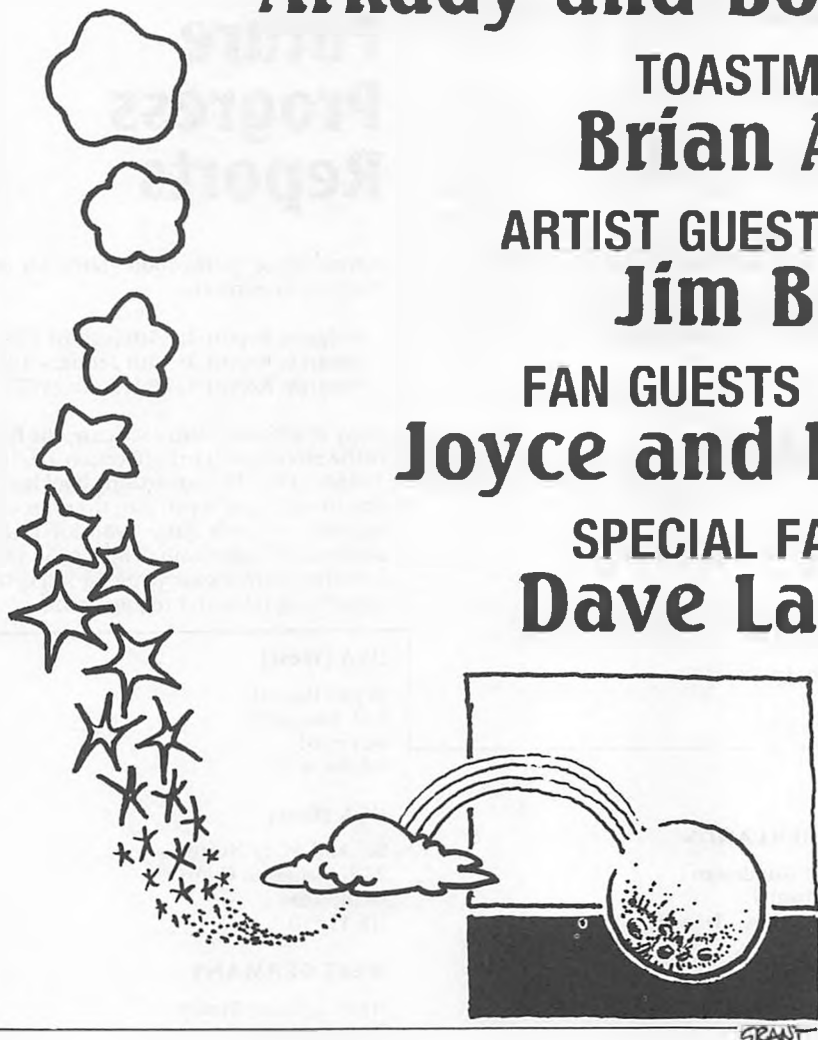
TOASTMASTER  
**Brian Aldiss**

ARTIST GUEST OF HONOUR  
**Jim Burns**

FAN GUESTS OF HONOUR  
**Joyce and Ken Slater**

SPECIAL FAN GUEST  
**Dave Langford**

P.O. BOX 43,  
CAMBRIDGE,  
CB1 3JJ, U.K.



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## Introduction

Welcome to the first Progress Report for Conspiracy '87, the 45th World Science Fiction Convention. As I write it is little more than two months since our victory in the bidding was announced, and that's why this Progress Report exemplifies the central paradox of all first Progress Reports: they are the place where prospective attendees go for hard information on the convention, but they are also the place where there is least hard information available. We have many exciting plans, ranging from the megalomaniac to the merely grandiose, and in due course you will be hearing all about the ones which we manage to bring off. But we aren't ready to unveil them yet. Over the three Progress Reports still to come you will be able to see our plans cohere into — we hope — an exciting and truly international event.

So what this first Progress Report does is to introduce you to our so-far-confirmed Guest List, and to tell you, in various ways, that we are alive and kicking, and hard at work.

And it respectfully requests your input. With the best part of two years to go, we are still in the position to consider any suggestion, any idea, any possibility. There are thousands of you out there, with ideas of what you'd like to see at a Worldcon. How about letting us know? We can't guarantee to do it, but we can promise that we'll think about it. Don't leave it till six months before the convention: by then it will very likely be too late.

And take out your 1987 diary and reserve the last weekend in August for your trip to Brighton....

Malcolm Edwards

## Membership Rates

Membership rates until 31st March 1986 are:

	UK	USA	Australia
Attending:	£19.50	\$30.00	\$40.00
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Supporting membership entitles you to receive all convention literature, to nominate and vote for the Hugo Awards, and to participate in the site-selection ballot for the 1990 Worldcon. Attending membership gives you all this, plus the right to attend the convention itself.

Please note that the American and Australian rates quoted, while good at the time of writing, may be changed without notice if fluctuations in international exchange rates require us to do so.

Pre-supporting members of *Britain in '87* are entitled to a discount of £2.00 or \$3.00 (US or Australian) from either category of membership.

Prospective members in other countries should either remit in sterling by international money order or bank draft, or contact their local agent for rates in their own currency. We will be pleased to hear from prospective agents in countries which do not at present have one.

**Children's Membership:** Children aged 7 years and under at the time of the convention are admitted free. Children aged 14 and under at the time of the convention pay half the registration fee.



art Harry Bell

## Future Progress Reports

Approximate publication dates for future Progress Reports are:

- Progress Report 2: 15th August 1986
- Progress Report 3: 15th January 1987
- Progress Report 4: 15th June 1987

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# GUEST OF HONOUR

## Doris Lessing



There is a long tradition of writers, famed for their realistic novels, making forays into what we know to be science fiction, from Huxley and Orwell to such contemporary authors as Burgess, Amis, Durrell, Hoban, Vidal etc etc. But none has made so substantial a contribution as Doris Lessing; and while many others have been at pains to deny that they were writing sf, as if fearing guilt by association, Lessing has gone out of her way not only to avow that her work was sf, but also to ally herself with its traditions and accomplishments. What better reason to welcome as one of our Guests of Honour one of the world's most respected and renowned living writers.

Doris Lessing was born in Persia. Her British parents took her to Southern Rhodesia at the age of 5, where she grew up on a large farm. She came to Britain in 1949, carrying the manuscript of her first novel, *The Grass is Singing*, which was published in 1950. Her work, for which she has been widely honoured internationally, includes such novels as *The Golden Notebook* and the 'Children of Violence' quintet, and many short stories (lately collected in four volumes). Her latest novel, *The Good Terrorist*, was a bestseller in 1985.

Lessing's first piece of science fiction is the coda to *The Four-Gated City* (1969) – the final novel in the 'Children of Violence' sequence – which provides an apocalyptic view of the last years of the 20th century. Three subsequent novels – *Briefing for a Descent into Hell* (1971), *The Summer Before the Dark* (1973) and *Memoirs of a Survivor* (1974) all make some use of sf perspectives, but her major work in the genre is the 'space fiction' (as she prefers to term it) sequence *Canopus in Argos: Archives*, which consists of five books: *Re: Colonised Planet 5*, *Shikasta* (1979), *The Marriages Between Zones Three, Four and Five* (1980), *The Sirian Experiments* (1981), *The Making of the Representative For Planet 8* (1982) and *The Sentimental Agents in the Volyen Empire* (1983). A fuller assessment of Lessing's work – and particularly her sf – will appear in a future publication.

“

“The old 'realistic' novel is being changed, because of influences from that genre loosely described as space fiction. Some people regret this. I was in the States, giving a talk, and the professor who was acting as chairwoman, and whose only fault was that perhaps she had fed too long on the pieties of academia, interrupted me with: 'If I had you in my class you'd never get away with that!' (Of course it is not everyone who finds this funny.) I had been saying that space fiction, with science fiction, makes up the most original branch of literature now: it is inventive and witty; it has already enlivened all kinds of writing; and that literary academics and

pundits are much to blame for patronizing or ignoring it.

“...What a phenomenon it has been – science fiction, space fiction – exploding out of nowhere, unexpectedly of course, as always happens when the human mind is being forced to expand: this time starwards, galaxy-wide, and who knows where next. These dazzlers have mapped our world, or worlds, for us, have told us what is going on and in ways no one else has done, have described our nasty present long ago, when it was still the future and the official scientific spokesmen were saying that all manner of things now happening were impossible – who have played the indispensable and (at least at the start) thankless role of the despised illegitimate son who can afford to tell truths the respectable siblings either do not dare, or, more likely, do not notice because of their

respectability. They have also explored the sacred literatures of the world in the same bold way they take scientific and social possibilities to their logical conclusions so that we may examine them. How very much we do all owe them!”

– from the foreword to **Shikasta**  
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# GUEST OF HONOUR

## Alfred Bester

Damon Knight aptly summed up the science fiction of Alfred Bester in an essay in *In Search of Wonder*:

"Dazzle and enchantment are [his] methods ... he fires off a smoke bomb, climbs a ladder, leaps from a trapeze, plays three bars of 'God Save the King', swallows a sword and dives into three inches of water. Good heavens, what more do you want?"

Although Bester has never been prolific, few modern sf writers have been as widely admired, or as influential (1985 Hugo-winning novelist William Gibson is only the latest in a long line of sf authors of the last thirty years whose work owes some debt to Bester). His recognition at a Worldcon is surely long overdue.

Alfred Bester was born in Manhattan in 1913 and educated at the University of Pennsylvania, where he studied both humanities and sciences (and also played on the fencing team). After graduating he went to law school for two years, then decided to have a try at writing. Always a science fiction enthusiast, he submitted an sf story to *Thrilling Wonder Stories*, where it won first prize in a contest for new writers and was published in 1939, as "The Broken Axiom". A dozen or so more stories followed before Bester moved on, first into comics, then into radio scripting, before returning to sf with a few stories in the early 1950s. He struck up a good working relationship with H.L. Gold, editor of *Galaxy*, which led to his two classic novels, *The Demolished Man* and *The Stars My Destination* (also known as *Tiger! Tiger!*). *The Demolished Man* won the first ever Hugo Award for best novel in 1953.

In the late 1950s Bester became a regular contributor, then an editor, for the magazine *Holiday* and published only one sf story between 1960 and 1971. After *Holiday* folded, he returned to sf again, and has produced three further novels – *Extro* (also known as *The Computer Connection*), *Golem*<sup>100</sup> and *The Deceivers*. He is presently working on two new books.

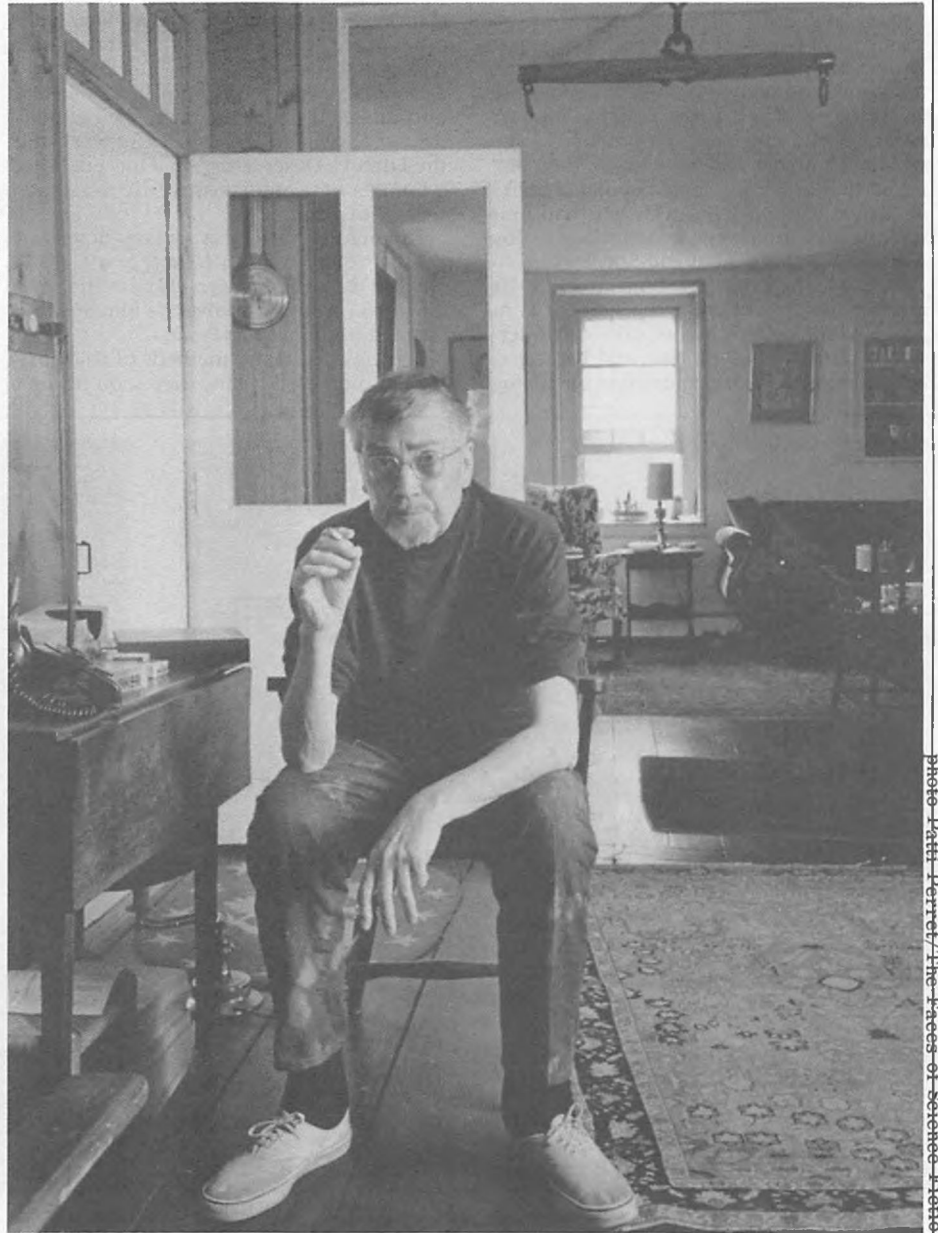


Photo: Patti Perrel/The Faces of Science Fiction

times with sorrow. Here's a twelve-year-old kid, hungry for ideas and imagination, borrowing fairy tale collections from the library – *The Blue Fairy Book*, *The Red Fairy Book*, *the Paisley Fairy Book* – and smuggling them home under his jacket because he was ashamed to be reading fairy tales at his age. And then came Hugo Gernsback....

Through high school and college I continued to read science fiction but with increasing frustration. The pulp era had set in and most of the stories were about heroes with names like 'Brick Malloy' who were inspired to combat space pirates, invaders from other worlds, giant insects and all the rest of the trash still being produced by Hollywood today. I remember a perfectly appalling novel about a Negro conspiracy to take over the world. These n----s, you see, had invented a serum which turned them white.

so they could pass, and they were boring from within. Brick Molloy took care of those black bastards. We've come a long way, haven't we?...

And then came Campbell who rescued, elevated, gave meaning and importance to science fiction. It became a vehicle for ideas, daring, audacity. Why, in God's name, didn't he come first? Even today science fiction is still struggling to shake off its pulp reputation, deserved in the past but certainly not now. It reminds me of the exploded telegony theory; that once a thoroughbred mare has borne a colt by a non-thoroughbred sire she can never bear another thoroughbred again. Science fiction is still suffering from telegony.

– from "My Affair With Science Fiction"  
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I've been fascinated by science fiction ever since Hugo Gernsback's magazines first appeared on the stands. I suffered through the dismal years of space opera when science fiction was written by the hacks of pulp Westerns who merely translated the Lazy X ranch into the Planet X and then wrote the same formula stories, using space pirates instead of cattle rustlers. I welcomed the glorious epiphany of John Campbell whose *Astounding* brought about the Golden Age of science fiction.

Ah! Science fiction, science fiction! I've loved it since its birth. I've read it all my life, off and on, with excitement, with joy, some-

# GUESTS OF HONOUR

## Arkady and Boris Strugatsky

Arkady and Boris Strugatsky are the most famous and popular contemporary Soviet sf writers, and are among the most widely-translated and widely-read sf writers in the world today. Their career as collaborators began in 1957 and has so far produced some two dozen novels and novellas. A 1967 poll found that of the ten most popular sf books published in the USSR, no fewer than four were by the Strugatskys (alongside works by Asimov, Bradbury, Lem and Sheekley).

Arkady Strugatsky was born in 1925. He received his degree from the Foreign Language Academy in Moscow, and is a professional translator of English and Japanese, both of technical works and fiction (including

sf by Wyndham, Harry Harrison, Simak and others). He is married, with both children and grandchildren.

Boris Strugatsky was born in 1933. He is by profession an astronomer, having qualified at Leningrad University. He worked at the Pulkova Observatory, and has published a number of scientific papers. He too is married, with a son.

Among the Strugatskys' many novels are (in their English titles) *Hard to be a God*, *The Snail on the Slope*, *Prisoners of Power* and *Roadside Picnic*. Andrei Tarkovsky's film *Stalker* is adapted from *Roadside Picnic*.

Having tried many methods of collaboration in their early years, they soon hit on a

uniquely close method of working together, as described in a 1980 interview:

"One of us sits before the typewriter, the other one will sit beside it. The plan is always ready; it is a very detailed sketch with scenes, heroes and the most important moments of the plot. One of us starts to say the first sentence. We think it over, correct it, make it ready and put it on paper at last. Again, one of us says the second sentence...and so the work goes on, sentence by sentence, paragraph by paragraph, page by page, until the first draft is ready."



Boris Strugatsky



Arkady Strugatsky

photo Charles N. Brown/Locus

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We know, of course, that the modern fantasy, the anticipation, the Menippea and Utopia, and "pure" science fiction are all separate genres or sub-genres. Still it is of primary importance that they are all linked in their chosen method: they feed into the narrative extraordinary and unbelievable elements.

Why is this method necessary at all? Why is it not enough if an author simply describes life as it is in realistic situations in genuine people's lives? Why is it necessary to transplant all this into the future, to create conflicts between one's heroes and travellers from alien worlds, or to pester humankind, very realistically portrayed, with an utterly

incredible scientific discovery, or to let loose big troops of witches and devils in the streets of one's native town?

The answer to such questions does not trouble us. "How interesting this is, what will become of us, people? What will be here after us?..." wrote the poet Nikolay Aseyev. Well, this kind of curiosity creates novels about the future. Such novels, however, are impossible to write within the bounds of realistic literature. It is necessary to have a peculiar literary method, which is the transposition of the narrative into the future, with all the attendant consequences.

How will the history of mankind reflect the first encounter with an intelligent alien world? What surprises await us from the monstrous miracles of genetic engineering? What possible consequences ensue from the birth of artificial intelligence, or the breaking of the ecological balance, or distant journeys in space, or the electronically manipulated

human soul, etc. etc? These are questions not answerable in terms of everyday experience; this vast complexity of problems and insoluble questions form an intellectual field which permeates the spiritual world of modern humanity, and this means that it is necessarily the subject of literature – but of which literature?

Realistic literature, which is qualified to reflect and describe the spiritual world of modern humankind, is usually unable to grasp that sort of problem. It is impotent... And here to help us come science fiction and fantasy, for which genres the challenge of the unusual and unimaginable reality is the essential task.

– adapted from "Fifty Questions: An Interview with the Strugatsky Brothers" by Peter Kuzcka  
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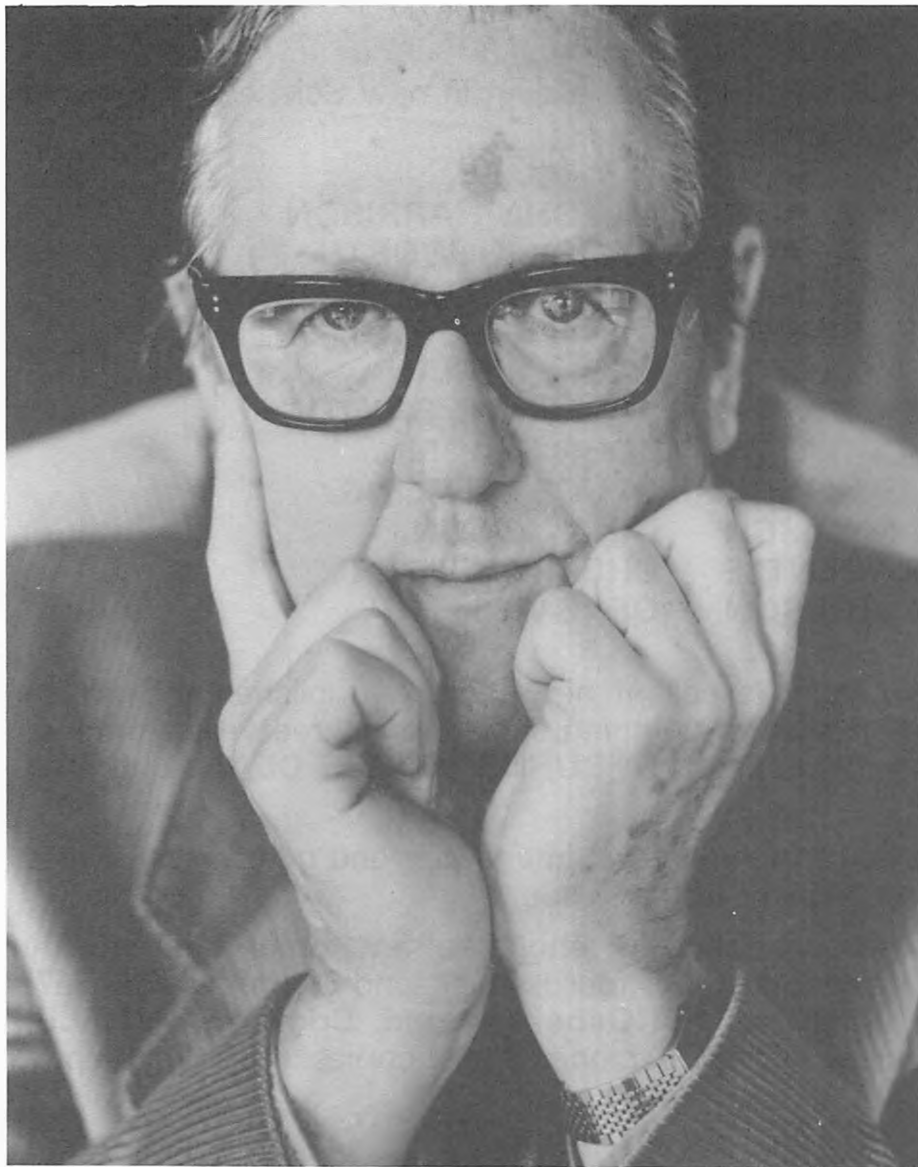
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# TOASTMASTER

## Brian Aldiss



Brian Aldiss has been one of Britain's leading sf authors for three decades now, his achievements being recognized (among many other places) by his presence as British Guest of Honour at both the 1965 and 1979 Worldcons. Born in 1925, he served in the British Army in the Far East during the Second World War (an experience reflected in his Horatio Stubbs novels), and afterwards worked as a bookseller before becoming a full-time writer. His first published book was *The Brightfount Diaries*, a volume of humorous sketches based on his bookselling experiences; his first sf novel was *Non-stop*, published in 1958. Since then he has produced a rich and varied stream of novels, stories, articles and non-fiction books, his work always being characterized by a restless unwillingness to court easy popularity by repeating a past success. Among his many novels are *Hothouse* (which in its original magazine appearance won him a Hugo Award), *Greybeard*, *Report on Probability A*, *Barefoot in the Head*, *Frankenstein Unbound*, *The Malacia Tapestry*, *Life in the West* and the *Helliconia* trilogy. His study of sf, *Billion Year Spree*, is still generally considered the best of its kind. His story "The Saliva Tree" won a Nebula Award, and his sf and criticism have won him a stream of other awards all around the world. Aldiss has also been active in the wider world of literature, serving his time on the Literature Panel of the Arts Council, judging Britain's major literary award, The Booker Prize, working as President of the Society of Authors. Current Aldiss projects include a long-awaited revision of *Billion Year Spree*, a volume of autobiography titled *Bury My Heart At W.H. Smith* and a new novel.

That is (in a lightning sketch) Aldiss the writer; Aldiss the man is an ideal personality for a convention Toastmaster: a fluent and witty speaker, and a raconteur whose flow of stories is legendary among anyone lucky enough to have been in his presence in full flow. He has also been known to raise the occasional glass.

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I think that a novel of science fiction must succeed on its own terms as a novel, and not on some extra-literary terms. We still read *First Men in the Moon* with pleasure, not caring that the reality is otherwise. Prediction is a bad first priority for novelists.

If prediction is bad, can we turn the equation round and state that negative prediction is good? That holds true in at least one case – the case of Orwell's *1984*. Orwell was warning us; his forecast was apotropaic. Our real *1984* is probably less like the one Orwell imagined simply because he uttered his famous warning. But Orwell was a special case. We needed his strong warning because we believe the dangers of totalitarianism to be real; whereas we have not heeded John

Wyndham's warning, and we remain totally unprepared for the triffid invasion. Prediction to be effective must deal with what is already in existence. Whereas most sf deals with something non-existent: from one of Italo Calvino's invisible cities the size of a pinhead to X's galactic empires, covering a hundred thousand planets.

And yet. Science fiction does have a relation to science, just as it does to literature. I only wish that the two cultures did not remain so far apart; then our bridges would be less difficult to build. Science fiction plays in that wonderful speculative world of possibilities which has been hard-won since the days of the renaissance – a world of speculation always under threat. To my mind, science fiction is of immense importance when it is being its imaginative self, when it offers us a metaphor for the varieties of experience life offers. It should be about the future. When it gets involved with telepathic dragons, I'm lost.

A contemporary sf writer like Gregory Benford, a scientist working in astrophysics and plasma physics, writes highly imaginative sf which attempts not to bend the rules of science while treating of the unknown. In such novels as *Against Infinity* and *Across the Sea of Suns*, Benford presents a holistic view of science which is fructifying. Both novels point beyond our present problems to the numberless possibilities of the future.

Philip K. Dick was far less optimistic than Benford. Yet his novels, too, in their dark inventive surrealism, light up our imaginations. I can't think of a single prediction in Dick's novels. Though he seems to operate under the general assumption that things in society get steadily worse unless a few modest little men keep patching things up as best they can. I am more sure about that than I am about a moon base in 2004.

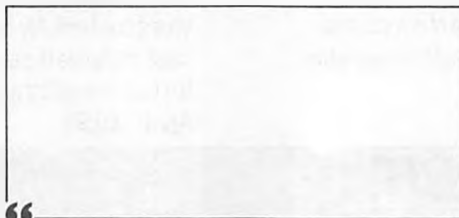
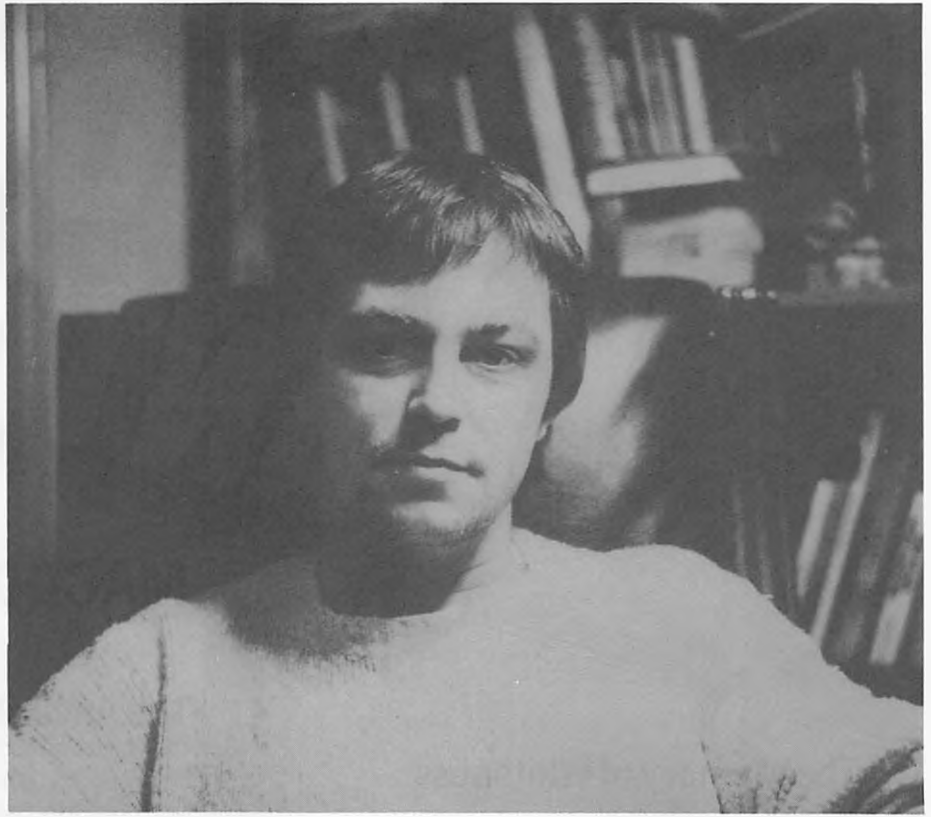
– From *The Pale Shadow of Science*  
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# ARTIST GUEST OF HONOUR

## Jim Burns

Jim Burns was born in Cardiff in 1948. On leaving school in 1966 he entered the RAF as a trainee pilot. "I've drawn all my life and I loved painting," he says, "but in my childhood all I ever wanted to do was to fly aeroplanes." Unfortunately aptitude failed to match ambition, and in 1968 he left the RAF and entered art college, first in south Wales, then in London. As a result of his Diploma Show in 1972 he was approached by the art agency Young Artists, since when he has never looked back. He has painted covers for most of the major British sf publishers, though in recent years the bulk of his work has been for the American market, notably Bantam and Avon. He is particularly noted for his illustrations for a great many of Robert Silverberg's books, both in the UK and the USA (in several cases he has had dual commissions to produce different paintings for the same book for both countries). He has recently branched into some black-and-white work, with interior illustrations for *Interzone* and for a Frank Herbert collection, *Eye*.

Other projects with which he has been involved include the film *Blade Runner*, on which he worked for ten weeks as a designer, and a variety of enterprises initiated by computer innovator Sir Clive Sinclair: these have included design work on his various electric vehicle projects. Burns is one of the artists whose work is showcased and discussed in *The Guide to Fantasy Art Techniques*, edited by Martyn Dean, and a book devoted to his work, *Light Ship*, is scheduled to appear in the late spring of 1986. Jim Burns is married with three children and lives in south London. He is a regular – though unobtrusive – convention-goer, and is increasingly being recognized as one of the finest sf artists there has been. He has twice won the BSFA Award as Best Artist.



What I see as attractive in a picture is its narrative quality. I like the picture itself to tell part of the story. I try to be totally honest to the tale or the section of the tale illustrated. I get a lot of satisfaction from the recognition of the parameters imposed by the story. That's a discipline which in the end makes the job more interesting from my point of view. The same is true of cover-briefs. I don't like them because so often the brief is some ostentatious requirement on the part of the client. But I try to turn the brief back to some semblance of honesty with regard to the tale. It makes life awkward but it's a challenge – nothing becomes an indulgence....

I want my pictures to have a general appeal to ordinary people – I can't stand artistic posturing. But I like the hardware to look as if it may have a function. Even my limited knowledge of aeroplanes affects the design. If you sit in the cockpit of an aeroplane you see all the detail most people aren't aware of. It's the suggestion of those bits that I want to plaster all over my things. I like to make the hardware look as if there's some human thinking behind it. Or, even better, alien thinking... I particularly want to try to convey artifacts which are the product of truly alien mind and different sets of perceptions. And to suggest materials other than wood or metal or plastic – somehow! Ships of onyx or opalescent vessels ploughing bizarre oceans of liquid metal under skies tended by twin or triple suns – all that sort of stuff!

– from *The Guide to Fantasy Art Techniques*  
text copyright © Chris Evans 1984



art Jim Burns/Interzone 9



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Outstanding fantasy in a strange new world: 'Rich... beautiful... original' – Piers Anthony

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An enchanting, exotic, sensuous new fantasy set in a beautifully realised world of Arabian Nights...

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## The Infinity Link

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Scientific speculation and dizzying adventure on a galactic scale, by 'an Arthur Hailey for the '80s' – Joan D. Vinge

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New short fiction – including a novella, hitherto unpublished in book form, from the original *The Forever War* – from the Hugo- and Nebula-winning author, this year's Eastercon guest of honour.

March £2.95

Macdonald/Futura

# FAN GUESTS OF HONOUR

## Joyce and Ken Slater

Joyce and Ken Slater probably hold a unique distinction: that of having attended more conventions than any other British fan – virtually every significant British convention for the last 35 or more years (apart from enforced absences while Ken was serving with the RAF in West Germany), and a great many in Europe. And in that time they have probably done more than anyone else in British fandom to welcome newcomers and help them find their feet and feel at home. Theirs is a contribution less obvious than writing articles in fanzines, but equally as valuable to the social organism which is fandom, and we are delighted to honour them as Fan Guests of Honour at Conspiracy '87.

Ken writes: "If you count (and First Fandom did) such things as writing letters to addresses culled from sf mags back in the thirties, then I've been an active fan for at least half a century now. Before the pulps came in as ballast on the boats, I used to read George Griffith and H.G. Wells and other authors on my grandmother's library ticket ... age then eight or nine, I guess. There was a letter in an issue of *Amazing* around 1937-38 with a London address, and I tracked it down in the phone book. Whoever it was didn't seem to be much interested in making contact with me, though. Then the war, and not much contact with anyone until around 1945, when I got involved with the British Fantasy Library, first as a member, and then in charge of the trading department."

Ken Slater played a large role in the founding of various fan organizations in the late 1940s. In *All Our Yesterdays* Harry Warner says: "Many survivors of this era give Slater the credit for the eventual revival of British fandom." In 1947 he started a fanzine, *Operation Fantast*, which became a focal point for the re-establishment of British fandom and fanzines. Though he was ordered to Ger-



many in 1948 he continued publishing with the aid of Joyce (then Joyce Teagle). Ken also continued to push strongly for the foundation of a national organization (though ironically he was unable to be at the convention in 1958 which saw this come to fruition in the BSFA). In the mid-50s Joyce and Ken founded Fantast (Medway) Ltd – a successor to one aspect of Operation Fantast – a mail-

order of business which continues to this day. But it was more than just a business: F(M)L catalogues provided an information service, bulletin board and means of contact for fans around the world; and before specialist shops began to spring up in Britain in the 1970s there can have been few fans in Britain who didn't to some extent depend on the Slaters for their regular dose of sf.

## Your Address Label

Check your name and address on the envelope in which you received this Progress Report. Have we got it right? (Obviously we've got it right enough for the Post Office to deliver the thing, but there's still plenty of margin for error.) If there is any mistake, please write to us, clearly typing or printing in block capitals the correct version. Our mighty computer can then be fed the proper information.

If we have such a totally garbled address that you have never received this PR at all, please let us know straightaway....

## Creche

Conspiracy will be providing a creche for children of 0-10 years. We hope to provide a daily programme of activities for older children, to be organized by a qualified play leader, whilst the younger ones will be cared for by a team of professional "nannies". Separate rooms for play and sleeping will be provided. We are also hoping to provide a baby listening service nightly in the main convention hotels.

More details of the creche may be obtained from:

Pat Charnock  
45 Kimberley Gardens  
London N4  
U.K.

We would appreciate hearing from you early, in order to help us gauge the likely demand. There will be a charge for use of the creche facilities.

## Services for the Handicapped

This is a plea for information. If you have any handicap requiring special arrangements at the convention, please let us know *early*, so that we may assess what needs to be done.

We are particularly aware that wheelchair access caused some people great problems at Seacon '79. Unfortunately we can't redesign the Metropole Exhibition Centre to modern standards of access (though the Brighton Centre does meet those standards), but there are ways of getting around which we can fix for you if we know about you.

# SPECIAL FAN GUEST

## Dave Langford

Dave Langford is a graduate both of Oxford University and of the Oxford University SF Group. The former led him to several years in the grip of Her Majesty's Government as a tame scientist at the Atomic Weapons Research Establishment in Aldermaston (an experience cannibalized in his novel *The Leaky Establishment*); the latter led him into the even more sinister corridors of science fiction fandom. He eventually escaped from Aldermaston to become a fulltime writer and computer boffin; fandom still has him in its clutches, as witness his appearance on our Guest List.

Dave's professional career includes two published novels (*The Space Eater* and the aforementioned *Leaky*), several non-fiction books (notably *War in 2080* and – in collaboration with Brian Stableford – *The Third Millennium*), and a variety of short stories with dubious sounding titles like "Accretion", "Semolina", "Lukewarm", "Wetware", "Jellyfish" and "Sex Pirates of the Blood Asteroid". His story "Cube Root" is a current BSFA Award finalist. Forthcoming are two novels: *The Wilderness of Mirrors* (sf) and *Earthdoom* (spooft disaster, with John Grant).

But it is for his achievements as a fan that he is being honoured here. These are many. He has published the fanzines *Twill-Ddu* (pronounced, as any Welshman will tell you, just the way it's written), *Drilkjis* (with Kevin Smith) and – currently – *Ansible* (renowned for printing the news *Locus* is afraid to print – possibly because Dave or his informants make most of it up). His talks have enlivened many a convention programme, and his laugh has caused many a seismic disturbance in the bar. He was elected TAFF representative in 1980 and managed to find his way all the way to America *and back*; his account of the trip, *The Transatlantic Hearing-Aid* proved (after a 16 year gap) that it is possible for a European TAFF delegate to publish the once-traditional trip report. He has been nominated for innumerable fan Hugos, and finally carried off the Best Fan Writer Award in 1985.



being fearsomely warned against my uncouth foreign mumbles – that she could understand me perfectly. Good for her. I couldn't....

I clamoured for fiercer pleasures, and Joyce Scrivner led me off through infernal circles of stolen metaphor. Hugest of all was the Circle of the Coke-drinkers, cursed for their folly with unending flatulence. Daemonic figures capered along the corridors, shrieking "Chicago's won the 82 bid but it's DNQ for now!!!"....

A door with a *Davis Publications* card beckoned, and for a moment I imagined a beery oasis funded by the limitless profits of *IASFM*. Small hope. This was the circle where those who have sold their souls to George Scithers must suffer... The room was darkened and beerless, with GS enthroned in one corner; pressing themselves against the far wall yet helpless to flee, the damned ones writhed at his cruel pontifications on "the...publishing...policy...of...Isaac...Asimov's...Science... Fic...tion...."

It was only a few floors down to the miserable Circle of the Exhibitionists, where fugitives from the earlier Masquerade struggled ineptly to enjoy themselves while still entangled in exotic costumes. Everywhere you looked there were flocks of Princess

Leias, heaped in white drifts like the output of a faulty Xerox and straining to follow conversation through their hairy earmuffs....

We made our way down, through further circles of sometimes even drunken partying... By now my throat was afire with the gobs of flaming magma which one Texan party pressed upon innocents, in the delusive guise of chili. An oddly-cloaked black fan burst out at us suddenly and fell over, wailing "Oh God, take me home!" Plainly he was feeling excessively damned, and I tried connecting him to my bottle of Bell's whisky. Instantly revitalized, he sat up... I said goodbye with what grace I could manage as Joyce dragged me away by one leg. Further down yet: and here were Eli Cohen and Jane Hawkins, toiling along in sisyphian manner with an enormous crate of cans.

"Where's the party?" Joyce and I asked eagerly. "Where're you taking the beer?"

"This isn't beer, it's 7-Up."

We made an excuse and left. Yes, definitely this was hell....

– abridged from *The Transatlantic Hearing Aid*

Copyright © 1985 Dave Langford and available from him at 94 London Road, Reading, Berks, RG1 5AU, U.K. for £2.25 post free.



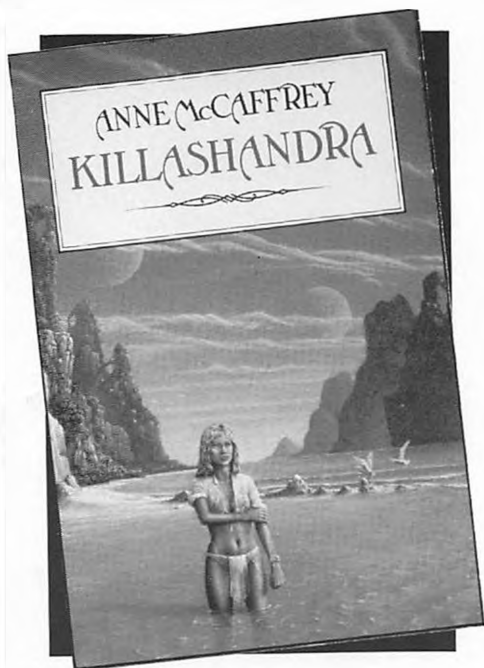
I stumbled through endless degenerate scenes... It started in the placid Limbo of a Clarion party, where pretentious young authors were summarily irrigated by Damon Knight's squirt gun. Knight looked awesomely patriarchal with his endless grey hair and beard, like a major prophet who'd taken advantage of the early-retirement scheme; having instructed me that a TAFF delegate was much more enviable than a Worldcon GoH, he confided an unlikely number of Stories About Harlan – indicating that in my report I was to attribute the cleaner ones to Kate Wilhelm. Luckily for fandom, I'd never learned shorthand and those anecdotes are safe in Limbo... Kate Wilhelm herself was also present, looking like a favourite aunt but possessed of a mean touch with the squirt-gun. She won my heart by stating – after



# NEW FANTASIES FROM THE PUBLISHERS OF *THE BELGARIAD*

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A NEW ADVENTURE FROM ONE OF THE WORLD'S  
LEADING SCIENCE FANTASY WRITERS



## ANNE McCAFFREY

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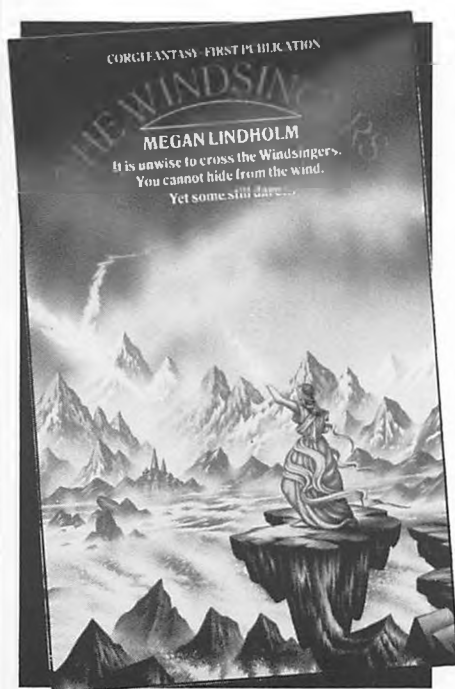
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The heroine of *The Crystal Singer*  
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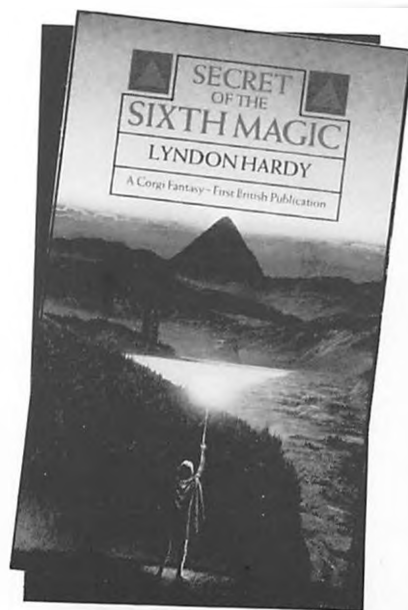


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An enthralling saga of  
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*The Windsingers* and  
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**Secret of the Sixth Magic**  
The thrilling sequel to  
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Once again, Lyndon Hardy  
adds reality to fantasy  
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OUT NOW FROM CORGI 





# CONSPIRACY '87





## Hotels and Facilities

Brighton's unrivalled facilities made it inevitable that, like our predecessors in 1979, we should choose it as our site. Brighton is ideally suited for travellers from all over the world. London's second airport, Gatwick, is only 25 miles away, with a fast rail connection running 24 hours a day. London itself is less than an hour by rail. Brighton is one of Britain's most attractive seaside towns, famous for its unique Royal Pavilion. Its compact centre is packed with shops and restaurants – all within easy strolling distance of the seafront and our convention hotels and facilities.

Those of you who attended Seacon '79 will be familiar with some, but by no means all, of the facilities we are planning to use in 1987. Once again we will be making full use of the Brighton Metropole's exhibition halls and conference rooms. The nine exhibition halls offer a total of 80,000 sq. ft of floor space. The largest halls can seat up to 2,000 conference-style. The others provide smaller meeting rooms (capacity 300-350) plus exhibit space which will comfortably accommodate the largest conceivable dealers room, art show and other exhibits without the sense of being lost in an aircraft hangar. The hotel itself has a large hall which can seat 850 for a banquet, and there are fifteen smaller meeting rooms, and bars, restaurants and lounges. We'll also be making use of the Brighton Conference Centre, a few yards walk down the seafront from the Metropole. The main feature of this ultra-modern, highly-equipped conference facility is an arena which can seat up to 5,000 people; it is here that major programme events will be held.

Our three main hotels will be the same ones as used in 1979 – the Metropole, the Bedford and the Old Ship. Between them, these hotels provide 1,200 beds, all with private bathroom, and all within a couple of minutes' walk of our conference facilities. There is a wide variety of additional overflow accommodation within walking distance of the Metropole and the Brighton Centre, ranging from cheap bed-&-breakfast houses to expensive and luxurious hotels. We have already agreed room rates with the Metropole and Bedford hotels, subject only to increases based on changes in the retail price index up to late 1986. These rates are: single room £23.00 (approx \$32.50 US) per night, double or twin room £16.50 (approx \$23.50 US) per person per night. Prices include breakfast, service and value added tax.

In future Progress Reports we will be offering you much more information about what Brighton has to offer.

**Important Note:** Hotel bookings – for our main hotels and for others – will be handled for us by the Brighton Conference Office. All convention members will be sent a booking form in, we estimate, November 1986. Do *not* try to book direct with any of the main convention hotels: they will not accept your reservation unless it comes through our official channels. Of course, you *can* make your own arrangements with other Brighton hotels, but we recommend that you wait for our booking form, which will give you a wide range of alternatives.

## Travel

British Airways is the official airline for the 45th World Science Fiction Convention. In Progress Report 2 we will explain how this arrangement may benefit you.

We are discussing with various travel agents the nomination of official or recommended agencies, to help those of you coming from overseas to make the most of your trip. More about this, too, in PR2.

## Convention Art Show

We hope there will be something to interest everyone in the Conspiracy Art Show: old favourites, new images, and a truly international flavour. The art show will occupy a large hall in the Metropole Exhibition Centre and we are sure it will stimulate a great deal of interest in convention members.

If you are interested in exhibiting at the Conspiracy Art Show, for further details please contact:

Colin Langeveld  
9 Lisleholme Road  
West Derby  
Liverpool L12 8RU  
U.K.

## Programming

And so we searched through past PR1s, hoping to find some material we could plagiarize for this PR. Some hope. Seacon '79 neatly side-stepped the issue by having nothing on programme; Aussiecon had three paragraphs begging for ideas. Most of the rest simply told you that you'd heard all of this before, but there really wasn't an awful lot one could say about programme at this stage.

There isn't. We have the skeleton of a structure – three main programmes of varying sizes, a 24 hour film programme, a computer and games programme and a variety of meeting rooms that can be utilized in any way you might want (within reason!), all of which will be running over five days. There will be a limited programme on the Wednesday and Tuesday of the convention. The Programme Sub-Committee is in existence, and we have drawn together over a hundred ideas ranging from author reading sessions to ballets.

At present we intend to have the largest of the programme streams and the film programme, running in the Brighton Centre, and other streams and meetings in the Metropole Hotel. There is a possibility that other venues may be used for special events.

Finally, we have to ask you for any truly wonderful ideas of your own that you've never been able to convince a con-committee to put on. We promise at least to consider all of them, no matter how bizarre they may initially appear!

(All the above is, of course, subject to complete change without notice.)

## Dealers' Room

The Dealers' Room will occupy two large, interconnected halls in the Metropole Exhibition Centre. Up to 200 tables are available for hire; there is no limit to the number of tables each dealer may reserve. The Dealers' Room will be open for business from Thursday 27th August to Monday 31st August, with ample opportunity beforehand and afterwards to set up and dismantle displays. 24-hour professional security will be provided.

Tables measure 6' x 2' 4", and the cost is £25 (\$37.50) per table, or £30 (\$45) for wall tables. A non-refundable deposit of £10 (\$15) is required with each booking. For full details and booking forms contact:

Ron Bennett  
36 Harlow Park Crescent  
Harrogate  
HG2 0AW  
U.K.

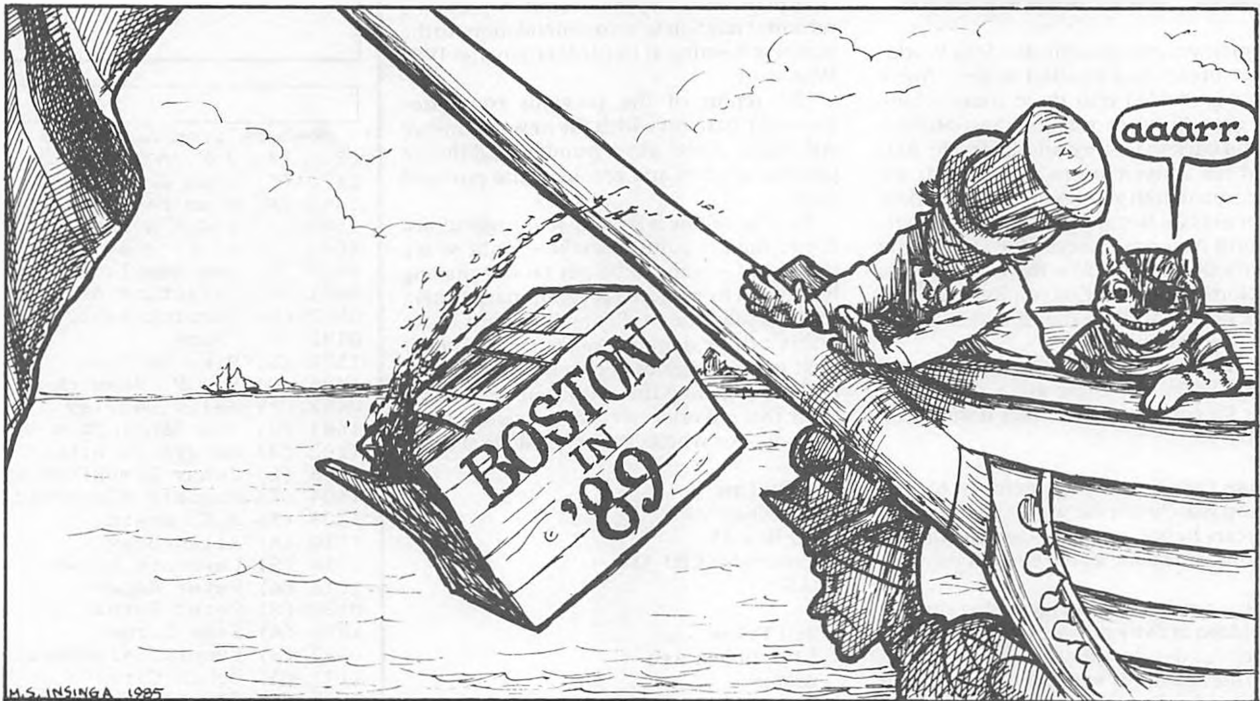
## Weapons Policy

Like most large conventions over the past few years, Conspiracy has a weapons policy. Ours is mainly dictated by English Law – to be specific, the Prevention of Crime Act, 1953. This Act prohibits the carrying of offensive weapons without lawful authority or reasonable excuse in any public place. A public place has been defined as a place which any member of the public may enter, even if payment has to be made. An offensive weapon is any article made or adapted for use for causing injury to the person or intended by the person carrying the weapon for such use. For example, the carrying of any knife may contravene the act, and the person carrying the knife has to *prove* that s/he had no intent to harm anyone. If apprehended, someone carrying even a *replica* weapon would have to *prove* that s/he was not just about to commit a crime. You are not innocent until proven guilty: you are guilty *unless you can prove yourself innocent*.

So, to put it simply, our policy is: weapons will neither be carried nor worn at the con. The committee will decide what constitutes a weapon. The only exception to this is the Masquerade. If a weapon is an essential part of your costume, then it may be worn during the Masquerade.

If you are unhappy with this policy, you are very welcome to write to the committee and we will consider your views but you will need to put forward a very good argument to make us change our minds! We have no wish to infringe on your personal liberties within the law of this country; but neither do we wish any of you inadvertently to get yourselves into difficulty.

# AN OPEN INVITATION TO ALL BRITISH FANS:



In 1773, We Had A Tea Party With YOUR Tea.

In 1775, YOUR Redcoats Marched On Lexington  
And Concord.



But In 1989, We'll Go Overboard For YOU.

Vote For Boston In '89  
And Come To NEW England For The  
Worldcon.

# Worldcon Site Rotation

At the moment, the possible sites for a Worldcon are subject to a rotation system. North America is divided into three zones whose 'turn' goes in strict rotation East-Middle-West and back to East for another cycle. Bids to hold the convention in a given year are only accepted from venues in the appropriate zone, or outside North America. (If a bid outside North America is successful – as was the case with Conspiracy '87 – the rules provide that a North American Convention (NASFiC) shall be held as well, in the zone that would have had the Worldcon.)

This system has worked moderately well for some years, but there are a number of reasons for considering whether it should be altered:

- From 1986 onward, the members of each Worldcon will choose the site of the Worldcon three years hence, not two – which will put it into the same zone as the current convention.
- There appears to be an increasing amount of Worldcon activity outside North America: whether this development requires a change in the rules or not is very much a matter of personal taste, but it is certainly a changed factor to take into account.
- One of the bids lodged for 1988 is the *Bermuda Triangle* in '88 bid, which is intended to be held on a cruise ship in international waters, but starting from a port in North America. This is being bid as a non-North American bid (otherwise it would be out of rotation, as 1988 is a central zone year), but is giving rise to some legalistic questions in some quarters.

At LACon II in 1984, the business meeting appointed a committee to consider what changes might be made in the rotation system. This committee did not present any recommendations to the Aussiecon business meet-

ing, but it did produce a discussion document laying out the various suggestions which had been made. The Aussiecon II business meeting reappointed the committee under a new chairman, with a specific remit to present a recommendation or recommendations to the business meeting at Confederation, the 1986 Worldcon.

The report of the previous committee forms the basis on which the new committee will work; it sets out a number of different possible systems and considers the pros and cons.

The committee is seeking *your* suggestions. If you have a point to make – want to see the report – want to be put on our mailing list – want to suggest a revolutionary system that will solve the world's problems at a stroke – think those damned Yanks / Easterners / Californians / Ozzies / Poms (delete as applicable) are getting the Worldcon too often – think that a Worldcon every year is too much anyway – or whatever...*please write to us!*

Colin Fine  
*Conspiracy '87*  
PO Box 43  
Cambridge CB1 3JJ  
U.K.

Ben Yalow  
3242 Tibbett Ave  
Bronx  
NY 10463  
U.S.A.

Jack Herman  
Box 272 Wentworth Bldg  
University of Sydney  
NSW 2006  
Australia

Please enclose SAE for reply.  
"World Science Fiction Society", "WSFS",  
"World Science Fiction Convention", "Worldcon",  
"Science Fiction Achievement Award" and "Hugo Award" are service marks of the World Science Fiction Society, an unincorporated literary society.



Available from the convention address are our distinctive and irresistible T-shirts and sweatshirts. Black, with the convention name printed in red, they come in two styles, with the name writ large across the chest, or discreetly on the left nipple. T-shirts are £4.99 (\$7.50) and sweatshirts £9.99 (\$15.00); postage and packing is £1.00 (\$2.00) extra. Please specify style and size (small, medium, large and extra large).

We also have for sale mugs, again with the

convention name printed in red on a black background. These are guaranteed to lend style and added flavour to your morning tea or coffee, and cost only £1.99 (\$3.00), plus £1.00 (\$2.00) postage.

If you don't want to waste money on postage, look for our desk at any major forthcoming British sf convention. We'll also have all these things available at our desk at Confederation, the 1986 worldcon in Atlanta.

# Members of

- \*\* Members from Australia
- 0247 (A) J.P. Ackroyd
  - 1470 (S) John J. Alderson
  - 1464 (A) Miss Patricia Anderson
  - 1537 (A) Ted Andrews
  - 1091 (S) A. C. Andronicos
  - 1527 (A) Joe Aquilina
  - 0951 (P) Christine Ashby
  - 0952 (P) Derrick Ashby
  - 0192 (P) Asms
  - 1523 (S) Mike Baldwin
  - 1481 (S) Mr. M. Beamish
  - 0453 (A) Sally Beasley
  - 1541 (S) Ian Bennington
  - 1102 (S) Mervyn R. Binns
  - 1105 (S) Jenny Blackford
  - 1104 (S) Russell Blackford
  - 1109 (S) A.E. Brain
  - 1110 (A) Allan Bray
  - 1526 (S) Lawrence Brown
  - 1118 (A) Peter Buggy
  - 0198 (S) Peter Burns
  - 1528 (A) Sean Byrne
  - 0197 (S) Dennis Callegari
  - 1125 (S) Wendy Carey
  - 1460 (A) Glynnis Chalmers
  - 0953 (S) Chris Chittleborough
  - 1130 (S) Robert Chittleborough
  - 1474 (S) Matthew Clarkson
  - 0206 (P) Robert Clements
  - 1132 (A) Grant Clift
  - 0954 (S) Sarah Crawshaw
  - 1772 (A) Garry P Dalrymple
  - 0955 (A) Peter Darling
  - 1146 (S) Pam Dawson
  - 1484 (S) Dianne De Bellis
  - 1150 (S) Kearin de Vos
  - 0956 (P) Andrew Driscoll
  - 1498 (S) Larry A. Dunning
  - 1169 (S) Cindy Evans
  - 0200 (A) Roy Ferguson
  - 1483 (A) John A. Flack
  - 1178 (S) Jonathan Flynn
  - 1495 (A) Kevin Flynn
  - 1179 (A) Christine Forbes
  - 1149 (S) Theresa de Gabriele
  - 1515 (S) Kathleen Gaitely
  - 0957 (P) Maureen Gell
  - 1192 (S) Bruce Gillespie
  - 1200 (A) Deborah Green
  - 0958 (P) David Grigg
  - 0959 (S) Suzanne Grigg
  - 1465 (A) Mrs Eleanor Hallewell
  - 0050 (A) Carey Handfield
  - 1207 (A) Rodney D. Hanna
  - 1510 (S) Jeff Harris
  - 1509 (A) Martin L. Harvey
  - 1212 (A) Patricia Heffron
  - 0478 (S) Jack R. Herman
  - 0960 (P) Mandy Herriot
  - 1540 (S) Margaret Hilliard
  - 0961 (S) Irwin Hirsh
  - 1220 (A) Bret A. Hirshman
  - 0351 (A) Gary Hoff
  - 0288 (P) Kim Huett
  - 1233 (S) Stewart M. Jackson
  - 1235 (A) Karin Janesic
  - 0411 (P) Robin Johnson
  - 1238 (S) Dallas Lee Jones
  - 1502 (A) Rod Kearins
  - 0962 (P) Bill Kendell
  - 1248 (S) Catherine Kerrigan
  - 1252 (S) Phillip Knowles
  - 1263 (S) Ratna Lantang
  - 1462 (A) Miss Anne Lawrence
  - 0289 (A) Mark Linneman
  - 0963 (P) Seth Lockwood

# Conspiracy '87

Conspiracy members counted by country on 13/01/86

Country	Attending	Supporting	Presupport	Total
Australia	53	72	29	154
Belgium	3	1	10	14
Bahamas	1	0	0	1
Chile	2	0	0	2
Sri Lanka	1	0	0	1
Canada	16	3	19	43
West Germany	2	0	45	47
Dominican Rep.	1	0	0	1
Eire	3	0	4	7
France	0	0	9	9
Yugoslavia	2	0	9	11
Luxembourg	0	0	1	1
Malaysia	1	0	0	1
Mexico	0	1	0	1
Japan	2	2	0	4
The Netherlands	11	2	20	33
Norway	3	0	1	4
New Zealand	6	2	4	12
Poland	0	0	1	1
Portugal	0	0	1	1
Finland	0	1	0	1
USSR	2	0	0	2
Sweden	2	0	14	16
United Kingdom	208	25	233	466
United States	375	238	340	953
Total	694	352	740	1786

1278 (S) Adrienne Losin  
 1461 (S) Dave Luckett  
 0964 (S) Lync  
 1281 (S) Peter Lyons  
 0965 (A) John Macdonald  
 1503 (A) Kevin Maclean  
 0966 (P) Jahn Maizels  
 1285 (S) Gary Makin  
 1491 (S) Jenny Mathews  
 0967 (P) Glen Matthews  
 1289 (A) Pat Matthews  
 0969 (A) Kevin McCaw  
 1530 (S) Shayne McCormack  
 0466 (A) John McDouall  
 1293 (S) Frank McEwen  
 0970 (P) Sean McMullen  
 1520 (S) Lewis P. Morley  
 1311 (A) Ken Moylan  
 0968 (P) Michelle Muysert  
 1538 (S) Darren Nash  
 0971 (S) Clive Newall  
 0972 (P) John Newman  
 0973 (S) Cath Ortlieb  
 0291 (S) Marc Ortlieb  
 0848 (P) Ken Ozanne  
 0815 (P) Maria Ozanne  
 1522 (S) Russell Parker  
 1333 (A) Gerardine Parslow  
 0290 (P) Dr. Francis Payne  
 1338 (A) Kevin A. Perry  
 1343 (A) Zyg Poliniak  
 0974 (P) Ian Porter  
 1500 (S) Lisa Poulrier  
 1347 (S) C. J. Powell  
 0442 (A) Gayle Rogers  
 0533 (A) Harry Rogers  
 0443 (A) Tony Rogers  
 0483 (A) Val Rogers  
 1363 (S) Yvonne Rousseau  
 0292 (S) Stephen J. Roylance  
 1486 (A) Mr. Emmanuel Savona  
 1376 (S) Justin Semmel  
 1695 (A) Ronald Serdiuk  
 1539 (A) Cathy Simpson  
 1386 (S) Grant Sinclair  
 0194 (P) Adric Small

0193 (P) Karen Small  
 0975 (P) Nicole Small  
 1459 (S) Gerald Smith  
 1472 (S) John Snowden  
 0976 (P) Kit Stevens  
 0977 (P) Paul Stevens  
 1496 (S) Michelle Stillman  
 1398 (A) David A. Stirrup  
 1400 (S) Grant L. Stone  
 0978 (P) Fabian Stretton  
 1401 (S) Caroline Strong  
 0199 (A) James Styles  
 1403 (S) Lise Summers  
 0191 (P) Lance Symes  
 0979 (P) Sue Tonkin  
 1414 (S) J. Anita Toohey  
 1415 (S) W. Craig Trader  
 1418 (A) D. John Trugove  
 1419 (S) Sue Tuckett  
 1422 (S) Greg Turkich  
 1434 (S) Brian Robert Walls  
 0980 (A) Valerie Ward  
 0981 (S) Phil Ware  
 1437 (A) Alexander Wasiliew  
 1438 (S) Colin S. Watson  
 1439 (S) Derrick Watson  
 0275 (A) Jean Weber  
 0195 (S) Roger Weddall  
 1473 (A) Annette Wilson  
 1447 (S) Heather Wilson  
 1463 (A) Chris Young  
 0982 (A) Lucy Zinkiewicz

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 1002 (P) Eddie C. Bertin  
 0126 (P) Jef Bryant  
 0135 (P) Marc Corthouts  
 1773 (A) Erik Coune  
 0808 (A) Georges Coune  
 0127 (P) Andre de Rycke

0133 (P) Guido Eekhaut  
 0864 (P) Jeanne-Marie Feron  
 0865 (S) Michel Feron  
 0134 (P) G. Gorremans  
 0210 (P) C.R. Laker  
 0129 (P) Carlos Moens  
 1001 (P) Bart Muylaert

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 1089 (A) William C.S.  
 Affleck-Asch-Lowe

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 1533 (A) Gary Bateman  
 1117 (A) Keith Buajitti  
 0403 (P) Catherine Crockett  
 1157 (S) Darien Duck  
 0751 (P) Steve Forty  
 0455 (P) Heather Fowler  
 0458 (P) Wayne A. Fowler  
 0750 (P) David George  
 1761 (A) Kim Gibbs  
 0538 (P) Steve Gill  
 1194 (S) Doug Girling  
 1195 (S) Mike Glicksohn  
 1198 (A) Bill Grant  
 0434 (P) Nora Hamilton  
 1206 (A) D. Larry Hancock  
 0314 (P) Kim Kofmel  
 1260 (S) T.G. Kucera  
 0744 (A) Hope Leibowitz  
 0476 (P) Mary Leppik  
 0421 (A) John Mansfield  
 0758 (P) JoAnne McBride  
 0499 (P) Marjorie McKenna  
 0546 (P) M.T. McKenna  
 0477 (P) Patti Middleton  
 0315 (P) Charles Mohapel  
 1305 (S) Lillian E. Moir  
 1336 (A) David Pengelly  
 0402 (P) Alan Rosenthal  
 0916 (A) Linda Ross-Mansfield  
 0719 (A) Fran Skene  
 1086 (P) Mandy Slater  
 1391 (A) Henry Spencer  
 1424 (S) W. Paul Valcour  
 0475 (P) Jacqueline M. Ward  
 1664 (A) Laura Webb Ward  
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 1609 (A) Paula-Ann Anthony

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 0832 (P) Declan Brennan  
 0016 (A) Harry Harrison  
 1763 (A) Joan Harrison  
 0155 (A) Anne McCaffrey  
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 0234 (P) The Irish SF Association

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 0228 (P) Jean Daniel Breque  
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1501 (A) Mika Wakisaka  
1466 (S) Ken Yamaoka

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0376 (P) Tom Hendriks

\*\* Members from Malaysia  
0647 (A) Philip Chee

\*\* Members from Mexico  
1610 (S) Gerda K. Oberg

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1751 (A) Martin Berkelaar  
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1754 (A) Nico Klaasen Bos  
0816 (A) Joh Flaton  
0046 (S) Roelof Goudriaan  
1518 (S) Peter Gunther  
1753 (A) Eef Hartman  
0838 (P) Sheila Kavanagh  
0997 (P) Leo Kindt  
0037 (A) Zweitse Klous  
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0998 (P) P.J. Rijpert  
0047 (P) John Paul Smit  
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0130 (P) Peter Smits  
0140 (P) Gerard Suurmeijer  
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0870 (P) Jo Thomas  
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1756 (A) Jan Veldhoen

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1139 (A) Victoria Patricia L. Craig  
0945 (P) Nick Craven  
0196 (P) Greg Hills  
1532 (A) Janet Horncy  
1239 (S) Timothy Jones  
1286 (A) Rosemary Mansfield  
1514 (S) Maureen McKee  
1011 (P) E. Jenner O'Rourke  
1358 (A) Alan Robson  
1536 (A) Ms Michelle Schollitt  
1012 (P) Lindsay R. Thompson

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0513 (A) Anton Lien  
1318 (A) Oyvind Myhre  
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0281 (P) Wiktor Bukato

\*\* Members from Portugal  
1202 (P) Alvaro de Sousa  
Holstein Ferreir

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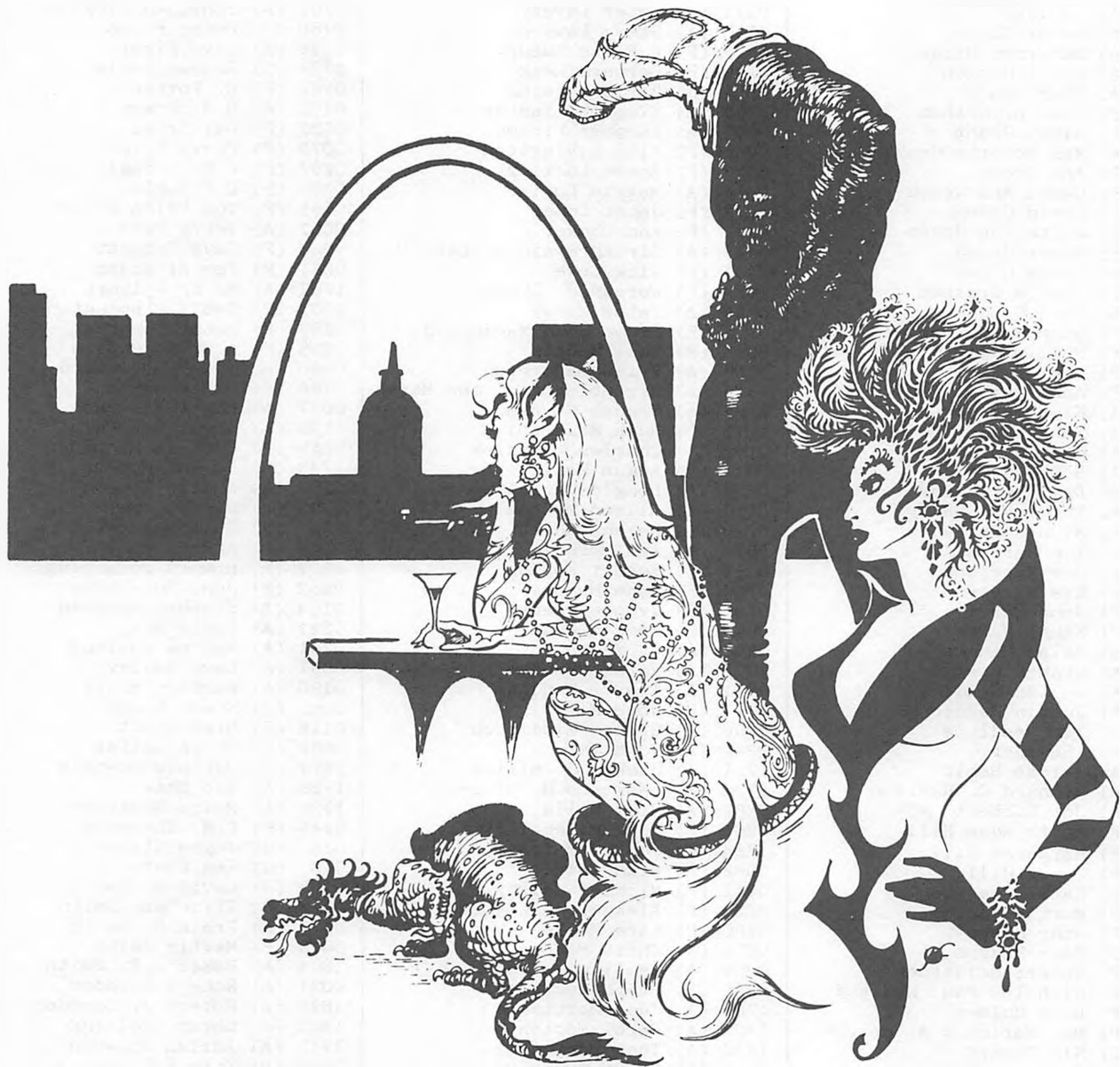
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0319 (P) Kjell Borgstrom  
0318 (A) Anders Carlsson  
0227 (P) Ahrvid Engholm  
0324 (P) Lottie Eriksson  
0860 (P) Magnus Eriksson  
0085 (P) Urban Gunnarsson  
0322 (P) Kaj Harju  
0316 (P) John-Henri Holmberg  
0325 (P) Aake E B Jonsson  
0321 (P) Lena Karlin  
0648 (P) Ruben Lundin  
0814 (P) Per Osterman  
1367 (A) Marten Sandberg  
0323 (P) Ylva Spaangberg  
0317 (P) Lars-Olov Strandberg

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0165 (P) Arnold Akien  
1755 (A) Miranda Aldham-Breary  
GBWA (G) Brian Aldiss  
0286 (P) Eleanor Alexander  
0093 (A) Kay Allan  
0626 (A) Philip Allcock  
0825 (P) Lynne Amer  
0769 (P) Brian Ameringen  
0875 (A) Michael Ancell  
0337 (P) Fiona Anderson  
0095 (A) Stuart Andrews  
0211 (P) Alexander Armstrong  
0892 (A) Hazel Ashworth  
0158 (A) Mal Ashworth  
0008 (A) Chris Atkinson  
0230 (P) Denise Atkinson  
0033 (P) Margaret Austin  
0847 (A) Linda Bagley  
0893 (A) Chris Bailey  
0868 (P) Rachel Bailey  
0262 (P) Henry Balen  
0810 (P) Charles Ball  
0809 (P) Jane Ball  
0327 (P) Ted Ball  
1707 (A) Margaret Banks  
0894 (A) David Bath  
0895 (P) Pauline Bath  
0633 (P) Ian G. Batten  
0878 (A) Mr. N. Baxter  
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0829 (A) Ron Bennett  
0625 (P) Austin Benson  
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0109 (P) Tony Berry  
1777 (A) Dave Bevan  
0620 (P) Jacqueline Blount  
0331 (P) Pamela Boal  
0799 (P) Jenny Bone  
0798 (P) Trevor Bone  
0056 (P) Duncan Booth  
0217 (P) Judy Booth  
0245 (A) John Botham  
0238 (P) Keith Bowden  
1748 (A) Helena Bowles  
0336 (P) Tim Breslain  
0886 (P) Denis Bridoux  
1704 (A) Hilary Broadribb  
1749 (A) Tim Broadribb  
0006 (A) Faith Brooker  
0623 (P) John Brosnan  
0097 (S) Pat Brown  
0096 (S) Vernon Brown  
0239 (P) Valerie Buckle  
0123 (P) Steve Bull  
0179 (A) Kenneth Bulmer  
0827 (P) Mark Bunce  
0621 (A) Saul Bura  
0821 (A) Andrew Burke  
GJB (G) Jim Burns

1774 (A) Kevin Busby  
0776 (P) John Butcher  
0840 (P) KIM Campbell  
0862 (P) Madeleine A. Campbell  
0171 (P) Ramsey Campbell  
0231 (P) Roger Campbell  
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1007 (P) David Carson  
1008 (P) Norma Carson  
0181 (P) Friend of J Cawthorn  
0180 (P) Jim Cawthorn  
1705 (A) Andy Challis  
1691 (A) Mike Christie  
0038 (P) A. Vincent Clarke  
0804 (A) George Clarke  
0805 (A) Kathy Clarke  
0031 (A) Peter Cohen  
0882 (A) Peter Colley  
0182 (P) Ann Collier  
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0178 (P) Richard Cowper  
0801 (P) Dave Cox  
0122 (P) Jonathan Coxhead  
0342 (P) Karen Crump  
0341 (P) Peter Crump  
0223 (P) 1/2r Cruttenden  
0823 (P) Michael Cule  
0792 (P) Tony Cullen  
1739 (A) Rafe Culpin  
0824 (P) Michael Curtis  
1719 (A) Mandy Dakin  
0616 (P) Oscar Dalgleish  
0018 (A) John Dallman  
0614 (A) Mike Damesick  
0207 (P) Huw Davies  
0891 (P) Malcolm Davies  
0023 (A) Steve Davies  
1735 (S) Dr. Trevor Davis  
1736 (S) Tina G. Davis  
0235 (A) Robert Day  
1770 (A) Sir Ector de Maris  
0077 (P) Lawrence Dean  
0777 (P) Sylvie Denis  
0774 (P) Mike Dickinson  
0278 (S) Iain Dickinson  
1725 (S) Dermot Dobson  
1726 (S) Perdy Dobson  
0172 (S) Vincent Docherty  
0266 (P) Elsie Donald  
0086 (P) Chris Donaldson  
0074 (A) Alan Dorey  
0075 (A) Rochelle Dorey  
0066 (A) Paul Dormer  
0842 (S) Barbara Doyle  
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1716 (A) Marcus Durie  
0332 (A) Roger Earnshaw  
0032 (P) Martin Easterbrook  
0035 (P) Lilian Edwards  
0330 (P) Les Edwards  
0007 (A) Malcolm Edwards  
0030 (A) Richard Animal Edwards  
1757 (A) S. F. Edwards  
1746 (A) Janet Ellicott  
0053 (A) Dave Ellis  
0121 (P) David Elworthy  
0203 (P) C.N. England  
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0005 (A) Chris Evans  
1734 (A) Mick Evans  
0240 (A) Fabian  
0806 (P) David Fielder  
0012 (A) Colin Fine  
0344 (P) Joan Fine  
1004 (P) Philip Fine  
0844 (P) Jo Fletcher  
1709 (A) Brian Flynn  
1710 (A) Sheila Flynn  
0270 (A) Mike Ford  
0204 (S) Susan Francis  
0068 (A) Gwen Funnell  
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0790 (P) Anne Hamill	1771 (A) Sir Ablamor o' the Marsh	0766 (P) Guy Robinson
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1769 (A) The David Hardy	0119 (P) Alison McDonald	0778 (P) Mic Rogers
0150 (A) Alun Harries	0149 (P) Helen McNabb	1737 (A) Phil Rogers
0611 (P) Tom Harris	0773 (P) Ann McPhail	0106 (P) Andrew Rose
0880 (P) Sue Harrison	0215 (P) Robert Meades	0837 (P) Howard Rosenblum
0070 (P) Eve Harvey	0100 (P) John Meaney	0852 (P) June Rosenblum
0071 (P) John Harvey	0101 (P) Yvonne Meaney	0124 (A) Stephen Rothman
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1712 (A) Justin Headlong	0867 (P) John Merry	0189 (A) Simon Rudyk
1711 (A) Tim Headlong	0090 (A) Graham Middleton	0118 (S) Mike Scott
0944 (P) Heather	0949 (A) P. Miles	0089 (S) Chris Seller
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0039 (P) Terry Hill	0083 (A) Mike Moir	GKS (G) Ken Slater
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0020 (P) Martin Hoare	0220 (P) Alasdair Montgomery	1010 (P) Elizabeth Smith
0157 (P) Andy Hobbs	0280 (P) Kate Moore	0177 (A) Frank R. Smith
0866 (P) Dave Hodson	0873 (A) Chris Morgan	0073 (P) Martin Smith
0983 (P) Robert Holdstock	0069 (A) Pauline Morgan	1694 (A) Peter J.R. Smith
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0644 (P) Steven Hubbard	0117 (S) Caroline Mullan	0643 (A) Elizabeth Sourbut
0831 (P) Dave Hudson	0803 (P) Chris Murphy	1717 (A) Chris Southern
0771 (A) Chris Hughes	0232 (P) Karen Naylor	1718 (A) Jenny Southern
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0104 (P) Chris Ingham	0028 (A) Joseph Nicholas	0849 (P) Helen Starkey
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0887 (A) Rob Jackson	0950 (A) Charles E. Noad	0811 (A) Liz Stephensen-Payne
0326 (P) Graham James	0094 (A) Lianne Norman	0812 (A) Phil Stephensen-Payne
0796 (A) Wilfred M. James	1696 (A) Gytha North	0261 (P) Andrew Stephenson
0807 (P) John Jarrold	0859 (S) Roger Octon	1005 (A) Janet Stevenson
1745 (A) John K. Jennings	0042 (P) A. Oddwove	0064 (A) John Stewart
0615 (P) Bob Jewett	0087 (A) Paul Oldroyd	0044 (P) Alex Stewart
0218 (P) Kevin Johnson	1768 (A) Sir Gwalchmai of Orkaid	0610 (P) John Stewart
0279 (P) Anthony Johnston	1767 (A) Sir Medraut of Orkneys	1693 (A) Mike Stone
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0839 (P) Tom Jones	0881 (P) Christopher F. O'Shea II	0645 (P) Charles Stross
1699 (S) Andrew Kelly	0613 (P) Anton Nigel O'There	0043 (S) John Styles
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0834 (P) Naveed Khan	0329 (P) Valerie Paine	0617 (A) Dave Symes
0153 (P) Garry Kilworth	0061 (P) Phil Palmer	0618 (A) Fay Symes
0048 (P) Paul Kincaid	0091 (P) Darroll Pardoe	0334 (A) Martyn Taylor
0152 (P) Vicki King	0092 (P) Rosemary Pardoe	0163 (P) Tom Taylor
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 0338 (P) Arthur Thomson  
 0229 (A) Paul Thorley  
 0826 (A) Susan Thurston  
 0233 (P) Tibbs  
 0173 (A) Andrew Tidmarsh  
 0174 (P) Esther Tidmarsh  
 0830 (P) Andrew Trapnell  
 0010 (S) Martin Tudor  
 3065 (P) Steven Tudor  
 0340 (A) Nick Turner  
 0078 (A) Lisa Tuttle  
 0263 (P) Pete Tyers  
 0011 (P) Paul Vincent  
 0082 (A) Richard Vine  
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 0835 (P) Heather Ward  
 0797 (P) Paul Ward  
 0116 (A) Peter Warenam  
 0787 (A) Clive Warren  
 0788 (A) Jeanette Warren  
 0045 (P) Ashley Watkins  
 0175 (A) Ian Watson  
 0876 (P) Jenny Watson  
 0897 (P) Lena Watts  
 0896 (A) Peter Watts  
 0072 (P) Gerry Webb  
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 0025 (P) Peter Weston  
 1758 (A) Martin Wheatcroft  
 1708 (A) Richard Wheatcroft  
 0114 (A) Laura Wheatly  
 0276 (P) Bob Whitaker  
 0170 (A) James White  
 0067 (A) Owen Whiteoak  
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 1087 (P) Peter Windsor  
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 1743 (A) Ian Woodley  
 1750 (A) Kate Wright  
 0855 (P) Pete Wright



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 1479 (A) Wendayne Ackerman  
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 1652 (A) Adina Adler  
 0677 (P) F.L. Ahsh  
 0481 (P) Leslie Strang Akers  
 0510 (P) David Aldridge  
 1045 (P) Bethany Allen  
 1476 (A) Phyllis Alvis  
 1475 (A) Robert N. Alvis  
 1052 (P) J. Clinton Alvord  
 1090 (S) Clifton Ansbury  
 0470 (A) Claire Anderson  
 0469 (A) Dave Anderson  
 0311 (P) Harry J.N. Andruschak  
 0495 (P) Aleta Ara  
 1601 (A) Bobbi Armbruster  
 1543 (S) Michele Armstrong  
 0667 (P) Bruce D. Arthurs  
 0164 (P) Isaac Asimov  
 1621 (A) Nancy T. Atherton  
 0545 (P) Alicia Austin  
 0310 (P) Edwin Austin  
 1092 (S) B. Shirley Avery  
 1615 (A) David M. Axler  
 1021 (P) Debra S. Baddorf  
 0556 (A) David Baer-Peckham  
 0555 (A) Marla Baer-Peckham  
 0918 (P) Diane Baily  
 0917 (P) Robin Baily  
 0602 (P) Richard W. Baird  
 1093 (S) Gerri Balter  
 1094 (S) George Barbera  
 1589 (A) Garth Barbour  
 0156 (P) Bryan Barrett  
 0606 (P) Gregory S. Barrett  
 0684 (P) Susan Barrows

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 0734 (A) Allen J. Baum  
 0629 (P) Virginia Baver-Tapia  
 0676 (P) Allan Beatty  
 0937 (P) Martha Beck  
 1689 (A) Harry Beckwith  
 1690 (A) Janet Beckwith  
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 1029 (P) Jinx Beers  
 1096 (S) Clare L. Bell  
 1555 (A) Judith C. Bemis  
 1677 (A) Jan Bender  
 0188 (P) Gregory Benford  
 0885 (P) Joan Benford  
 1097 (A) Elizabeth Benn  
 1098 (A) Naren A. Benn  
 0471 (P) Gail S. Bennett  
 1099 (A) Gregory Bennett  
 1100 (S) Linda Lee Bennett  
 1101 (A) Melva G. Bennett  
 0759 (P) John D. Berry  
 GAB (G) Alfred Bester  
 1028 (S) Sheryl L. Birkhead  
 1103 (A) James Daniel Bishop  
 0708 (A) Mark Blackman  
 0762 (A) Linda Blanchard  
 1611 (A) N. Taylor Blanchard  
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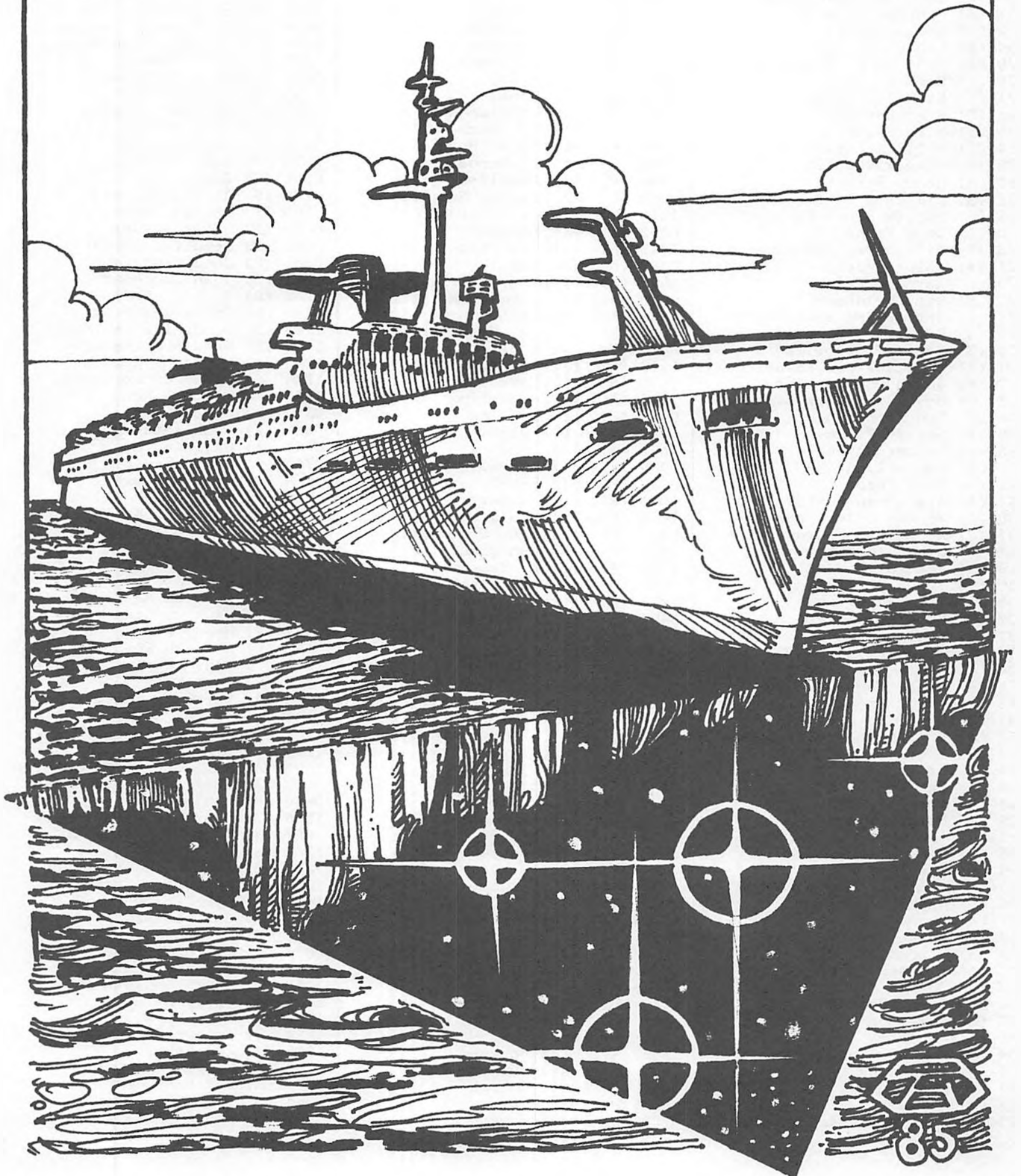
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 0544 (A) Renee Sieber  
 1383 (S) Stanley R. Sieler, Jr.  
 0485 (P) Paula M. Sigman  
 1384 (A) Robert Silverberg  
 1385 (S) Nicholas J. Simicich  
 0605 (P) Cristi Simila  
 0532 (P) Barbara Simon  
 1016 (P) Patricia Sims  
 1015 (P) Roger Sims  
 0505 (P) Michael M. Sinclair  
 0441 (P) David Singer  
 1387 (S) Suzie Skelton  
 1638 (A) James H. Skidmore  
 0603 (P) Sleepyhawk  
 1388 (S) Kathleen A. Sloan  
 1458 (S) Christopher P. Smith  
 1067 (P) Dick Smith  
 1580 (A) Kathryn L. Smith  
 0649 (P) Larry Smith  
 0650 (P) Sally Smith  
 0568 (A) Victoria Smith  
 1587 (A) Michele Smith-Moore  
 0251 (A) Lee Smoire  
 1075 (P) Linda Sneed  
 1389 (S) David B. Snyder  
 0408 (P) Sallijan Snyder  
 1390 (S) Joe Sokola  
 1547 (A) Martha Soukup  
 1673 (A) Estelle Spears  
 0590 (P) Jack Speer  
 0425 (P) Laura Speiss  
 0933 (S) Richard C. Spelman  
 1035 (P) Alexander Spencer  
 0942 (S) Mark Stadler  
 1046 (P) Diana Stahl  
 1392 (S) Graham Stair  
 1393 (A) Joan C. Stanley  
 0523 (P) Lady Starshine  
 1394 (A) Adrienne Stearns  
 1395 (A) Freda E. Stearns  
 1396 (A) Robert Stearns  
 1397 (S) Mariann S. Steele  
 0534 (P) Alan R. Stephan  
 0201 (A) Edie Stern  
 0690 (P) Rick Sternbach  
 0313 (P) Milt Stevens  
 1557 (A) Elaine Stiles  
 1558 (A) Steve Stiles  
 1399 (S) Rick Stolba  
 1655 (A) Barbara A. Stone  
 0907 (P) Jon Stopa  
 0908 (P) Joni Stopa  
 0482 (P) Marla Valann Strang  
 0575 (A) Erwin Strauss  
 1552 (A) Sheila Strickland  
 0589 (P) Curt Stubbs  
 1493 (A) Mary M. Stubbs  
 1492 (A) Harry C. Stubbs (Hal Clement)  
 1402 (A) Lindalee Stuckey  
 0675 (P) Somtow Sucharitkul  
 0709 (A) Valerie Sussman  
 0585 (A) James L. Sutherland  
 1521 (S) Lindy Sutton  
 0302 (P) Alan Swain  
 0304 (P) Steve Swernofsky  
 0706 (P) Mark Swigert  
 0531 (P) Avon Swofford  
 1600 (A) Michael Tallan  
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 0670 (A) Greg Thokar  
 0646 (P) Pascal J. Thomas  
 1410 (A) Caryl Anne Thompson

1488 (A) Rik Thompson  
 0722 (A) Amy Thomson  
 1411 (A) Ira M. Thornhill  
 1055 (P) Mitch Thornhill  
 1056 (A) Rhip Thornhill  
 1674 (A) Kathy Thornton  
 0416 (P) John Thorsen  
 0583 (P) Mark W. Tiedemann  
 1606 (A) Robin Tignor  
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 1416 (S) David L. Travis  
 1645 (A) Mark Trebing  
 0936 (P) Karen Trego  
 0639 (P) Gregg T. Trend  
 0681 (P) Bjo Trimble  
 0680 (P) John Trimble  
 1417 (A) Gregory Trocchia  
 1660 (A) Bill Trojan  
 1421 (A) Leslie Turek  
 0664 (A) James Turner  
 0926 (S) R. Laurraine Tutihasi  
 1454 (A) Mark L. Van Name  
 1455 (A) Rana Van Name  
 1423 (S) Patricia Ann Vandenberg  
 0723 (P) Anna Vargo  
 0696 (P) John Varley  
 1425 (A) Bill Vaughan  
 1427 (A) Gwyn Vaughan  
 1426 (A) Mary P. Vaughan  
 1428 (S) Joan Marie Verba  
 0924 (P) Tamara A. Vermande  
 0726 (P) Larry Verre  
 0695 (P) Tami Vining  
 0638 (S) Dennis Virzi  
 1429 (A) Allyn K. Vogel  
 1027 (P) Thomas P. Vogl  
 0537 (P) Diana Waggoner  
 1006 (P) Barbara Wagner  
 1430 (S) Jane Wagner  
 0187 (P) Karl Edward Wagner  
 0472 (P) Steve Waites  
 1431 (A) Lanny Waitzman  
 1432 (S) Linda Wald  
 1433 (A) Jacob M. Waldman  
 0511 (P) Carol A. Walker  
 0424 (P) Mitchell Augustus Walker  
 0548 (P) Lew Walkoff  
 1649 (A) Mary Wallbank  
 1647 (A) Tom Wallbank  
 1548 (A) Michael R. Walsh  
 1435 (A) Evelyn Walton  
 1651 (A) Anthony D. Ward  
 1666 (S) Charles D. Ward  
 0693 (P) Dalroy Ward  
 0740 (P) Michael Ward  
 0913 (P) Eugene Warner  
 0389 (P) Bill Warren  
 1679 (S) Melissa Wauford  
 0535 (P) Robert H. Wayman  
 1061 (P) Eric Webb  
 1060 (P) Vicky Webb  
 1617 (A) mike weber  
 0749 (P) Tom Weber, Jr.  
 1549 (A) Len Wein  
 1442 (S) David J. Weinberg  
 0504 (S) Elliott "Elst." Weinstein  
 1443 (A) Linda Weldon  
 1444 (A) W. A. Weller  
 0539 (P) Janet Wells  
 1490 (A) Tom Wells  
 1562 (A) Elliott Werner  
 0594 (P) Marye Lynn Wexford  
 1554 (A) Bennie Whiddon  
 0735 (A) Donya White  
 1445 (S) Kay White  
 0444 (A) Ted White  
 1064 (A) Eva C. Whitley  
 0748 (P) Tom Whitmore  
 1446 (S) Lois Wickstrom  
 0724 (S) Art Widner  
 0541 (P) Janet L. Willett  
 0540 (P) Paul J. Willett  
 0423 (P) Betty L. Williams  
 1564 (A) Jackie Williams  
 0169 (P) Jack Williamson  
 0578 (P) Marc Willner  
 0717 (S) Clifford R. Wind

1616 (A) Rachel Winslow  
 1653 (A) Mary R. Wismer  
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 1449 (S) Catherine Woldow  
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 1511 (A) Joyce Wolf  
 1513 (A) Katherine Wolf  
 0001 (A) Gene Wolfe  
 0002 (A) Rosemary Wolfe  
 1550 (A) Marv Wolfman  
 1639 (A) Edward Wood  
 1640 (A) Joann Wood  
 1641 (A) Lawrence Wood  
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 1681 (A) Cathy L. Wosnitzky  
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 1453 (A) Richard W. Zellich  
 1071 (P) Beth Zipser  
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 0359 (P) Martin Hahn  
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